Learn & Master
PAINTING
with Gayle Levée

LESSON BOOK

LEGACY
LEARNING SYSTEMS

Table of Contents

Supply List

Oil Painters

PAINTS: Winsor & Newton/Rembrandt Brands

Alizarine Crimson
Rembrandt Cadmium Red Deep
Rembrandt Cadmium Red Light
Cadmium Orange
Rembrandt Cadmium Yellow Medium
Rembrandt Cadmium Yellow Light
Titanium White
Viridian
Cerulean Blue
French Ultramarine
Ivory Black
Burnt Umber

WATER-BASED OIL PAINTS:

Artisian brand paints; substitute Pthalo Green for Viridian; water and Artisan brand water-mixable Stand Oil instead of Liquin; Artisan brushes

BRUSHES: Winsor & Newton Artists Oil Brushes

Filbert #2
Filbert #5
Filbert #10
Flat #2
Flat #5
Flat #10

Acrylic Painters

PAINTS: Liquitex Brand

Dioxazine Purple
Magenta
Napthol Red
Cadmium Red Light
Cadmium Orange
Cadmium Yellow Medium
Cadmium Yellow Light
Titanium White
Pthalo Green
Cerulean Blue
Pthalo Blue
Ivory Black
Burnt Umber

Artisan Filbert and Flat #2, 5, and 10 Brushes; Paper, Disposable Palette

An oil paint supply kit is available at www.LearnAndMaster.com/painting.

OTHER SUPPLIES

RGM Painting Knife #14
Liquin Original Medium
Wood Palette
Easel
Baby oil
Rags
One 9x12; Two 18x24 Frederix Acrylic-Primed Canvas Panels
Two 16x20 Frederix Canvas Pads
Academy Acrylic Paint (Neutral Gray)

Getting Ready to Paint

Welcome to Learn & Master Painting!

Beginners are often afraid they don't have any talent. But that's not true. The reason you know you have talent is the very fact you bought this course and are interested in learning how to paint. You were given that talent for a reason. So, you're already set up for success.

Another problem you may encounter is the fear to give time and space to yourself. Sometimes people are hesitant to take up too much space in the house and to take too much time away from family or friends. Honor your gift by not only taking the time to develop your talent, but also by taking the space to develop your talent. It's time to begin Lesson 1!

YOU'LL LEARN
- How to organize your workspace
- How to choose the correct materials
- How to tone a canvas

Organizing Your Workspace

PAINTING TIP
Never paint under overhead fluorescent lights.

There are many art students who try to do their art without an adequate workspace. It's as if they are afraid their art isn't important enough to give it the room they need. So that's why you're going to set up a proper workspace. You should take all the time you need to make the space comfortable and inspiring.

Find a space about 10 feet long by 8 feet wide, or larger. You'll need enough room to walk back from your easel. The reason to step back about 8 feet is that when a painting hangs on a wall, people will first see it from across the room. If you get too involved making a beautiful, detailed painting which only looks good from 12 inches away, that painting will be a failure. It has to look nice from across the room first, and then people will want to walk up and take a closer look.

KEY IDEA: **You will need an easel, level surface for a still life, a table to place your brushes and palette, a light source for your painting workspace, and a rug to cushion your feet.**

Your easel should not wobble and it should be adjustable so the canvas will be at a comfortable height in front of you while standing. If possible, use a window for your light source and turn off all the electric lights.

If you don't have natural light coming through a window near your workspace and must use artificial light, buy two adjustable spot lamps. Place one light, with a 75-watt warm incandescent bulb in it, to shine on your subject. Place another lamp, with a 75-watt cool energy-saving bulb in it, to shine on your canvas.

There are two possible floor plans for your studio—one with a window and one with a lamp.
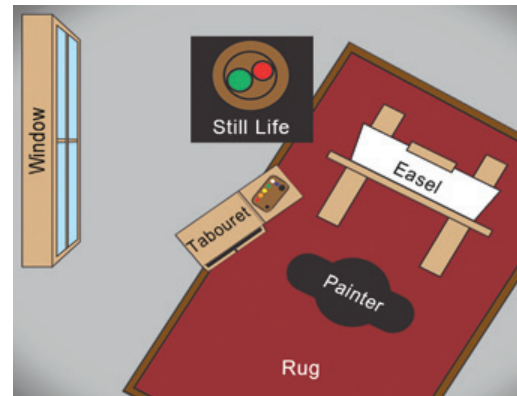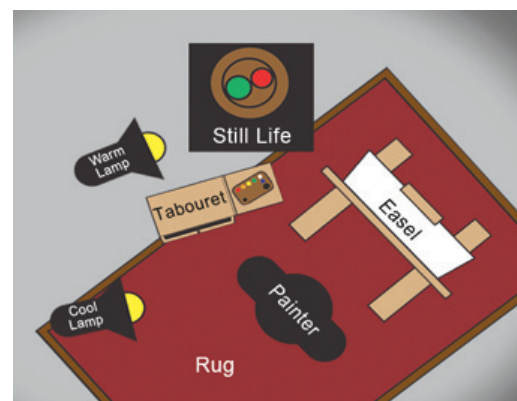
Painting is all about light—how light looks on your subject, and how light looks on the colors of your paints. You need to have good warm bright light on your subject, and slightly cooler subdued light on your paints.

Choosing the Correct Materials

The materials listed on your Supply List (page 3) are available at stores that specialize in artists' supplies. You may be able to find some of these materials at craft-and-hobby stores, but the best idea is to find a good artists' supply store in your area. If there is no such store in your area, you will be able to order your supplies online.

Legacy Learning Systems also offers a starter supply kit at a discount price with all of the paints and brushes, the medium, and the palette knife on your Supply List. It's available at www.learnandmaster.com/painting. This supply kit is useful if you would like to learn with oil paints.

All of the lessons in this course will apply to oils, acrylics, and water-mixable oils.

If you've never painted, you may be intimidated by the idea of using traditional oil paints. You may think they will dry too slowly. You may think they will be hard to clean up.

The reality is that you can easily clean your brushes with baby oil. If you get any paint on your clothes or walls, it will come right off with baby oil. We won't even use any solvents. Also, unless you are already comfortable working with water-mixable oils or acrylics, traditional oil paint is actually easier to use than either of the other materials.

Because oil paints do not dry fast, traditional oil paints give you plenty of time to fix a mistake, to make a change, or to wipe off any part you want to adjust.

If you're already comfortable working with water-mixable oils, feel free to use your paints as you take this course.

You may already paint with acrylic. If you do, and you are comfortable working with acrylic paint, you'll find all the supplies you'll need on the supply list. Be sure to purchase any supplies you don't yet have.

PAINTING TIP

Be careful not to buy any paint tube with the word *Hue* on it.

KEY IDEA: The Rembrandt paints are very important when painting with the cadmium reds and yellows. If you choose to substitute them, you may be unhappy with the results of your painting.

Toning a Canvas

For your first project, you will tone one of your canvas panels. Acrylic-primed canvas comes to you with a bright white coat of acrylic paint on it. For some projects that's fine, and sometimes you'll paint right on the canvas in this course. But in three of the painting projects, you will be using a type of painting which the Old Masters like Rembrandt and Caravaggio used. In this type of painting you don't start out by putting colored paint directly onto your canvas. Instead, you first paint your subject with shades of brownish-gray. Only after that layer has dried will you add your color to the canvas.

If you start out with a canvas already covered in gray, you will save time when you paint that first coat of brownish-gray paint—you don't have to worry about covering every speck of canvas. It already has some gray on it. The canvas pad, on the other hand, is for painting in a more contemporary way, so you will leave that white.

To begin toning, you will need a mixing bowl, a mixing spoon, some water, and a rag. Cover a table with newspaper or plastic. Then squeeze about a tablespoon of your gray Academy Acrylic into the bowl, and add an equal amount of water. Mix it together.

Dip one end of the rag into the mixture and rub the gray paint onto the canvas. You'll see that you will get various textures on the canvas, depending on how hard you rub or in which direction. You want to wind up with an overall grayish tone with the canvas texture showing.

Let it dry overnight unless it's a hot sunny day. If you put it out in the sun it will dry in a couple hours.
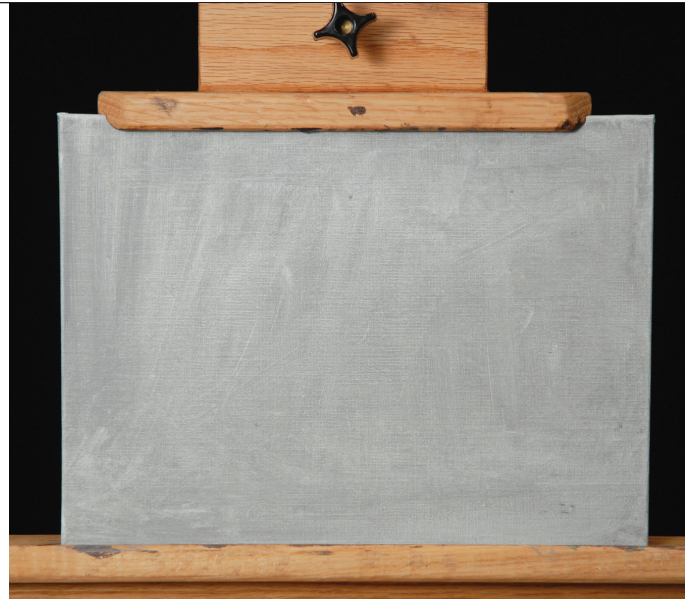
You're Ready to Move On

At the end of every lesson, you'll be given benchmarks or concepts to understand before moving on to the next lesson. That way you'll know you're ready for what's coming next.

You can and should take all the time you need with each lesson. Everyone works at a different pace based on personality and how much time he or she devotes to study and practice.

You know you're ready to move on to Lesson 2 when you can...

- Arrange your workspace with the still life setup, easel, tabouret, and lighting in the correct positions.
- Gather all the supplies on the Supply List.
- Tone all the canvasses you'll be using in Learn & Master Painting.

ASSIGNMENT: Tone the canvas panels you'll use in Learn & Master Painting.

Getting to Know the Paint

Now that your studio is set up and your workspace organized, you'll be able to enjoy the learning process and allow your creativity to flow. Your space should feel pleasant and comfortable to you, and it should be an area where you can work for longer periods of time without interruptions every few minutes.

In this lesson you're going to be working with the paints on the supply list, so make sure you have all of the colors beforehand. If you don't want to take the time to go to the art supply store, we've put together a starter kit with the paints, brushes, palette knife, and medium at a discount price. You can find it at our website www.learnandmaster.com/painting.

YOU'LL LEARN

- How to arrange the paint colors on the palette
- How to care for the painting supplies
- How to mix paint with medium
- How to paint with various paint consistencies

SUPPLIES YOU'LL NEED:

Palette
Palette knife
Medium
#5 filbert brush
Rag
Telephone book
All paint colors

Organizing Your Palette

KEY IDEA: It is important to keep your palette organized so you always know where your colors are.

When paint comes straight out of the tube, many of the colors look similar. It's distressing to reach for a dab of dark blue and put it on your canvas only to discover you've got black instead! Another reason for keeping an organized palette has to do with color theory—which will be discussed in more depth later in the course.

HERE ARE THE PAINT COLORS YOU'LL NEED:

- Alizarine Crimson [Magenta]
- Cadmium Orange
- Titanium White
- French Ultramarine [Pthalo Blue]

- Cadmium Red Deep [Napthol Red]
- Cadmium Yellow Medium
- Viridian [Pthalo Green]
- Ivory Black

- Cadmium Red Light
- Cadmium Yellow Light
- Cerulean Blue
- Burnt Umber

If you're using Acrylic paints, substitute the colors in brackets and add Dioxazine Purple to the list.

You don't have to memorize the order—just follow along.

Place your palette in a horizontal (landscape) position on the table in front of you.

PAINTING TIP

Use a clean finger when placing the white on your palette so there are no remnants of previous colors mixed with the white.

PAINTING TECHNIQUE

Hold the tube like a toothpaste tube. Some oil may come out of the tube, and then a bit of paint will come out.

Notice that your reds and yellows are along the top edge of the palette, and your greens and blues are along the sides. Here is what your palette looks like with all of the colors in the correct place.

Colors You Will Need:

1.   **Alizarine Crimson** [Magenta]
2.   **Cadmium Red Deep** [Napthol Red
3.   **Cadmium Red Light**
4.   **Cadmium Orange**
5.   **Cadmium Yellow Medium**
6.   **Cadmium Yellow Light**
7.   **Titanium White**
8.   **Viridian** [Pthalo Green]
9.   **Cerulean Blue**
10. **French Ultramarine** [Pthalo Blue]
11. **Ivory Black**
12. **Burnt Umber**
✳   **Dioxazine Purple** [Acrylic Paints]

PAINTING TIP

Use baby oil and a rag to get the paint off your hands.

You should keep these marks on your palette. The great thing is the marks will never disappear. They will help you remember where to put your colors when you're getting ready to paint.

Mixing Paint with Medium

It's important to take time to practice mixing your paint with medium.

Medium is a liquid or gel that is added to paint to thin it. It is made of various polymers, alkyds, and oils, and is used to make paint easier to spread.

Hold your knife like a butter knife to mix the medium with the paint. You will always mix with the knife if you plan to mix any more than about a teaspoon of paint. You can also mix the medium and paint with a brush for smaller amounts of paint. With the tip of the brush, use a circular motion to blend the paint into the medium. Remember, only mix with the brush when mixing less than half a teaspoon of paint.

Mixing Different Paint Consistencies

Now that you know the two mixing methods, it's time to learn how to mix different consistencies of paint. The paint you're using comes out of the tube thick like peanut butter—and if you want to, you can paint a picture with lots of thick paint. But if you want to try something different, you can thin the paint down a little—which makes it easier to spread. Or, you can choose to thin the paint a lot. The more you thin the paint, the more transparent it will be.

Paint directly from the tube might remind you of peanut butter or frosting. When the paint is thick it's called Impasto paint.

Impasto paint is thick, heavy paint with pronounced texture.

By adding a small amount of medium, your paint will be the consistency of mayonnaise. By adding several more drops of medium, your paint will be very thin like vegetable oil.

There are a variety of in-between consistencies of paint—depending on the amount of medium you mix with the paint. However, these three consistencies are what will be referred to in upcoming lessons, and they're the consistencies artists use most often.

Painting with Various Consistencies

Next, you're going to attempt to put white paint on top of the brown paint in the middle of the palette, without getting any brown into the white. Use the palette knife to pick up a bit of the white paint, and place that white onto the brown patch in the center of the palette. Don't do anything more to it, just put the white paint on top of the brown paint.

If you're getting the white mixed into the brown, try being more gentle when you apply the white paint. You don't want to dig down into the brown paint when you add the white. You just want to gently lay the white paint on top.

When you can control the paint with your knife, meaning you can place the white paint on top of the burnt umber without getting the brown on your knife, you can go on to the next step.

Thick Paint Onto Thin Paint

You will have trouble placing thick paint over thin paint. It is not uncommon for you to get brown onto the knife but very little white onto the brown patch on your palette.

It's better to not add a lot of medium to the bottom layer of paint if you want to place thick paint over it while it's wet. However, your bottom layers very often will have a lot of medium mixed in the paint, so you should let that layer dry a little before painting over it.

Wet into Wet

When you place wet paint on wet paint, with each color being the same consistency, you will need to wipe your brush after every stroke. You can see a stroke of paint which starts out white and gradually peters out at the end of your stroke. Wipe your brush on your cloth and try it again for practice.

When you paint this way, it's called working wet into wet.

Wet into wet is the application of fresh, wet paint into an already wet area of paint.

Cleaning Up After a Project

Brush Care

It's necessary to take proper care of your brushes. Put an inch of baby oil for oil paints and water for water-based oil paints or acrylic paints into your brush tub. Gently wipe the brush across the grooves in the bottom of the tub to loosen any remaining paint.

Don't squish the brush up-and-down, because that motion will drive paint deep into the bristles. Take the brush out of the tub and pinch it dry with your rag.

If you prefer to clean the remaining baby oil out of your brush, you can clean it with bar soap and water at a sink. Don't use the kitchen sink; you don't want to get any paint residue near your food. While the brush is wet, gently reshape it with your fingers and place it vertically, bristles up and handle down, into a can.

PAINTING TIP

Wrap your brush in plastic and put it in your freezer until the next time you paint.

Storing the Cleaning Liquid

When you are finished with your brush cleanup, pour the oil or water you just used into an old coffee can or jar with a lid. The paint materials will settle to the bottom. You can then re-use your baby oil or pour off the water. Don't ever pour any of the settled paint materials down the drain—it's toxic waste. In time, if you accumulate enough of this toxic waste, it'll necessitate a trip to the toxic waste dump.

Cleaning the Palette

Wipe the brown paint off the palette with a rag. Leave the color-placement spots to dry. Eventually, your palette may get so messy with dried paint that you will want to use paint remover on it. Any commercial paint remover will restore your palette to like new. Then you can recreate the color spots along the edges of your palette.

The Rags

Drape your rags here and there until trash day and then put them in the trash. If you stack them neatly or put them in a box, they might catch fire. If you don't have trash day, put them in a can of water with a lid and dispose of them later with the rest of your trash. The same is true for the telephone book pages you've used to clean off your palette knife throughout the lesson. Don't leave the book closed with all of the pages stacked on top of each other.

Storing Leftover Paint

If you have squeezed out a lot of extra paint that you didn't use and you feel bad about wasting it (especially those expensive cadmiums), there are several ways to keep your paint fresh:
- Put your entire palette in the freezer—the paint will keep for a week or more when it's frozen.
- Put a drop of clove oil on each blob of paint you wish to keep—it will last for a couple of weeks.
- Let the paint blobs skim over, and then peel off the skim when you are ready to paint again (in time, you might have skim on your paint—no matter how you store it—so just scrape the skim off and keep working with the paint).
- Get little plastic-lidded jars and scrape each color into its own jar.

You're Ready to Move On

You're ready to begin the next lesson when you have...

- Placed all of your paints in the correct location on your palette.
- Mixed your paint with medium to get a peanut butter, mayo, and vegetable-oil consistency.
- Mastered placing one color of paint on top of another.
- Cleaned up your workspace when you're done for the day.

We live in a beautiful world and there is so much beauty to paint. This course will provide you with the tools and skills you'll need to paint beautiful pictures out of your own creativity.

ASSIGNMENT: Keep practicing laying color over color with your palette knife, and continue to practice mixing your paint to varying consistencies until you're comfortable and confident.

Getting to Know Your Brushes

In this lesson you'll learn to use the brushes as they were designed to be used.

YOU'LL LEARN

- **The parts of a brush**
- **How to add paint to the brush**
- **Various types of brushstrokes**
- **Types of brushes**

SUPPLIES YOU'LL NEED:

Canvas paper
All six brushes
Palette knife
Medium
Burnt Umber
White
Rags
Baby Oil

Parts of the Brush

The brush is made of three parts: the handle, the bristles, and the ferrule.

KEY IDEA: **The handle is held to the bristles by a metal sleeve called a ferrule.**

The handle is the area from the metal to the end, usually made of wood.

Each bristle hair has a narrow base that is glued inside the ferrule, a wider belly, and a tapering point.

The ferrule is the flattened area of metal where the bristles are glued inside the metal sleeve.

PAINTING TECHNIQUE

When mixing or applying paint, always use a pulling motion—not a pushing motion—because the pushing motion will force paint into the ferrule.

Good brush hairs are springy, and they come from several different animals—from minks to pigs. This is a pretty exacting science, and the brushes are still made by hand.

Types of Brushes

You can see that your brushes are shaped differently—some *round*, some *square*, some *large*, and some *small*—and they're made this way for a reason.

There are many other shapes of brushes, but we will use these two shapes to learn how to paint.

Flat brushes have a square end.

Filbert brushes have a curved end.

Notice that both brushes have a narrow edge. These brushes are particularly useful because you can make a broad stroke and a narrow stroke with each brush.

Adding Paint to the Brush

To add paint to the brush, place the end of your largest filbert (the #10) into the paint, broad-side down.

Pull the brush through the paint and then take a look at what is on the brush. The paint should be primarily on one flat side of the brush—not much on the tip, and none on the other side of the brush.

Vertical Brushstrokes

There are three ways to make a straight vertical line on the canvas paper:

1) Stand at arm's length from the canvas, holding your brush like a butter knife and point the bristles at the ceiling. Then touch the loaded side of the brush to the canvas. Bring the brush down the length of the canvas by pulling your entire arm downward from the shoulder, not the wrist.

2) Point the bristles to the ceiling again and *bend from the waist*, holding your hand steady—the brush will drag down the length of the canvas, making a long line.

3) Start the same way again, but *bend at the knees* this time—and slowly squat.

Horizontal Brushstrokes

Just like with vertical brushstrokes, there are also three ways to make horizontal lines on the canvas:

1) Stand at arm's length from the canvas, holding your brush like a butter knife—and this time point your bristles to the *wall*. Place the flat side of your brush against the canvas and steady your hand. Then rotate your shoulder to bring your arm across the canvas—which will drag the brush across the canvas and make a horizontal stroke.

2) Approach the canvas the same way with the brush and *rotate your waist* from side to side.

3) After steadying the brush against the canvas—keeping both your hand and arm still—*transfer your weight from one foot to the other.*

After practicing your vertical and horizontal strokes several times, your canvas should begin to look like a grid.

Diagonal and Curved Brushstrokes

To make **diagonal strokes**, load the side of the brush just like you did for vertical and horizontal brushstrokes. Then place the brush on the canvas with the bristles pointing to the corner between the wall and the ceiling, and use your shoulder to drag the brush diagonally across the canvas. Try switching hands—by placing the brush with the bristles pointing toward the opposite corner of the ceiling—to make a stroke with goes diagonally the opposite direction of the stroke you made with your other hand.

Curved strokes are made much the same way. But this time, load your brush so that you have paint on the broad side and on the narrow edge. Place the broad side of the brush against the canvas and steady your hand. Then rotate your bent elbow to make a big arc—which causes the brush to make a big arc on the canvas. Remember to practice with your non-dominant hand as well.

Birch Tree Painting

Now you're ready to start your first painting—a birch tree painting—starting with the distant trees, and then working on the closer trees.

KEY IDEA: **You can paint a picture of birch trees in a forest by using the various strokes learned in this lesson.**

Use your #5 flat brush—load it on the broad side and place the loaded side against the canvas to begin making vertical marks. Then turn the brush on its narrow side—load that narrow edge—and paint some more vertical strokes. These vertical strokes represent the distant trees in a forest.

Painting the Branches

Grab your #2 flat brush—load it on its wide side—and make diagonal marks (branches) coming off the vertical marks (trunks) using your right hand. Place the brush against the right side of one of your tree trunks. Make the bristles touch the tree trunk, facing toward the bottom left corner of the canvas. Your handle will be facing toward the top right of the canvas, as you are holding the brush like a butter knife.

Now use your right shoulder to pull your entire arm up and diagonally toward the right—which leaves a diagonal branch mark coming off the right side of the tree trunk. Repeat with your left hand to create branches coming off the left side of the trunk. Then load the narrow edge of the brush to create thin "twig" size branches on both sides of the trunk.

Painting Trees in the Foreground

First use the #10 flat brush—loading first the wide side, then rotating to load the narrow side—to create both wide

and narrow tree trunks. Then switch to the #5 flat brush and load the narrow side to create diagonal branches.

When you're done you should have a beautiful forest in the snow.

> **PAINTING TIP**
>
> Add more burnt umber to your pile of paint so it is noticeably darker than it was before for the trees in the foreground.
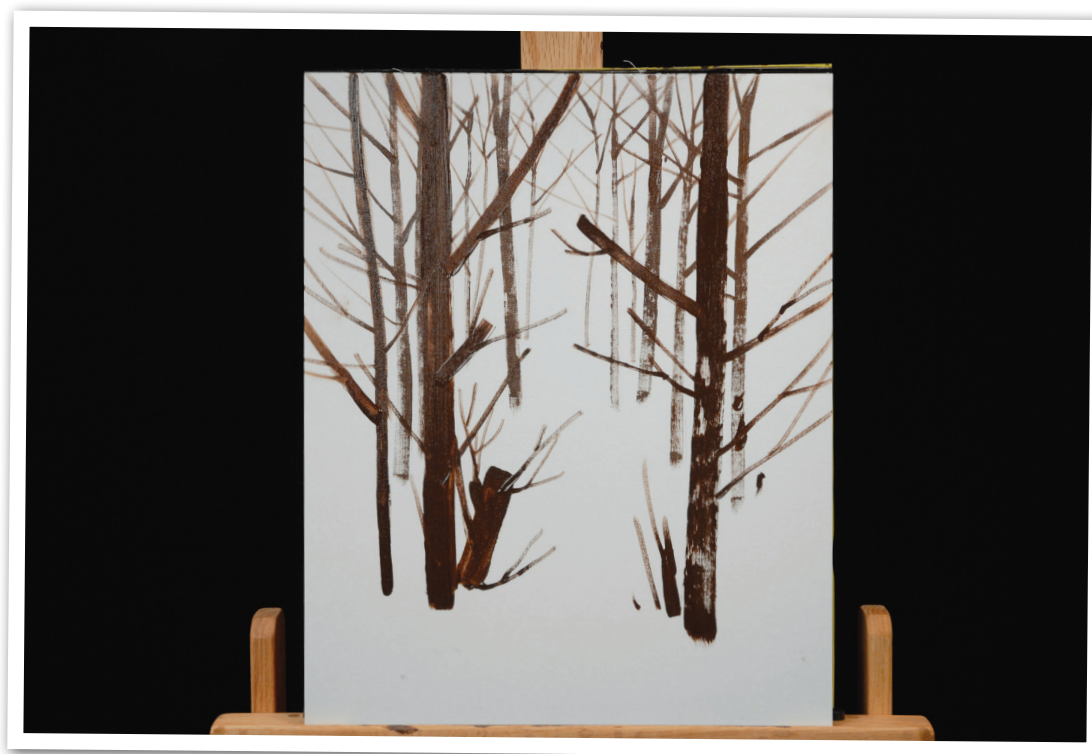
You're Ready to Move On

You're ready to begin the next lesson when you can…

- Hold the brush properly and load the paint correctly.
- Paint a vertical and horizontal line.
- Paint a diagonal and curved line.
- Paint a line with the flat side of the brush and the narrow edge.

ASSIGNMENT: Continue practicing the various brushstrokes until you feel comfortable with all of them.

Painting a Believable Object

In this lesson you're going to continue to work on your brushstrokes by practicing with another brushstroke technique.

YOU'LL LEARN

- **Correct and incorrect brushwork technique**
- **How to make varied brushstrokes**
- **How to create shadows and form with brushstorkes**

SUPPLIES YOU'LL NEED:

Canvas paper
#5 filbert brush
Burnt Umber
Cadmium Orange
White
Medium
Palette knife
Rags

Adding Interest to Your Brushstrokes

If you have ever painted a wall or a chair, you know it's very important to get your strokes smooth, even, and painted in the same direction. But in oil painting, you want your strokes to go every which way—they are called varied strokes.

Varied strokes are irregular brushstrokes without a specific pattern.
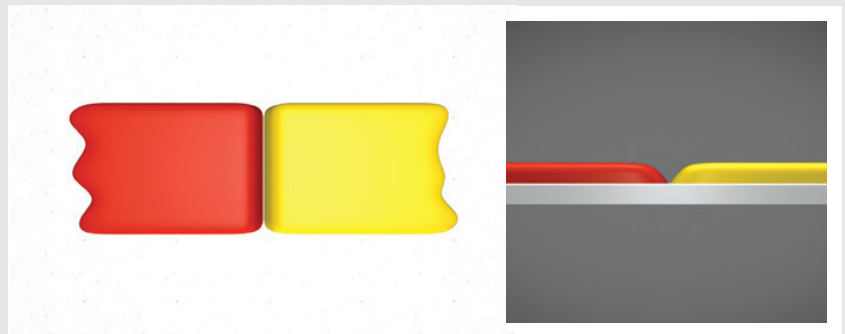
PAINTING TECHNIQUE

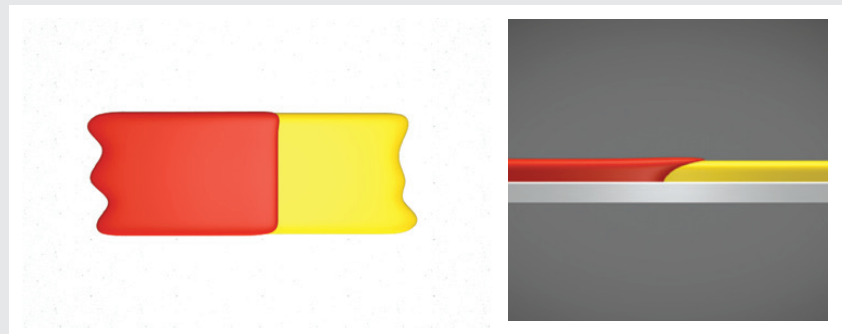To make varied strokes, use both your elbow and shoulder to paint.

Incorrect Brush Technique

There are two common mistakes people tend to make with their brushes:

1) Drawing the outline of an object, and then filling it in—which causes the paint to be thicker in the middle and thinner at the edges:

Instead, the paint should overlap at the edges like this:

2) Pushing the brush onto the canvas point first, and then picking it up—which leaves a gob. This is not the best way to get texture. It will only ruin your brushes and look amateurish.

KEY IDEA: **Oil painting is not about staying in the lines.**

Creating Shades and Form with the Brush

We're going to begin by painting a tree with leaves on it. Use your #5 filbert and load the narrow side of the brush to sketch out an egg shape. Don't make it a solid line, but a dotted line. Then put a vertical line coming out the bottom of your egg shape. This will be the trunk.

To make an object look realistic, shade the same side of the object as where the cast shadow lies. To paint the shadow of your tree, put your brush at the lower end of the trunk, and make a horizontal line that goes from the trunk toward the right of your new tree. This line will be the cast shadow of the tree. This shadow is the key to making the tree look realistic. If you are painting anything with any sort of three-dimensional roundness to it, called form, the only way to show that is with light and shadow.

Form is the three-dimensional quality or volume of an object.

To add shading to an object, it's best to start with the dark, then the mid tones, and the lights go on last. Use the dark brown that is already on your palette to make the shading of the leaves and trunk of the tree.

KEY IDEA: **Always place the cast shadow first, and then you will know what side of the object to put the shading on.**

> **PAINTING TIP**
>
> **To fix a mistake, put medium on your rag and wipe toward the center of your mistake. If you wipe away from the mistake, you'll make the mistake even larger!**

Finishing the Tree

To add midtones to your painting, mix Cadmium Orange with brown—to get a lighter shade of brown. Then use varied stroke to add leafy texture next to your dark leaves. Next, use Cadmium Orange—for a bright fall orange color—with varied strokes to paint leafy texture on the light side of your tree.

In order to finish the tree's trunk, pick up burnt umber and white to make a midtone gray-brown (adding a touch of medium for a mayo consistency). Load the narrow side of your brush and stroke it along the center of the tree trunk next to the dark side. Then add more white to your pile and stroke it along the light side of the tree trunk.

Now you have a painting of an autumn tree in the afternoon sunlight by using varied brushstrokes.

You're Ready to Move On

You know you're ready to move on when you can...

• Paint with varied strokes.
• Correctly place cast shadows and shaded areas in your painting.
• Fix a mistake in your painting.

You should be more and more comfortable holding the brush in both hands and using varied brushstrokes. There's so much more you can do with the brush, which we'll learn about in the next lesson, so make sure you've mastered these concepts before moving on.

ASSIGNMENT: Take all the time you need to practice with your trees. Go back to previous lessons and review those if you need to.

Brushwork Techniques

Now that you know how to make varied strokes and create rounded objects, it's time to build upon those skills.

YOU'LL LEARN
- **How to paint hard, soft, and lost edges**
- **How to paint a gradation**
- **How to use brushwork to create a sense of depth and** illumination in a painting

SUPPLIES YOU'LL NEED:

Canvas paper
Viridian
Ivory Black
White
Medium
Palette knife
#10 filbert brush
#10 flat brush
#5 flat brush
Rags

Hard and Soft Edges

To learn how to paint various edges, you'll build on what you learned about blending paint in Lesson 3.

An edge is the point where one shape ends and another shape begins.

From experience with coloring books as children, and with painting rooms as adults, you know the way to deal with an edge is to come right up to it, as neatly as possible, and stop. This is similar to painting a hard edge.

A hard edge is a clean break from one shape to the next without blending the colors of the two shapes.

When you look at anything in real life, you don't see many hard edges. Most things look just a little bit blurred around the edges. In other words, most edges in real life are soft edges.

A soft edge is a transition between two shapes that is slightly blurred.

KEY IDEA: **If you want your paintings to look realistic, it's necessary to learn how to soften the edges.**

One way to make a soft edge is with the two colors overlapping on the canvas, pinch the brush clean and use it to straddle the edge between the two colors. Don't press down with the brush—just barely touch the paint with the brush. Gently stroke the brush along that edge, starting at the bottom and working your way up. Another way of creating a soft edge is to wipe back and forth across the edge with your finger. You can also wipe up and down along the edge.

Soft Edge   Hard Edge   Lost Edge

Lost Edges

In real life, as well as in photos, there are times when you can't really see an edge at all. These edges usually occur in shadows, where the edge is completely blurred. When this effect is simulated in a painting, it is called a lost edge.

A lost edge occurs when the edge of one shape seamlessly blends into another shape.

To make a lost edge, paint a line of black and a line of viridian and jiggle the brush back and forth in a zig-zag

motion as you pull it downward the length of the stroke. Clean the brush and stroke it gently along the zig-zag in one smooth up and down motion. This is a very blurred, or lost, edge.

What if you want to blend it completely? Paint another line of black and viridian, and use the brush to make a series of little X marks along that edge. Once you have made X marks all along the edge, clean the brush and pull it very gently back and forth across the x's until the black and the Viridian are completely blended. You will use a lost edge in a painting if you want the object to completely disappear into a shadow or the background.

Painting a Gradation

Gradations are used all the time in paintings when dealing with light. Light doesn't just stop and start. It flows across an object and gradually dims into darkness.

A gradation is a gradual change of color—from light to dark, for instance.

To make a gradation, such as a smooth sky, do the following:

• Pick up the Viridian-medium mixture and scribble it onto the canvas using varied strokes. Let the color fade as you work down the page.

• Then pick up a bit of white paint (without wiping your brush first) to mix into the Viridian on your palette—and scribble a little of this pale-green mixture onto the lower part of the Viridian on your canvas—allowing it to fade just below your previous layer of Viridian.

• Again, without wiping the brush, do the same thing with just white—scribbling it all over the lower part of your gradation. This creates a textured gradation.

PAINTING TECHNIQUE

For the smoothest gradation possible, take your clean brush and gently make long, even strokes side-to-side, from right to left and from left to right, working your way down from the top to the bottom.

• To smooth the gradation, clean your brush and make varied strokes from right to left, starting at the bottom and working from light to dark.

Evergreen Painting

It's time to paint a picture of an evergreen with a forest behind it and light sparkling through the trees and onto the branches of the evergreen. The light will come from behind the tree, and the tree's shadow will come toward the viewer rather than to the right or left.

You'll use the #10 filbert to mix up a dark evergreen color (using Viridian, black, and medium) and scribble a rough triangle shape on your canvas with the loaded side of the brush. This is called massing.

Massing is roughly laying down the basic shape without drawing it.

Then add a shadow at the base of the tree that comes toward the viewer (with a little white, using a side-to-side motion)—using the same massing technique. In order to make this triangle look like a tree, you'll need to get some little spaces between the branches and some branches sticking out farther than other branches. This will be achieved by painting the background forest color into these areas. These areas where the background comes up to the tree and shows through between the branches are called negative space.

Negative space is the empty space surrounding an object.

If you hold up your hand and spread out your fingers, the fingers are the positive space and everything you can see between them is the negative space.

Painting the Background

When you are happy with the shape of your tree, use varied strokes to cover the canvas with medium gray-green everywhere you may see the forest behind your evergreen. But don't put the forest color on the ground where the evergreen is standing—leave that area blank for now. And feel free to use different brushes (#5 flat brush or your #10) to add dabs of forest color right into the evergreen tree—where you can see between the branches.

Now give the forest negative space by adding sky around it (sky holes) with a very pale minty green. Once you have the tree line the way you want it, cover the rest of the sky using varied strokes.

Finishing the Evergreen Painting

To finish, all you need is some snow on the ground and some sparkle on the branches—which is where you'll be working with the light. This will be done with thick paint, so you'll need to let your painting dry for a while first. Then, use your #10 filbert to spread long frosting-like strokes of snow onto the ground—leaving the shadow to show through. Using the same brush, add thickly-painted areas of light along the tops of the branches—which will look like snow. If you place white on the underside of the branches, it will look like light.

Now you should have a finished painting of an evergreen with light shining through the forest and onto the tree.

You're Ready to Move On

Here's what you need to know before moving on to Lesson 6...

• Painting hard, soft, and lost edges.
• Painting a gradation.
• Painting negative space and massing in objects.
• Painting thick paint over thin paint.

ASSIGNMENT: Take all the time you need to learn these brushwork concepts. We're starting our first still life painting in the next lesson.

Beginning a Painting

Now that you're familiar with your brushes and paints, it's time to learn the joy of painting from life. When you paint from life, you will learn to see like an artist.

YOU'LL LEARN	• How to set up a still life • How to determine and place the focal point • How to measure sight size proportions • How to paint a brown underpainting

SUPPLIES YOU'LL NEED:

Toned 9x12 canvas panel
Plain black cloth
Burnt Umber
White
Medium
#5, #10 filbert brushes
#2 flat brush
Palette knife
Rags
Red apple
Green apple

If you haven't set up your shadow box stand at eye level yet, you'll need to do that now before proceeding with the lesson. You can use anything you have around the house because it is going to be covered with black cloth.

The Old Masters from the Renaissance period, like Caravaggio, worked from life—and their paintings reflect the wonder they were experiencing. Take Caravaggio's painting, *Supper in Emmaus*, for example. His ideas about painting light and shadow influenced generations of later artists including Rembrandt. He was the first to develop a very realistic way of showing light and shadow, blending the lights, the darks, and the midtones.

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You can see when you look at the bread, it has a shadow on the right, and a dark side, a midtone, and a light side. These darks, midtones, and lights are gradually blended together to make the bread look round. This type of blending is called Chiaroscuro.

Chiaroscuro is blending lights, midtones, and darks to show the roundness of a form.

The Old Masters didn't try to paint in a whole picture all at once. They did it in steps, and they painted it in layers. When Caravaggio painted *Supper in Emmaus,* he first painted the whole thing in brown. Then, after that dried, he added color: the fleshtones, the clothing, and the tabletop. The last thing he did was the details such as shiny places on the bread and the fingernails.

You'll paint your still life in the same way—painting the first layer in brown, then adding color with the second layer, and showing the details, highlights, and surface decorations with the third layer.

Setting Up the Still Life

You're going to start small and simple with two apples (red and green).

• Set up the black cloth. Completely cover your table and stage (depending on what you build) and make sure everything in your field of vision is black (except for the two apples).

• Set up your apples so that one of them shows mostly red and the other one looks mostly green.

• Chose one light source (best option: a window; otherwise, use a lamp)—shining on the left-hand side of the apples and hitting them at a 45-degree angle so the shadows are on the right of the apples.

• Turning the apples: Have both of the stem ends facing different directions—it looks more interesting not to have the apples facing exactly the same way.
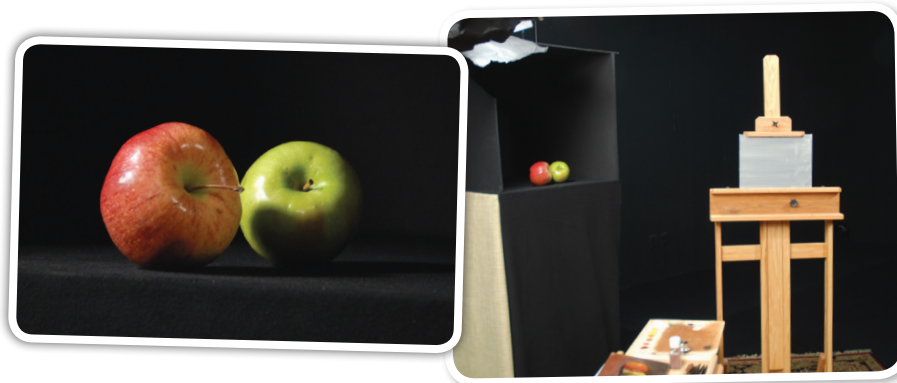
Locating the Focal Point

It's time to locate the center of interest on your apples, otherwise known as the focal point.

The focal point is the area of the painting that is the center of interest.

The way our eyes work, we really only focus on one thing at a time. In the very middle of our eye, we are able to see images clearly. Around the edge of our field of vision, we see things out of focus. Artists consider how the eye works, and they make sure there is one particular element of the painting for people to focus on.

PAINTING TECHNIQUE

All paintings—abstract or impressionist—must have a focal point.

In order to locate the focal point you need to see it with "fresh eyes." If you're near sighted, take your glasses off. If you're not, you'll have to squint until the whole setup looks blurry. Either way, you want the scene to be so blurry that you can't see any details at all. And the part of the still life that shows up the most—when it's totally blurry—is the automatic focal point. In this case, the green apple tends to be what shows up the most against the black background when you squint at the picture—the best choice for your focal point.

Placing the Focal Point on Your Canvas

Because the focal point is the most important thing on your canvas, it's the first thing you're going to paint. Place a little spot on your canvas (with white) where you want the focal point to be.

KEY IDEA: **Someplace within an oval around the center of your canvas is a good place to put your focal point.**
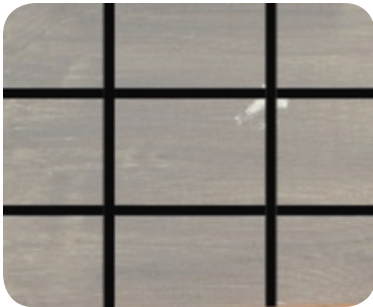
Besides the oval method for finding the right focal point spot, another option is the rule of thirds method.

The rule of thirds tells us to divide the canvas into thirds both horizontally and vertically, and place the focal point where the lines intersect.

You can see that the placement of this focal point works for both methods.

Sight Size Proportions

Now it's time to start forming the shapes of your apples (starting with your #5 filbert).

To figure out how big the apples are (the proportions) take your #2 flat brush and hold it upright at arm's length about three inches away from the green apple—with your arm completely rigid and your elbow completely straight.

PAINTING TIP
During the entire process of measuring proportions, make sure to stand in the same spot.

Now take the tip of the brush handle and pretend to touch the top edge of the apple, and line your thumb up with the bottom edge of the apple. This is called **sight size.**
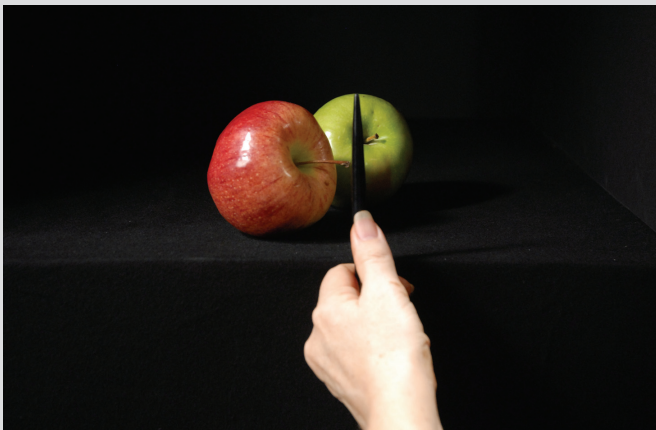
Sight size is the apparent visual size of an object, not the actual size.

Now turn your upper body toward the canvas, keeping your feet completely still on the floor. Take the brush (with your thumb still held in place) and place the handle of the brush flat against the canvas where the apple will be. Hold it there. Then, using your loaded filbert brush, make a little mark at the top, and a little mark at the bottom. These two marks show how big the apple looks from top to bottom (height)—and it should fit between those marks.

To figure out the green apple's width, do the same process, but turn the brush horizontally to measure the side-to-side dimensions of the apple.

Notice that the red apple overlaps the green apple just a little bit. Use your #2 flat brush again to measure the width of the overlap and to mark it on the canvas. Then draw the entire outline of the green apple, including the spot where the red apple overlaps.

It's time to measure/draw the red apple—the same way you did the green apple.

The red apple looks bigger than the green apple because the red apple is in front of the green apple. This is called linear perspective.

With **linear perspective,** objects closer to the viewer appear larger than objects father away.

Where you have the drawing of the green apple showing right through the drawing of the red apple is called **drawing through.** This is done so that you more accurately portray the shape of the green apple—and so the lines of the objects line up properly.

Then erase the part where you drew through (now that you have the accurate shape of the apple, but you're not going to paint that portion of it).

The Brown Underpainting

Put brown paint on your #5 filbert to paint in the shadows cast by the two apples. It's important to do the cast shadows before anything else. The red apple casts a shadow right over onto the green apple and the green apple casts its shadow onto the cloth—paint both of those cast shadows.

KEY IDEA: **If the light is coming from the left, the light will always be on the left side and the darker shades will always be on the right side of everything.**

So after painting the dark sides of your apples and the indentation, you'll paint in the following stages:

• **Painting the midtones**—add white to the brown to make the midtones; the red apple is a bit darker than the green apple—so paint a little bit more of this apple as midtone, and less of the green apple as midtone.

• **Painting the light areas**—the green apple is going to have some real light lights on it because it is so light in comparison to the red (so add a bunch of white paint and paint in the green apple).

• **Painting the background**—take a bunch of brown and mix it with medium so it will be slightly transparent and some of the toned canvas can show through; use varied strokes.

• **Painting negative space**—put background color in the little triangle between the two apples (the negative space).

You're Ready to Move On

You're ready to begin the next lesson when you have:

> • Sized the objects on the canvas using sight size measurements.
> • Placed the focal point on the canvas using the oval or the rule of thirds.
> • Drawn both apples on your canvas using the drawing through method.
> • Painted the shadows, midtones, and light tones of your apples and painted the background.

ASSIGNMENT: To practice more, set up a green pear and a red pear and do an underpainting of the pears.

Adding Color to Your Painting

Before beginning this lesson, make sure your brown underpainting is completely dry. You'll be adding color to the canvas and you don't want to add wet paint over wet paint. As you've already learned, there is a wet on wet painting technique—but that technique is not being used with this particular project.

YOU'LL LEARN
- **How to add color to your painting**
- **How to scumble**

SUPPLIES YOU'LL NEED:

Three filbert brushes
Cadmium Red Deep
Cadmium Yellow Light
White
Ivory Black
Medium
Rags

Remember that the apples are being painted in three steps: the first was to show form; this second step is to show color; and the third step (next lesson) is to add the details that will make your painting come to life.

Painting the Background and Shadows

Use the three filbert brushes to finish this painting—starting with the #10. First, paint the background—the black cloth behind the apples. Use varied strokes to cover the background.

> **PAINTING TIP**
>
> *Don't* stay in the lines when painting your background; the black background will overlap the edges a little bit—for a soft edge.

At this stage, paint the cast shadows of the apples—while you have black paint on your brush. To paint the tabletop area (where the black cloth lies across the table and under the apples) you'll need to adjust the color to make it look different from the background. Add a tiny dab of white and a very tiny dab of red to the black mixture to create a burgundy color.

KEY IDEA: Paint a soft gradation of color from the dark black background to the lighter black tabletop—working the lighter paint up into the darker paint using mostly small, varied, horizontal strokes—working your way across from side to side.

> **PAINTING TECHNIQUE**
>
> It's best to paint the objects which are behind—in this case the green apple—before doing the objects in front—in this case the red apple.

Adding Color to the Green Apple

Use your #5 filbert brush. That way you can overlap the strokes for the red apple over the strokes for the green apple, and it will look more like the red apple really is in front. Avoid brushing the paint in a long stroke around the apples or around the shadow.

Once you've matched your color to the dark side of the green apple, thin it to a vegetable oil consistency. This will be a glaze.

A glaze is a thin layer of transparent paint.

Add the glaze to the shadows and shaded areas of the apples so that the brown underpainting will show through. Adding a glaze makes these dark areas look more realistic. Put this dark green glaze on every area where you
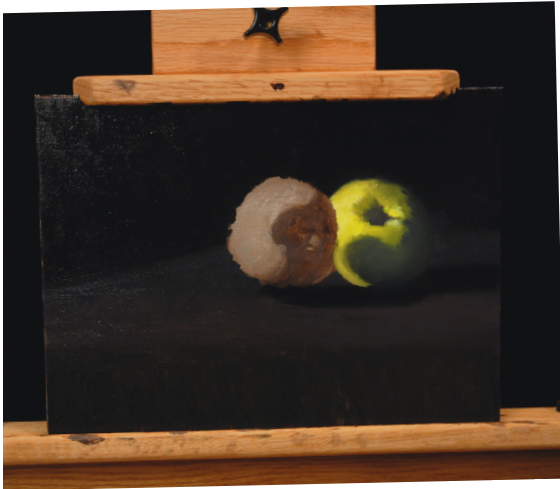
have a dark brown on your underpainting of the green apple.

From here on, you'll be working your way from dark to light—from the shaded area into the lighter area by adding more and more yellow to the mixture on your palette. This will make the mixture gradually change from a very dark green to a very light yellow-green.

Gently stroke that color into the dark-midtone areas of the green apple. You'll notice this is not as transparent and not as much of your underpainting shows through. This is called scumbling.

Scumbling is rubbing semi-transparent color over an underpainting.

The color will get more and more opaque as it gets lighter and you should not be able to see through opaque paint (the opposite of what the glaze looks like).

Adding Color to the Red Apple

Just as with the green apple, we will start with a very dark mixture. This time it will be a very dark red.

Paint the medium-dark red over the medium-dark brown underpainting of the apple. Next, put pure red on the medium-light area of the apple.

Then add yellow to the red on your palette. This mixture will stand in for light red. Place it on the lightest areas of the brown underpainting of the red apple. What you will have in the end is a gradation of red, from the dark red through the orangey red where the light shines on the apple.

You're Ready to Move On

You're ready to move on when you can...

- • Match your paint colors to the still life.
- • Paint the background and shadows to a still life.
- • Add color to the apples from dark tones to light tones.

ASSIGNMENT: Take as much time as you need to get your colors matched and looking perfect.

PAINTING TIP

It's a good thing when some of the black background gets into the green—you'll use that to make a soft edge around the green apple.

Finishing a Painting

This is the final lesson with your first still life—you'll be completing your apple painting today.

YOU'LL LEARN
- **How to add the details to your apple painting**
- **How to impasto paint**

SUPPLIES YOU'LL NEED:
Cadmium Red Deep
Cadmium Yellow Light
White
Ivory Black
Medium
#2, #5 filbert brushes
Palette knife
Rags

Adding Details to the Green Apple

You will use your #2 filbert for the details and your #5 filbert for the highlights.

PAINTING TECHNIQUE

Just like painting the main form of the apple, the details will be painted from dark to midtone to light.

You'll start with the little red stripe that you can see in your green apple—beginning with the darkest dark of this red stripe (mixing red and black to make dark red—like you did in the last lesson).

Once you've got your color set, use your #2 filbert—picking up the tiniest bit of paint onto just the tip of the brush. And hold the brush *like a pencil*. At last, on the final details, you have permission to hold the brush like a pencil.

Now, lightly sketch the curve of the red stripe—this is not the finished stripe, just an indication of where it might go. When you're content with the placement of the stripe, paint it in—working from dark to midtone to light. At the very lightest area of the stripe, add a tiny bit of yellow—just like you did when you were making the lightest area of the red apple in the last lesson.

Allow the stripe to overlap onto the red apple—because you can clean up where it went outside the lines later (with some medium on a rag wrapped around your finger). This is the same idea as drawing through, but it's called painting through.

Painting through is painting the more distant object before painting the nearer object.

KEY IDEA: **You will paint the exact same way for every detail you add to the green apple—whether it's blotches, stripes, or spots. First, mark the placement of the detail on your canvas. Then mix and match the darkest color, the midtone color, and the lightest color in that order. Finally, apply the colors to your mark, which will create a gradation.**

Painting the stem

The stem is brown and has a dark side and a light side. Use your #2 filbert to apply dark red paint with a touch of yellow to make it look like a dark brown. Stroke that dark brown on the shadow side of the stem.

Now stroke a pale yellowish brown (by adding more yellow to the previous color) onto the light side of the stem.

Adding Details to the Red Apple

If you see any green stripes on the red apple, make a line to indicate where the stripe will go—like you did before. Mix yellow and black to get a very dark green. Then mix a medium green, followed by a very light green (adding more yellow each time) for the rest of the color gradation. Your apple will more than likely be different from what you see on the video. Use your knowledge of painting from dark to midtone to light when adding your details.

Painting Highlights on the Apples

The very last thing you will do is add the shiny highlights to the apples.

A highlight is the brightest, whitest reflection light creates on an object.

Allow your painting to dry before adding the highlights. You can add the highlights with a brush or with a knife.

Impasto painting is applying thick, heavy paint using the brush or knife.

Load your #5 filbert with solid white paint and add the highlight right in the middle of the lighter area on the green apple by placing the loaded side of the brush on the area and gently pulling it across that highlight area.

Try adding the highlight to the red apple using the knife. Gently place your knife on the light spot and apply a single small stroke of white.

> **PAINTING TIP**
>
> **It's best not to go back and dab at the highlights you've already placed. If you aren't happy with a highlight, take it off and try again.**

You're Ready to Move On

Move on to the next lesson when you can:

• Add details to a painting using correct painting techniques.
• Correctly paint through from one object to another.
• Add highlights to your painting.

And now you have your first complete painting to frame and hang on your wall!

ASSIGNMENT: Add color, details, and highlights to the brown underpainting of pears—the assignment at the end of Lesson 6.

Introduction to Color Theory

It's time to start the color unit. Up until now you've been working with a limited number of colors. Artists call it a limited palette.

YOU'LL LEARN

• **The history of color theory**
• **A color's pigment, hue, value, and chroma**
• **How to create a hue circle**

SUPPLIES YOU'LL NEED:

Canvas paper
All paint colors
Ruler
Pencil
Palette knife
Telephone book

The History of Color Theory

In very early times of painting, artists worked with the natural materials they found in the world around them. Black was made from charcoal or burnt bone (and the Ivory Black on our list is still made from burnt bone). The early artists also made various browns and grays from clay. These early clays, bone, and minerals are called pigment.

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Pigment is the colored material ground and mixed to create a paint color.

Over the course of the centuries, artists experimented with different pigments, even grinding semi-precious stones such as Lapis Lazuli to create a blue color. And, originally, Alizarine Crimson was made from the root of a madder plant.

Cornelia and Her Sons by Alessandro Varotari has a limited number of colors. It's painted with mostly brown and a touch of blue and red.

In the color list for this course, those that were originally made of older pigments include Burnt Umber, Ivory Black, French Ultramarine and Alizarine Crimson. However, now French Ultramarine and Alizarine Crimson are made from synthesized materials because it's much more cost effective.

What's left are the bright-colored Cadmiums, Viridian, and Cerulean Blue. Before the Industrial Revolution of the late nineteenth century, artists ground up pigments the way they found them in nature. It was during the Industrial Revolution that very high-temperature ovens were invented and it was discovered that minerals could be heated to various temperatures in order to get the different shades of red, orange and yellow, green and blue. This process became very exact and the manufacturers of paint were able to produce nearly-pure colors. We see these colors in Impressionist paintings.


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Color Theory

As paints developed from natural elements to highly scientific products, artists and scientists were developing the concept of Color Theory. Color Theory developed over the course of centuries, simultaneous to the scientific evolution of paints.

In 1666 Isaac Newton began a study of color and developed the Newton Color Circle, using the spectrum of visible light he observed with a prism. It's still employed in photography and computer art with the CMYK color system. In 1915, Professor Albert Henry Munsell gathered all of the previous knowledge and research about pigments (including Newton's research) to devise the Munsell Color System. He created the color wheel based on his research.
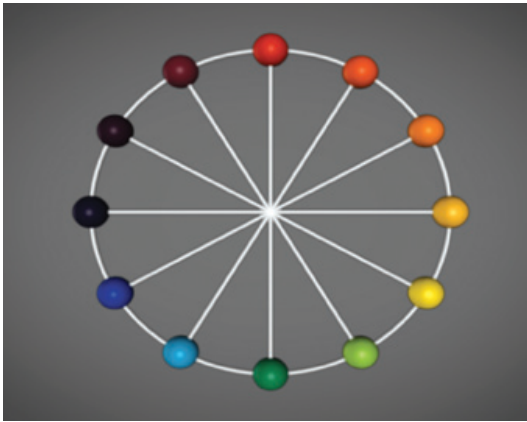
KEY IDEA: The color wheel shows the relationships of colors. It divides color into three attributes: Hue, Value and Chroma.

Hue, Value, and Chroma
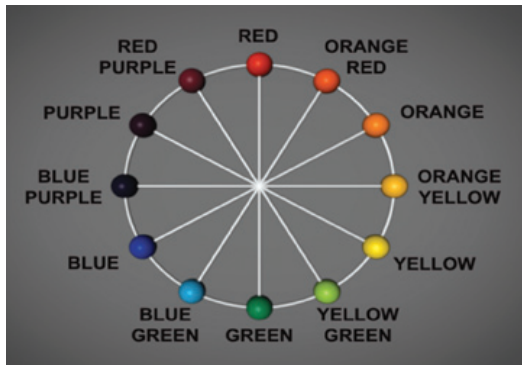
Hue is the attribute of colors that permits them to be classed as red, yellow, green, blue, or an intermediate color.

Hue is what we associate with the name of the color. The color Red can be called "Rogue" if you're French, or it can be called "Come Hither" if you're a lipstick manufacturer. But it's still Red.

Value is the relative lightness or darkness of a color. In other words, a color's value is how it translates to black and white.

Take a look at the lady in a red dress. You can see in the color photo her skin looks flesh colored, the fan looks yellow, and the dress looks red, and the area of the floor to the right of her left knee looks very dark brown. Now look at the black and white version of the picture—her skin looks light gray, the fan looks medium gray, the dress looks dark gray, and the corner of the floor next to her knee looks just as dark as the dress even though there's separation between the colors. So in black and white, you can see that the red dress is just as dark as that dark brown floor.

Chroma is the saturation or intensity of a color.

The strongest (or highest) chroma is the color as it comes out of the tube. It is easy to reduce the saturation (chroma) of a pigment if it's too bright when we squeeze it out of the tube.

It is not so easy to increase the chroma of a pigment if it's too dull when we squeeze it out of the tube. You can see why it's important to learn to use the words high-chroma for fully-saturated colors instead of using the confusing word "bright." And you'll need to use the word low-chroma for less-saturated colors instead of the confusing word "dull."
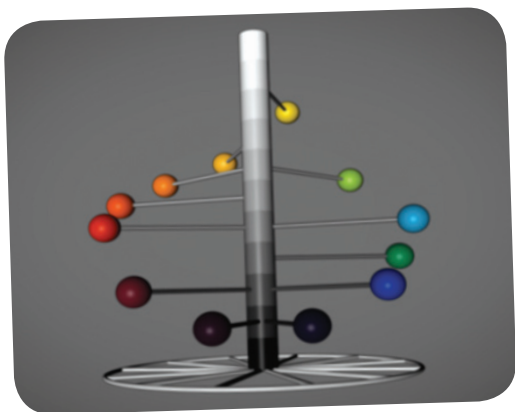
You'll also need to learn to use the word high-value for colors which are closer to white on the value scale rather than the confusing and ambiguous words "pale" or "light." And you'll use low-value for colors which are closer to black on the value scale rather than the confusing word "dark."

To understand value as it relates to chroma, look at the color circle with a gray scale coming out of the middle. Each of the colors on the ring of the color circle is at its highest chroma—the color is just the way it looks squeezed out of the tube. Each color is matched to the value of a gray in the core, and you can see a color's chroma as it relates to its value on a gray scale. High chroma colors have a high value and low chroma colors have a low value.

Creating the Hue Circle

Even though Albert Munsell devised a system of color that included a color wheel, it is more correctly called a hue circle.

It's good to create your own hue circle—to place at the very front of your color binder for easy reference.

Your hue circle needs to be eight inches in diameter. Use a compass (or plate), pencil, and ruler. It needs to be divided into twelve pie-shaped sections.

The hue circle will be created by using the set of pigments that are already marked on your palette. However, you won't be using the neutrals (white, ivory black, and burnt umber).

KEY IDEA: **The paints are laid out in the same order on your palette that they are on the hue circle. This will help you to make color decisions every time you paint.**
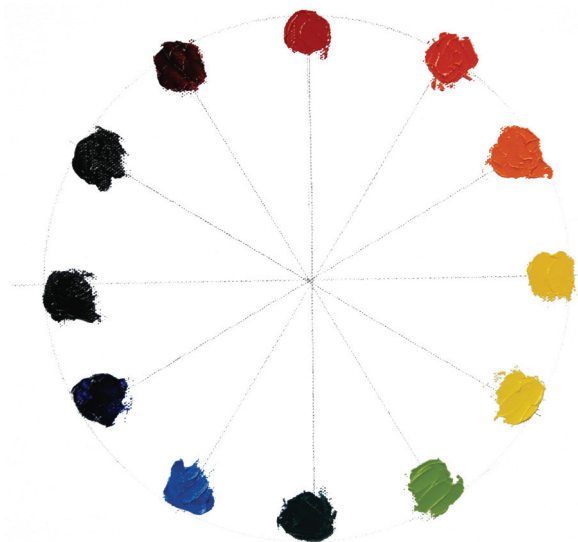
PAINTING TIP

Make sure to wipe your palette knife clean each time you apply a new paint color on the hue circle.
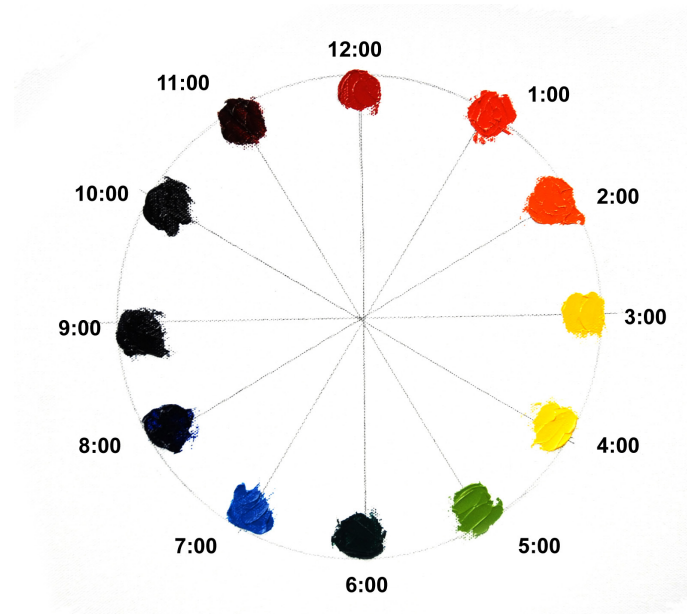
The Hue Circle

12:00 - Cadmium Red Deep

1:00 - Cadmium Red Light

2:00 - Cadmium Orange

3:00 - Cadmium Yellow Medium

4:00 - Cadmium Yellow Light

5:00 - Yellow-Green
(Mix of Cadmium Yellow Light & Viridian)

6:00 - Viridian

7:00 - Cerulean Blue

8:00 - Ultramarine Blue

9:00 - Blue-Purple
(Mix of French Ultramarine & Alizarin Crimson, with more Ultramarine)

10:00 - Purple
(Mix of French Ultramarine & Alizarin Crimson, with more Crimson)

11:00 - Alizarine Crimson

You will use your palette knife to place a bit of each paint color in its correct space on the hue circle. Begin by placing Cadmium Red Deep at the top—12:00 mark—of the circle. Then work your way clockwise around the circle.

Pear Painting

When you painted the brown underpainting for the apples, you used dark burnt umber for the shadows and shading, and white to show the light. Instead, for your red pear painting, you'll use a low-value hue (like purple) for the shadows and a high-value hue (like yellow) for the light.

Use a dotted line to trace the basic shape of your pear with cadmium red deep. It doesn't have to be exact—because pears never are, and you're just creating the shape from your memory of pears.

Start by painting the cast shadow (with your #5 filbert and using purple) on the left hand side of the pear. Put the shaded side of the pear on the same side as the cast shadow, using purple again. Then you'll work your way from dark to light on your painting of the pear—following the hue circle.

When you painted the apples, you used a neutral underpainting, followed by glazing and scumbling. That method was used for hundreds of years previous to the 19th century. The method you used in this lesson with the pear—painting directly onto a primed canvas with no underpainting—is called alla prima, which means "on the priming."

Alla prima is painting directly on the priming of the canvas.

You're Ready to Move On

You'll be working with hue, value, and chroma in the next several lessons—so you'll be well versed in them by the end of this color unit. **But before moving on, you should...**

- Know how to arrange a hue circle.
- Have an understanding of hue, value, and chroma in colors.
- Have a solid understanding of a color's pigment.

ASSIGNMENT: Paint a lime and use adjacent hues to show form.

Lights and Darks in Color

You learned quite a lot of information in the last lesson about color, so make sure you review what you learned (hue, value, chroma, and the hue circle) before diving deeper into the concept of value.

YOU'LL LEARN

- How to create a grayscale
- How to create a value chart
- Value relativity

SUPPLIES YOU'LL NEED:

Hue circle
Canvas paper
All paint colors
Palette knife

Creating a Grayscale

If you look at your hue circle, you'll see that some colors are of a low value and some are of a high value. But what does low and high value mean? How would they look in a black and white photograph? If you choose to add black or white to them, how much would it change the value?

In order to answer these questions it's necessary to make a chart called a grayscale.

A grayscale shows the full range of value from black to white and all the shades of gray in between.

This chart will have black at the bottom, white at the top, and shades of gray in between. The shades of gray work their way from dark grays at the bottom (near the black), through medium grays in the middle, and light grays at the top, near the white.

KEY IDEA: The purpose of making the grayscale is to train your brain to match a color's value with its corresponding gray on the grayscale, allowing you to make better color decisions when you're painting.

You'll need all of your colors from the hue circle, plus white and ivory black, to make your grayscale. Squeeze out about a half inch of each color onto your palette. With your palette knife, place some black near the lower left corner of your canvas paper. Then wipe your knife and put some white near the upper left corner of the paper.

Now scoop the rest of your black paint into the center of your palette and scoop a tiny dab of white into the pile of black. Mix them together. This will make a very dark gray (almost black). Then put this dark gray just above your black on the canvas (use your knife to mix them together a bit—but just where they touch).

Your goal is to get an even gradation from black through shades of gray to white.

PAINTING TIP

Mix and make the grayscale on your palette first—so that you can make adjustments as you go. When you're happy that the shades of gray are working you can transfer them to the paper.
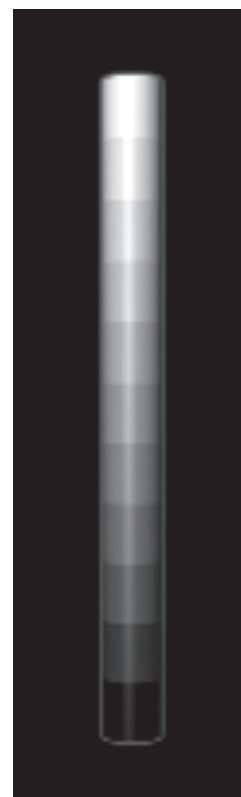
The darker gray shades at the bottom of the scale correspond to low value colors, like red. And the lighter shades of gray at the top of the scale correspond to the high value colors like yellow.

Creating a Value Chart

Now it's time for you to match all the colors on the hue circle to a value on the grayscale and create a value chart.

This time you'll work your way from light to dark on the grayscale with the "lighest" color on your palette—the Cadmium Yellow Light—your highest value color. And when you look at your grayscale you can see that the darkest grays are near the bottom of your paper. These dark grays are *low value grays*. The light grays are *high value grays.*

So you'll want to match the value of your Cadmium Yellow Light to one of the lighter grays near the top of the grayscale. To figure out which gray it matches, you'll have to learn how to "see" value. To do this, hold the yellow on your knife up to the grayscale and squint so you can't see it very well.

KEY IDEA: **The place where the value of the yellow matches the value on the grayscale is when the yellow fades into the gray.**

Once you've found that match, put some yellow next to it. You'll make this gradation of yellow the same way you did with the black and white to create the grayscale (the only difference this time is that you have a total of three colors to mix—white, black, and yellow—not just black and white).

You'll mix the yellow with white to create colors that correspond to the lightest grays, and you'll mix the yellow with black to correspond to the darker grays.

Once you're done with this strip, you'll continue to work your way from right to left toward the reds on your palette: Cadmium Yellow Medium, Cadmium Orange, Cadmium Red Light, and Alizarine Crimson. This takes care of the warm colors at the top of your palette. Then match the cool colors down the side of your palette: Viridian, Cerulean Blue, and French Ultramarine.
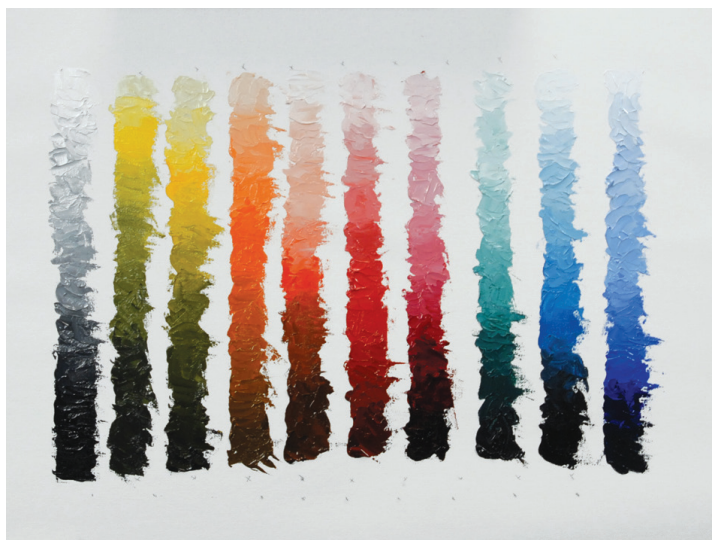
KEY IDEA: **The purpose of creating these value charts is so you can see just how much white or black you need to change a color when darkening it or lightening it. You also see that adding black or white to a color will change the hue.**

Take some time to study your completed value chart to familiarize yourself with all the colors you've created.

Value Relativity

Make a gradation which starts as black at the bottom and goes through the grays to white at the top. This is very similar to the small gray strip you made when you began your value chart—except this time you'll make the gradation larger (about three inches wide and twelve inches high).

When you've finished with that, mix a little blob of medium gray on your palette and use your knife to cut that blob in half. Then use your knife to put half of the blob on top of the lower part of the gradation on your paper. And put the other half of the blob on top of the upper part of the gradation on your paper.

What you'll notice is the effect of value relativity. The same color gray looks dark next to a lighter gray and light next to a darker gray.

Value relativity is the appearance of a color's value juxta-posed to another color.

This is an extremely important concept to understand when creating light in your paintings, when creating contrast, and generally to have a strong painting.

Now try the same exercise with color—make a second gra-dation using French Ultramarine, and create a third grada-tion out of Cadmium Orange (using Cadmium Yellow Light for the blobs/color contrast in both gradations).

Notice how the yellow looks positively sickly against that light orange. This is the result of value and chroma affecting your per-ception of a color. The pure, high-chroma orange contrasts with the high-chroma yellow and the high-chroma blue. The lower-chroma orange matches the value of the high-chroma yellow and kills the yellow. The same is true of the blue.

Now you know the way a color looks is affected by which colors are next to it, and you know how to match a color to its corresponding gray.

PAINTING TIP

To add brightness to your painting, you need to contrast the values and chromas of the colors you're using.

You're Ready to Move On

It might have taken you several days to go through this lesson and create all of the charts—but that's okay. Take as much time as you need. **Before moving on to Lesson 11, make sure you...**

- Successfully create a grayscale.
- Create a value chart by seeing a color's value.
- Know what colors are created by adding black and white to all the colors on your hue circle.
- Understand that the appearance of a color is affected by the colors next to it.

ASSIGNMENT: Continue practicing value relativity—using purple for the gradation and yellow for the blob.

Controlling Color Intensity

By now you have a good understanding of hue, chroma, and especially value. You've learned a lot about color concepts, and you'll feel even more comfortable painting after creating the reference charts in this lesson.

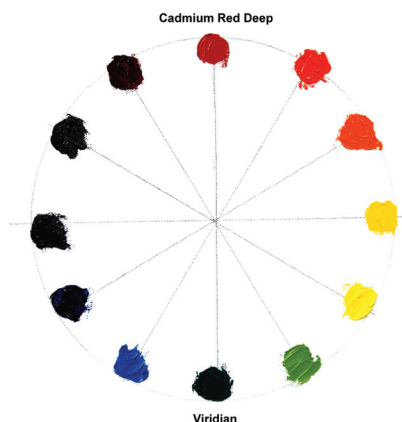- **Complementary colors**
- **All of the colors in a complementary color chart**
- **About purples and their complements**

SUPPLIES YOU'LL NEED:

Hue Circle
Canvas paper
All paint colors
Palette knife

Complementary Colors

Like you learned in the last lesson, one way of lowering the chroma of a hue is to add black and white. A second way of lowering the chroma of a hue—which you'll learn in this lesson—is by adding its opposite hue on the hue circle. You'll know how to control a color's intensity by lowering its hue.

Cadmium Red Deep

Viridian

If you take a look at your hue circle, you'll see that the Cadmium Red Deep is at the top of the circle and the Viridian is at the bottom. Because they are opposites on the hue circle, these two colors are called complementary colors.

Complementary colors are two hues opposite each other on the hue circle.

This is how pigments work: Light, which has all the colors in it, travels through the air and hits a pigment—say for instance Cadmium Red Deep. The Cadmium Red Deep pigment absorbs every color in the light except red. It reflects red, so red is what you see. The same is true for Cadmium Red Deep's opposite, Viridian. When pure light hits it, everything gets absorbed except Viridian.

So if you mix Cadmium Red Deep and Viridian—everything gets absorbed—period. You wind up with black. This is why you just add a little bit of Viridian to the Cadmium Red Deep. Then the red gets "toned down" by the green rather than neutralized completely. And the opposite is true, too. If you add just a little bit of Cadmium Red Deep to the Viridian, the green gets toned down.

Complementary Color Charts

You will create these complimentary color charts so that you'll have a reference to use while painting all of the colors a complimentary color scheme offers. Use your knife to put a spot of Cadmium Red Deep on the upper left corner of your paper and a spot of Viridian on the upper right corner of your paper. In the same way that you mixed the grayscale on your palette before putting it on paper, you'll mix these complementary colors on your palette.

PAINTING TECHNIQUE

You will lower the chroma of a hue by adding its complement.

Cadmium Red Deep and Viridian

• Place most of your half inch of Viridian in the middle of the palette and add a speck of red.

• The goal is to mix a perfect neutral—black (if it's too green, add more Cadmium Red; if it's brown, add more Viridian).

• Place a spot of the black neutral at the top of your paper—midway between the red spot and the green spot.

• Look back at the neutral blob on your palette—divide the blob into thirds with your knife.

• Continue to add Viridian to one of the blobs—to create two intermediate greens; continue to add Cadmium Red Deep to the second blob—to create two intermediate reds (remember to add only TINY bits of red—because it is much stronger than the Viridian).

• Use your knife to transfer part of each color to your paper—placing each color in its corresponding spot between the red and the neutral on your paper, and between the green and the neutral on the paper.

• When you have your first row of colors completed, add white to each of the colors on your palette that made up the top row on your canvas. The addition of white results in a tint of each of your colors. Do two rows of tints beneath your row of colors.

• When you finish placing two rows of tints, add white again to your lightest tints on the palette so you get a row of very pale pastels—this will be your fourth and final row of colors.

Now you've made your first complementary color chart!

Make a chart for each of the pairs of colors on the hue circle.

Cadmium Red Light and Cerulean Blue

This combination is beautiful for metallic shades as well as for skin tones. The neutral will be a dark, steely gray.

Orange and Ultramarine

This combination works well to show light and shadow on many subjects. The neutral will be a muddy brownish green.

Purples and Their Complements

The previous three charts are all the charts that only use two colors plus white. But there are more charts, which add a third color plus white. So you're remaining three charts will use three colors—and Alizarine Crimson will be one of the three colors in all of them.

When you look at your hue circle you will see all the pairs that you have done so far, and you will see the remaining pairs include the colors you had to mix: purple, blue-purple, and yellow-green. You'll make charts (using Alizarine Crimson) for these mixed colors.

KEY IDEA: When you've made all of your charts, you can refer to them whenever you are trying to create or match a color. Eventually you won't need these anymore, but just making them helps to build your color-mixing memory.

Alizarine Crimson and Yellow-Green

The neutral will be a warm brown.

Purple and Cadmium Yellow Light

The neutral will be a dark brownish gray.

Blue-Purple and Cadmium Yellow Medium

The neutral will be a dark gray.

You're Ready to Move On

In this lesson you learned how to make a color look darker or how to control its value by adding the color's complement. Now you know how to make darks with black (from the previous lesson) and how to make darks with a color's complement. It's good to know how to do it both ways. **You know you're ready to move on to Lesson 12 when you...**

> • Understand how to find a color's complement.
> • Control a color's value by adding its complement.
> • Created all six of the color complement charts.

ASSIGNMENT: Find paint chips and create the color to match them; find magazine covers or advertisements and match the colors.

Color Combinations

In the last lesson you discovered some beautiful colors that you may not have known ever existed, and found out that some colors you didn't know were beautiful are beautiful after all. And you learned how to make those colors as well as how to identify them and match them. But there is even more to color combinations that you'll learn in this lesson.

YOU'LL LEARN
- **How to use different colors together so that your painting shows exactly what you want**
- **How to choose colors depending on your subject**
- **Various color combinations**

SUPPLIES YOU'LL NEED:

Hue circle
All color charts
Canvas paper
All paint colors
Medium
All brushes
Palette knife

Color Combinations

Take a look at your hue circle. You'll see that the colors are arranged with the two reds, one dark and one light, side by side. Then you see the orange, then the two yellows, etc. This is set up like a rainbow—it's a spectrum of color. The colors adjacent to one another are called Analogous colors.

Analogous colors are colors adjacent to each other on the hue circle.

Many paintings are planned with analogous colors. In this painting, *Cedars by the Lake,* there are green hills with a dark blue lake and pale blue sky. The green, light blue, and dark blue correspond to Viridian, Cerulean Blue, and French Ultramarine in your selection of pigments. When you look at your hue circle, you see that the dark green Viridian is right next to the light blue Cerulean, with the French Ultramarine right beside it. Because those colors are side by side, you can say that this painting is made up of an analogous color scheme.

The next color combination is the monochromatic color combination.

Monochromatic colors are all the tints and shades of a single color.

Now look at your value chart. Each row of colors to which you added black or white is a monochromatic row. Therefore, the red row is made up of all different shades of red and nothing else—which is monochromatically red. Monochromatic paintings can be effective at certain times. One example: a landscape in winter—white snow with pale blue shadows, dark blue-gray ice, and a light blue sky as in this painting by Claude Monet called *Snow Scene At Argenteuil.*

© National Gallery, London / Art Resource, NY

The next color combination is the complementary color combination, which you learned about in the last lesson.

Complementary colors are two hues opposite each other on the hue circle.

With a complementary color combination you can have two bright, high-chroma colors, a neutral and a huge selection of cool and warm tints and shades to choose from. And because of their complementary relationship, all of these colors will look good together.

Sometimes you may want to do a painting using two sets of complementary colors. This would be called a double complement. For example, in the painting titled *Resurrection,* the dark purple background is the complement of the gold leaves and the red orange flowers are the complement of the blue green bird and plate.

Analagous colors with one complimentary color as an accent.

A double complement is two sets of complementary colors.

Another option is to pick a color on one side of the hue circle—French Ultramarine for example—and draw an imaginary line across the circle to the other side as if you were going to point to its complement. In this case we would be pointing toward Cadmium Orange. Then, before you get to the orange, split your line into a y-shape, and use the colors on either side of the complement. This is called a split complement.

A split complement is a color and the two colors adjacent to its complement.

Split Complement
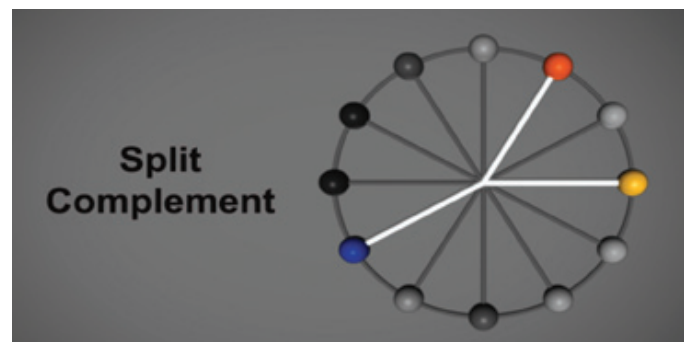
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Triads

Another type of color scheme is the triad.

A color triad is three colors spaced in equal distance on the hue circle.

You are very familiar with the Primary Triad—it's the red/yellow/blue scheme you lived with in kindergarten.

The primary triad is the three primary colors used together in a painting.

The reason why red, yellow, and blue are called primary colors is because you can't mix those colors. You have to get them right out of a tube of paint, and this color combination can be pretty bright. These three colors on your hue circle are at their highest chroma. Put them together and you have a very bright work of art like this peruvian poncho made in the 7th century.

But you might not want a bright painting. That doesn't mean you can't paint with red, yellow, and blue—the primary triad does not have to be bright.

KEY IDEA: **It's possible to paint with red, yellow, and blue if the chroma is lowered using black, white, or a complementary color.**

If you lowered the chroma of the primary triad with black, you would have brown, navy blue, and green-gold. You would have a very classic color combination reminiscent of Oriental rugs, mahogany, and brass. You could paint a lovely interior scene with these colors like *Emperor Frederick II* by Michael Diemer.

Now put your hand over your color wheel in such a way that you can touch the Cadmium Red Deep, the Cadmium Yellow Light, and the French Ultramarine all at the same time. Hold your hand steady, and turn it so that you are now touching Cadmium Orange, Viridian, and Purple. This is the secondary triad.

A secondary triad is the three secondary colors used together in a painting.

You can continue to turn your hand and find triad combinations of all the colors on the circle.
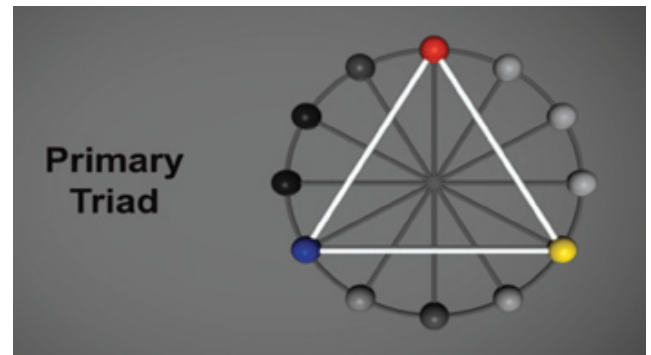

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KEY IDEA: When planning a painting you will predominantly use the colors from the color combination you have chosen. You will also use a little bit of almost all the colors on your palette, but mostly you'll use the colors from your chosen combination of colors.

Now that you've learned all of the color combinations and triads that can be used in a painting, it's time to put your knowledge to practice by creating your own springtime landscape.

Springtime Landscape

You'll use the Alizarine Crimson/yellow-green comple- mentary combination for this project.

It's also a great idea to first sketch out some of your ideas for color before you start to actually paint.

As you sketch, you can picture using the yellow-green for the grass, the Alizarine Crimson for the flowers in the grass, and a mixture of the two for the brown clump of trees.

Then it's time think about the sky. Spring has its gorgeous sky-blue days, but it also has many gray days. Your experience of spring can be kind of bittersweet with the bright sun or rainy days. So, in this excercise, you'll cre- ate a cloudy day with a wintry sun peeking out between the clouds. The clouds could be those neutral purplish- grays and the spot of sun could be the yellow.

So for this project you'll use a double complement: Alizarine Crimson/Yellow-Green and Purple/Cadmium Yellow Light.

First, pick your focal point—the clump of trees with the low sun be- side it is a good choice. Next, mass in the dark area for the trees using neutral brown. Also make a mass for the flowers on the field, and then scribble in both the field color and the sky color over the areas where they belong. Now your painting should look like an abstract—consist- ing of a dark mass, a yellow spot, and a pink mass—all surrounded by gray and green.

> **PAINTING TIP**
>
> Remember, if you want to remove anything on your painting, put some medium on your rag and wipe it off.

Now's a good time to look at it from a distance and/or upside down—to see if you want to change the place- ment or size of anything.

Now it's time to make this abstract look like a realis- tic painting. To finish this landscape:

• Make negative space around the trees and between the twigs (add sky holes).

• Use pale yellow to make a streak of light yellow across the horizon.

• Use Cadmium Yellow Medium and put the yellow where you've chosen for the sun in the sky.

• Paint the grassy hill using your knife to cut the green mass into thirds. Add pale gray to one of the thirds for the distant grass, and orange to another third for the foreground grass, creating atmospheric perspective.

Atmospheric perspective is the effect of air on the color of an object to show distance.

• Add the mass of flowers in the meadow (just giving the effect of flowers); use distant pink for the distant flower area, slightly larger strokes of middle ground pink in the middle ground area, and slightly larger strokes of the foreground pink into the foreground area.

Hopefully now you can see that though a painting may be predominantly made up of a certain color combination, you will be using small additions of most of the colors on your palette.

You're Ready to Move On

Now you should be able to pick the appropriate colors for all of your future paintings based on what you learned in this lesson. **You know you're ready to move on when you...**

> • Identify all of the color combinations from your hue circle.
> • Identify all of the triads from your hue circle.
> • Understand how to choose colors for your paintings.
> • Have successfully completed your springtime landscape.

ASSIGNMENT: Go to the shopping center or look around your house and define which color combinations are being used in the decorations, signs, products, etc.

Using Color to Create the Mood

By now you should be pretty good at manipulating the colors to get the look you want. Now it's time to think about manipulating colors to get the feel you want.

Interior designers are very aware of how color affects our mood. They avoid garish colors in hospitals, for instance. They have found that warm peach is a lovely color in a bedroom but a horrible color in a workspace, where cool blues and greens are more effective.

| YOU'LL LEARN | • How to plan your painting to convey a mood based on the colors you choose |

SUPPLIES YOU'LL NEED:

Canvas Paper
All paint colors
#5 filbert and flat brushes
#10 filbert and flat brushes
Medium
Palette knife

Color Temperature and Mood

One important and significant tool we artists have for conveying mood through color is the fact that colors have a sort of visual "temperature"—warm and cool.

Color temperature is an illusion of warmth or cold in a color.

It's pretty obvious when you think about it. The warmer colors are the color of fire: red, orange, and yellow. The cooler colors are the color of water and leaves: blue, green, and purple. There are two colors which can go either way: yellow-green and purple can be warm or cool depending on what sort of color is beside them.

Color temperature, like color light, is relative. You can have a warm red, for instance, next to a red that is not quite so warm—that second red would be called a cool red. So it's good to know how to "cool" a color.

And, on the other hand, you can also make a color warmer.

So consider the moods you can convey with color temperature:

PAINTING TECHNIQUE

To make a color cooler, add black, or add white, or mix a cooler color, such as blue, into it.

To make a color warmer, add one of the warm colors to it: red, orange, or yellow.

This painting is mainly cool blues and blue-grays. *Do you find it soothing?*

Do you find this one to be a little
mysterious?

Might the mood on this one go all the way to
somber?

How about one which is mostly yellow, with splashes of red and green? Does it glow? What mood is conveyed here? Do you feel
inspired and uplifted?

KEY IDEA: **How your color choices affect the mood of a painting—whether the mood is cheerful or painful, or soothing or depressing—can be largely controlled with brushstroke, composition, and subject choice.**

Another important way that color affects you is that your eye is drawn to contrast—between light and dark, high and low chroma, and between warm and cool colors.

KEY IDEA: **You, the artist, control what your painting says by choosing how you use color.**

Abstract Paintings Using Color Temperature

You're going to try three simple abstract paintings using color temperature and mood.

• The first painting will be cool and soothing—using cool colors (blues, purples, and greens), and soothing brush-strokes: long, gentle waves. Add a focal point that adds contrast of temperature by picking a warmer color (yellow-green) and that makes a mark diagonally across your wavy lines.

This gives you an analogous color combination—as you can see on the color circle.
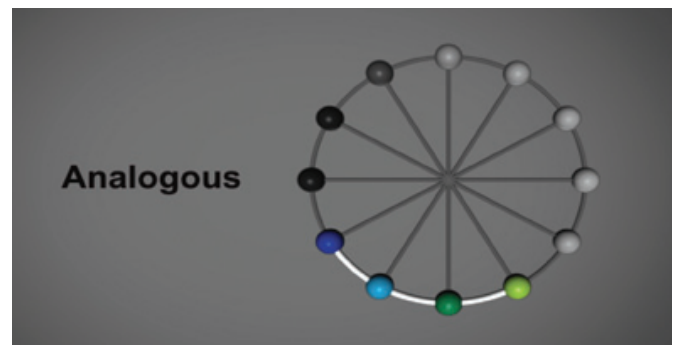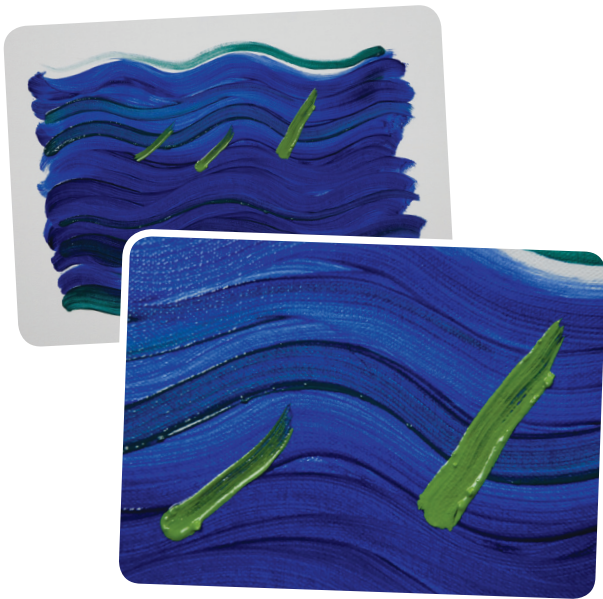
• The second one will be an exciting, hot painting—using hot colors (reds, oranges, and yellows), and exciting brush-strokes: wild, zig-zag strokes. It looks like an inferno.

Add a focal point/temperature contrast using purple.

• For this last abstract you will use colors which would normally be called warm but you'll cool them with white (Cadmium Red Deep mixed to a whisper-pale-pink, Cadmium Red Light mixed to the faintest peach, and Cadmium Yellow Light mixed to a delicate butter yellow). This last painting will be light, airy and delicate (use your palette knife to scrape the paint around on your canvas, rather than a brush like you have in the previous two paintings).

Make the focal point a warm brown—by mixing black with Cadmium Red Light (using the narrow edge of your knife to apply it, making fine, straight lines with impasto paint).
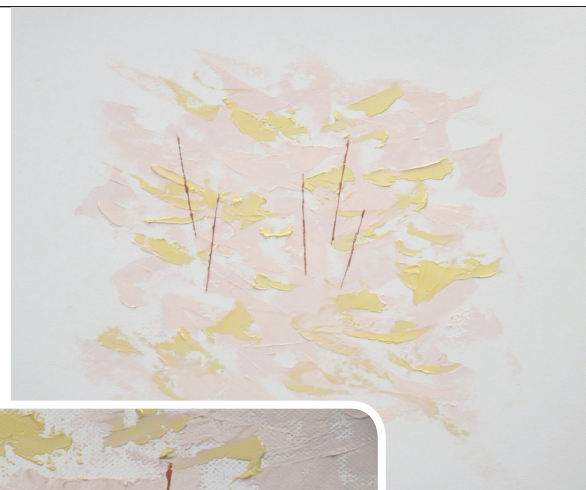
You're Ready to Move On

You learned in Lesson 4 how to tailor your brushstrokes to determine the mood of the painting, and now you understand how to choose colors based on the mood you choose. **You'll know you're ready to move on when you...**

• Understand the difference between color mood and color temperature.
• Know how to adjust a color, making it warmer or cooler.
• Choose the correct colors for your painting depending on the mood.

ASSIGNMENT: Find examples of famous paintings that used color to convey mood and/or temperature.

Understanding Composition

Congratulations! You've successfully finished the color section of this course and you're most likely looking around and noticing colors in a whole new way now. In Lesson 6 you learned about having a focal point, or a center of interest. In this lesson, you'll take that a step further.

YOU'LL LEARN
- **Methods for creating a focal point in a painting**
- **How to draw the viewer's eye through the painting**
- **How to create balance in a paiting**

SUPPLIES YOU'LL NEED:

Canvas paper
Burnt Umber
Cadmium Red Llight
Medium
#5 flat and filbert brushes
#10 filbert brush

Methods for Creating a Focal Point

First, review the definition for the focal point:

The focal point is the area of the painting that is the center of interest.

Think about the way your eyes work. When they scan over a scene, they'll find one thing that catches their attention. After a split second of looking at the object, they'll move on to study something else. But, in a given place or scene, there will be one object that they continually look at over and over again.

In the apple project, you learned how contrast of value will attract a viewer's eye. In the color lessons, you found how contrast of hue or chroma will do the same thing. The fact is, any kind of contrast will attract your eye. If you have a scene with all horizontal lines and one thing sticking up vertically, that's your center of interest. A scene with a lot of busy texture and one spot where there is no texture—the smooth place will be the focal point.

KEY IDEA: Contrast is a huge factor in creating a focal point.

But there are other methods that are important, too.

Anthropologists have found that ancient cultures, children, and isolated tribal peoples tend to create certain kinds of symbols. These symbols lead the viewer to the focal point. Some examples: a spiral, a cross, a starburst, concentric circles, a figure 8, arrows, and frames within frames.
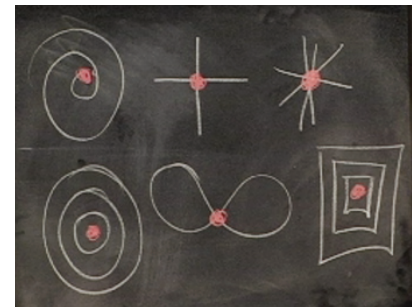
If you know what to look for, you will find something similar in many of the works of art which have been created by Western and Asian artists. Here are two examples:

The first thing you notice in Kuniyoshi's *A Samurai* is the large dark area contrasting with the lighter background. You immediately find yourself staring at the very light area at the center of the dark area. That's another contrast. You also see how the artist used vigorous brushwork to show the action of the warrior. And there is also the starburst composition—where

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all the major lines of the painting meet in the middle (created by the sword, his legs, a part of the costume that sticks out to the left, plus the white jagged line that comes down from the top).

When you look at this ancient Russian icon titled *Laudes of the Virgin Mary,* you'll notice an outer frame made up of small pictures. Inside the outer frame is a smaller frame composing human figures. Within the inside frame you'll see an oval with Mary as the focal point. This composition uses frame within frame to draw your eye to the center of interest.
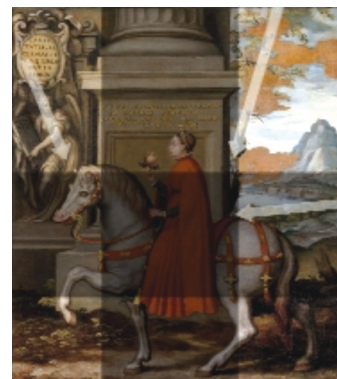
In this Italian painting, *Mathild of Canossa* by Orazio Farinati, you immediately see the contrast of the red against the gray. Farinati created a cross composition—with the horse and details to the left and right of it and the column behind it. The lady's head and hands serve as the focal point. Farinati did even more to strengthen this composition: the tree at the right of the column is pointing like an arrow toward the lady; the trees bordering the lake are doing the same thing; the entire body of the angel on the left is pointing toward the lady as well.

Pathways Through a Painting

There are certain tools you can use to direct the viewer's eye around the painting, just as there are tools you use to define a focal point. Examples of these tools:

• Lines
• Edges—hard, soft, and lost
• Pattern—one example is a dotted line leading the eye down a pathway the artist has chosen
• Rhythm and repetition

In this Gayle Levee painting called *Pizzicato* you see an example of pattern. The violin is the main event in the painting, but the leaves form a pattern which leads the eye in a figure 8 around the painting.

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Look at the painting *Emperor Frederick II* by Michael Diemer. It is a great example of rhythm and repetition. The three arches at the back of the painting move the viewer's eye to the large arch behind the emperor. The three arches are alike and they're an example of repetition. The human figures in front of the arches are aligned in a rhythm—two, one, two, one—until your eye settles on the emperor and queen on the throne.

Balance in Paintings

Another major factor when you plan the composition of your painting is called balance.

Balance is the viewer's reaction to the apparent weight of objects placed within the composition.

Balance describes the placement of your subjects within the canvas and is rather intuitive. There are no formulas for balance, but you can "see" how it works in this painting titled *Purple Hyacinth.*

When you see a picture of a pyramid, you know the pyramid will not fall over. Its wide base makes it obvious that the pyramid is a stable structure. A painting structured around this kind of balance will appear calm and stable and is called static balance.

The mass of dafidols in *Purple Hyacinth* forms the apex of a triangle. And the two lemons—to the left and right—form the left and right points of the triangle.

Static balance occurs when there is equal weight on both sides of the composition.

The upside-down pyramid displays dynamic balance. If I draw a pyramid upside down, you get a feeling of instability. You know in real life that pyramid would not last long before falling over.

Or you could plan a composition with a large, heavy mass on one side, and several smaller shapes on the other. That would be *dynamic balance*.

Dynamic balance is achieved when weight is opposed by other compositional elements. Dynamic balance gives the effect that if one single element were removed, the structure would fall.
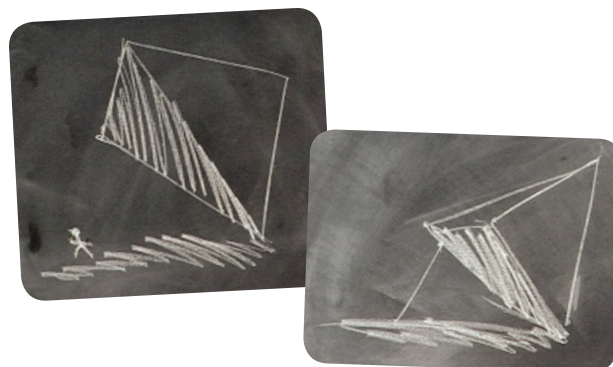
Composing a Painting

To illustrate some of these ideas about composition, it's time to do a simple painting exercise. Start by doing a rough-in of the composition (using #5 filbert), including a dab of Cadmium Red Deep for your focal point—which will be a small red house. And with just a couple of strokes indicate where that house belongs.

Use Burnt Umber to make a series of marks/a dotted line leading up to your focal point—forming a *pattern*. Now you've created a path for the viewer's eye to follow to follow to the focal point.

Create a picket fence by painting a rhythmic row of short vertical lines and one taller line—which leads the viewer's eye to the left of the canvas. To create balance in the painting, add a large mass, a tree. And finally you need to bring the viewer's eye back to the bottom of the canvas to the path, which allows the viewer to follow it up to the focal point again. So paint the tree trunk and that should do the trick (with a root pointing at the path).

Now you have a composition. You used color contrast for the focal point, pattern to lead the eye toward the focal point, rhythm to move the eye around the canvas, mass for balance, and line to get the eye started on its journey all over again.

You're Ready to Move On

Now you have a wealth of information about composition. Not only will your paintings be stronger visually, they will be much more appealing to the viewer. **You'll know you're ready to move on when you...**

• Understand the various methods for creating a focal point.
• Can lead the viewer through your painting to the focal point.
• Know how to paint a balanced picture.
• Are able to put all the knowledge together to plan the composition of your paintings.

ASSIGNMENT: Paint a simple picture starting with the focal point, and then develop it using line, rhythm, and either static or dynamic balance.

Beginning Perspective

You've come quite a long way in your understanding of brushwork, color, and composition. But now it's time to address some issues of drawing.

YOU'LL LEARN

- **How to draw using linear perspective**
- **How to draw an ellipse**
- **How to draw a cylinder**

SUPPLIES YOU'LL NEED:

Canvas paper
Burnt Umber
Medium
#2 flat brush
#2 filbert brush
Rags

Linear Perspective and the Ellipse

Many people consider drawing to be a preliminary to painting, and it actually is. You do need to know how to draw, unless you want to limit your painting to simple subjects and abstracts. The master artists spent years with pencil and charcoal before their teachers allowed them to pick up a brush. Outdoor sketches and graphite studies of their subjects were, and still are, integral parts of creating a convincing representational painting.

KEY IDEA: **Get in the habit of sketching and drawing when you aren't painting. It will help you to become more aware of the world—what you're seeing—and it will give you a language to convey your thoughts.**

Drawing is not only done with pencil. Drawing can be an important part of the painting process, and you can do it with a brush. In order to do draw with a brush, you need to first understand the idea of linear perspective. You learned about linear perspective in Lesson 6, but now it's time to define it even further.

Linear perspective is a structured system for creating the illusion of space and distance on a flat surface.

If you look at a roll of paper towels by holding it straight in front of you, you see it as a long, thin cylinder. And when you turn it end-on, you see the opening as a circle. When you hold this cylinder just a little below your eyes, you can see part of the side and part of the top. But the top is no longer a circle. If you tried to place a circle over that top shape, the circle doesn't match.

The shape of the top of the cylinder, when held just below your eye level is called an ellipse.

An ellipse looks like a circle that has been smashed into an oval.

When you move the cylinder from just below your eye level to quite a bit below your eye level, the ellipse changes shape—it gets more and more like a circle as it descends. And when you bring it back up toward your eye level, the shape of the ellipse gets narrower and narrower until you can't see the top at all anymore. This is the effect of linear perspective. The shape of the ellipse changes as the tube moves up or down from eye level.

In order for you paintings to be convincing, you need to know how to incorporate linear perspective.

PAINTING TIP

Any time you paint a picture incorporating a cylinder, you will be using ellipses. All kinds of pots, vases, and bottles are cylinders. Even your arms and legs are cylinders.

Drawing Ellipses

In order to make an ellipse you'll need to stand at your easel and practice curved lines (because an ellipse is two joined curves). With your loaded brush, held like a butter knife, touch the canvas at an angle. In order to make the curve of the ellipse, move your elbow. Using your elbow alone makes a big arc (you won't need to use your fingers or even your wrist).

Practice both curving up and down. And try some with your non-dominant hand as well.

When joining the two curves to make an ellipse, do not: 1) make the top curve meet the bottom curve with a little point at each end, or 2) put a big bend at the place where the top meets the bottom (which will make your ellipse look like a sausage). Drawing it correctly takes practice—it's a gentle, gradual tightening of the top curve.

Drawing Cylinders

Drawing through is an important part of perspective drawing. Recall the apple project: you drew both apples completely and then erased part of the apple in front where you had drawn through. You'll draw through and erase often in this lesson as well so have your rag ready!

Take a look at the bottom of the roll of paper towels. If you look at the bottom of this cylinder, you can see a circle just like the one on top. Remember that in order to see the ellipse on top you had to hold the paper towels just below eye level. In the same vein, in order to see the ellipse of the bottom, you need to hold it just above your eye level. Usually you see cylinders sitting on surfaces, and the bottom is not visible. But the bottom is still an *ellipse*.

KEY IDEA: **Even though you can't see the bottom of a cylinder lying on a surface, the bottom is still an ellipse.**

Drawing a cylinder

• First, draw or paint the central axis of the cylinder.
• Next, find the horizontal axis along the diameter of the cylinder.

• The diameter line goes across the widest point of the ellipse, not across the front.
• Paint a horizontal line at the top of the vertical line, and that will represent the diameter line.
• Do another horizontal line at the bottom to represent the diameter of the bottom (make both of these diameter lines longer than you think you'll want them).
• Draw the sides of the cylinder by drawing vertical lines to join the top diameter line with the bottom diameter line to get a rectangle (first make sure your diameter lines are symmetrical—you can measure this using your brush handles).
• Add the ellipses: they will curve above the diameter line and below the other diameter line.
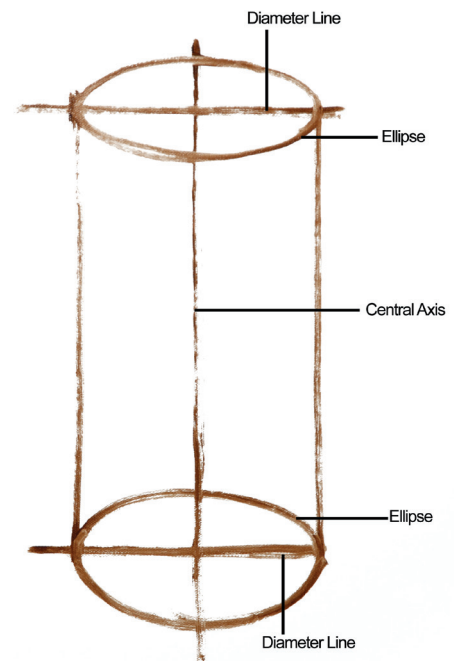
If you aren't happy, just wipe off the part you don't like and try again. What you have on your canvas doesn't look much like a cylinder. It's covered with lines that you don't see when you're finished. These lines—the central axis and the diameter, as well as part of the bottom ellipse—are *guidelines*.

Guidelines guide a drawing so that it will come out right.

But now that the guidelines have done their work, they can go. Put medium on your rag and erase the central axis line, the diameter lines, and the back side of your bottom ellipse. And there's your cylinder.

Here are examples of other objects using various sized elipses.

You're Ready to Move On

For most people drawing ellipses is a very hard concept to grasp. Don't worry if you don't feel comfortable with them right away. Do make sure, though, you've mastered these concepts before moving on to the next lesson where you'll be starting your next still life. You'll be incorporating ellipses into the objects you use—so take all the time you need in this lesson before continuing. **You'll know you're ready to move on when you...**

- Have a basic understanding of linear perspective.
- Successfully draw the shape of an ellipse.
- Use guidelines to draw a cylinder.

ASSIGNMENT: Observe other cylinders in the world: your finger, for example, is three cylinders. Practice drawing-through with ellipses.

Using What You've Learned Parts I & II

There is much more to learn about perspective than just ellipses. But first let's use what you've learned so far, putting it all together into a completed painting—a large still life painting. You'll use the 18x24 toned canvas that you prepared in Lesson 1. Just as you did with the completed painting of the apples, you'll paint a brown underpainting, followed by color, with the details coming last.

YOU'LL LEARN

• How to paint a more complex still life arrangement, including cylinders

Color and Composition in the Still Life

In general, avoid the following objects:

• Objects with decoration, printing, or writing. Your objects should be plain colored.
• Objects that are highly-shiny silver, brass, glass, or chrome.
• Objects with lumpy carvings or bumps all over them.

PAINTING TIP

Remember you are still learning the basics. You may want to paint a picture of your great-grandmother's hand-etched silver tea set, but you aren't ready yet!

SUPPLIES YOU'LL NEED:

Three green limes
Three red silk tulips
White vase
White candle
Burnt Umber
White
Cadmium Red Deep
Viridian
Cadmium Red Light
Cadmium Orange
Cadmium Yellow Medium
Cadmium Yellow Light
Rags
Medium
All brushes
Palette knife

PAINTING TECHNIQUE

Create a simple triangular composition with your objects.

Once you have assembled everything, spread your black cloth in the same way as for the apples. You'll notice the red and green complimentary color combination works for the still life (using Cadmium Reds and Viridian)—with the tulips, stems, leaves, and limes.

KEY IDEA: Your focal point will be at the area of highest contrast—the white vase.

The eye first notices the white vase, and follows that vase up to the tulips (because they're beautiful and red). The tulips point to the left—to the candle. The shadow of the candle points across the bottom of your triangle to the limes. The far right lime forms the right hand point of the triangle. After that, the viewer's eye will return to the vase.

Drawing the Brown Underpainting

Start with the focal point for the vase (using a white mark). Then use the same paint mixture of white and medium to draw a triangle on the canvas—use the sight-size measurement technique. Use the height of the vase as the main unit of measurement for the triangle.

Now draw rough shapes of the objects—remember to use ellipses since there are cylinders in this composition.

You can measure proportions of the real vase rather than size: take your brush and make a horizontal mark on the canvas that will show about how wide you think the vase should be to fit well—and then make the height of the vase twice that measurement. Once you've done this, make your central axis at the right height. Then make a horizontal line at the top—corresponding to the diameter (and the same for the bottom). Draw the contour of the right side of the vase (the curve). Then measure from the central axis to the right side to know the measurement for the left side/contour line; mark dots for the left side, and then connect the dots. Make the ellipse for the top and the other one for the bottom. Last thing: erase your guidelines.

KEY IDEA: **Remember, when drawing an ellipse, the horizontal lines are NOT the front edge of the top or the front edge of the bottom of the object.**

Follow the same procedure to draw the **candle**—a simple cylinder.

To draw the three shapes for the **limes**, draw the first lime right over the vase. You're drawing through—just like you did in the apple project. After you have drawn the lime that is in front of the vase, you can erase the part of the vase that is behind the lime. Continue with the next two limes—drawing through each time.

The tulips are all little cylinders.

> **PAINTING TIP**
>
> Since the tulips are not totally symmetrical, you don't have to do the step that consists of drawing the contour, measuring the other side, and then connecting the dots.

Tulip #1: This one is standing at an angle pointing toward the corner of your room. So make a central axis line pointing toward the corner of your canvas. Make an ellipse for the top, one for the bottom, and then join them.

Tulip #2: The central axis for this one is pointing toward the candle—so make that central axis and then draw the ellipses and the sides.

Tulip #3: Same process as Tulip #2; sits behind it.

Painting the Brown Underpainting

It's time to paint the **tulips** now that you've drawn them. This is all freehand. Don't worry about getting really detailed right now. Just focus on where you are painting your darkest dark and lightest light for now—showing only the dark mass on the right of your top tulip, and the dark petal behind it.

On your second tulip, the darkness is at the base of the tulip—so just mass that in on your canvas, and the line of darkness following the contour of one of the petals.

For the third tulip, the darkest dark is along the bottom side of the tulip, and the lightest light is at the top. Then paint in the darks, midtones, and lighter tones on the leaves of the three tulips—the darkest areas first, followed by the lighter areas.

KEY IDEA: Do not draw the outlines of objects as if they were in a coloring book.

Now turn your attention to the **limes:**

Lime #1 (in the background): Paint the cast shadow first, the darkest shading, then the midtone, and last, the lighter area.

Lime #2 (at the far right point of the triangle): Cast shadow first, darkest shading, midtone, and then the lighter area.

Lime #3: Repeat.

Before getting to the vase and candle, paint in the dark background first. Just like you did for the apples, take your burnt umber and medium mixture and block it in using varied strokes.

Notice places where you can have a lost edge: the very dark edge on the tulip that is as dark as the background (since red is a very dark, low-value color, you can let it blend into the background).

Once the background is done, paint the tabletop. You'll need to put in the shadows cast by the candle and the vase first, since they are darker than the rest of the tabletop.

> **PAINTING TIP**
> Even though you are painting a more complex subject, you still need to paint the same way you have been painting everything else: observe where the light falls and where the shadows lie, and paint the light and shadows.

> **PAINTING TECHNIQUE**
> When painting the background, allow the strokes to go over the lines you have drawn for the vase, candle, flowers, and apples.

Now clean up any edges you may need to on the limes and tulips, and soften the edges on the shadow side away from the focal point and make the edges crisp on the light side near the focal point.

And now that you have added the background, you can see that your two remaining objects—the **white vase** and **white candle**—will contrast against it. Paint these in the usual way—from dark to light.

Paint the cast shadow from the tulips (on the vase) with a dark/midtone mixture.

Place a hard edge on the lightest side of the white vase—since that's your focal point.

You may notice that the dark side of your candle is not as dark as the dark side of the vase. This is for two reasons: the candle, made of wax, lets some of the light shine through. The other reason is that there is reflected light coming off the white vase. So the darkest color for the candle is probably closer to the middle.

As always, make and add your midtone to the vase and candle, and last, add the lightest tones.

Take a break and let the underpainting dry before moving on to add the color.

Adding Color to the Painting

Start with the **background**: mix a batch of black using Cadmium Red Deep and Viridian—then add medium to make it like vegetable oil. Brush it on using your #10 filbert with varied strokes. Again, don't worry about staying in the lines around objects. When you get close to the tabletop, stop painting.

For the tabletop, add a molecule of red and a drop of white to the mixture—and work from top to bottom using varied strokes. Each time the paint gets one inch closer to the bottom of the canvas, add another molecule of red. This is to make the table look flat.

For the objects, you'll start with the farthest: **the tulip stems**. Paint the leaves and stems first, since they are behind the tulips. Use a green mixed out of Viridian and red. Try to match the darkest green on the leaves. Then color check the green. Use the wide side of your brush for the broad dark areas of the leaves and the narrow side for the narrow dark areas of the stems. Then switch to your #5 filbert to add some white and some Cad Yellow Light to make the midtone green for the leaves. Color check. Last, add some more Cad Yellow Light and some more white for the lightest green tone to paint the rest of the leaves and stems. Again, be sure to color check first. And now you have successfully painted through—doing the darks, then the midtones, and finishing up with the light tones.

Now for the **flowers**: Mix a dark red out of Cadmium Red Deep and Viridian. Since you've already placed the darkest darks with the underpainting, all you need to do is cover those areas with the dark red. Then use pure Cad Red Deep for the reddest parts, and mix the tiniest bit of medium into it so it is a glaze. To paint the very edge of a petal—which has just a sliver of light on it—put a relatively thick line on it with the edge of your #5 filbert. Then apply darker paint into the edge so the sliver of light looks thin. For the flower areas that need to be even brighter, touch those spots with Cad Red Light or Cad Orange. You won't use white for the red color because you don't want to end up with a pink color.

For the **vase**: Mix up your darkest white first—using Cad Red Deep, Viridian, white, and a touch of one of the other cadmiums. Keep a main pile of that color mixture to mix up your midtones and lights later (just scrape some of the original mixture away from the main pile when you need to mix up a new color). Remember that you are not painting a white vase—you are painting the way shadow looks on a white vase (which *won't* be white).

Limes: Mix up some shadow green for these (using Viridian, Cad Red Deep, and one of the lighter Cadmiums)—to find the dark green color that you like. Then work from dark to midtone to light the way you always do.

All that's left now is the **candle**: Create a sort of warm white—very similar to the vase (mixing Viridian, Cad Red Deep, white, and another lighter Cadmium). Then start with the darkest white in the middle where you put your

darkest color on the underpainting. Then add some yellow and put the yellowish color on the right. And add some white for the lighter side of the candle.

Adding Details and Highlights

Remember to color check each of the following details and high-lights before applying them:

• Add the stem area to the limes—dark side and then the light side
• Add the wick of the candle—dark side and then light side
• Add highlights to the limes—use a very light yellow
• Add the bright highlight to the vase, your focal point—load your knife with pure white paint and stroke the largest highlight on the right and then two smaller highlights
• Last, stand back and decide if you want to go any lighter with the bright highlights on your tulips

You're Ready to Move On

Congratulations! You've finished your second still life—and this one includes ellipses. It's also much larger than your first one. **You'll be ready to move on when...**

• The objects are symmetrical and sit solidly on their elliptical bases.
• The lights and darks are established throughout the painting.
• Your composition is balanced with a focal point.
• Correctly match the paint colors to your still life.
• Add the details and highlights to your painting.

ASSIGNMENT #1: Choose a focal point object for another painting, one that you will paint on your own. Choose a background cloth of a plain color that contrasts with your focal point color. Include one cylinder and two other objects that have no straight lines. Do not use glass, silver, brass, or complicated decorative finishes. Do the brown underpainting. Then add color and detail to it.

One-Point Perspective

Now it's time to begin the next major segment of Learn & Master Painting, and it concerns going into greater detail about perspective. It's key to understanding perspective if you want to paint believable, 3-D objects.

YOU'LL LEARN
- How to find the vanishing point and horizon line
- How to paint with one-point perspective

SUPPLIES YOU'LL NEED:

Canvas paper
Burnt Umber
Medium
#2 filbert brush
#5 filbert brush

Horizon Line and Vanishing Point

When you looked at a roll of paper towels in Lesson 15, you could see how the shape of an object appears to you depends on its relation to your eye level. The top of the roll could look like a circle, like a wide ellipse, like a narrow ellipse, or anything in between, depending on where it is in relation to your eye level. Everything you see around you follows that rule.

KEY IDEA: **All objects will change their apparent size as they move away from you.**

An example is how the highway changes shape as it moves into the distance—it looks narrower. This place where the road or the beach gets so small you can no longer see it is called the vanishing point.

The vanishing point is the point where an object vanishes into the horizon.

And a line drawn horizontally across the vanishing point is called the horizon line.

The horizon line is the line drawn horizontally across the vanishing point.

To find the horizon line in real life, stand and hold your head straight, looking straight out in front of you. Then raise your arm, palm down, fingers extended. Keep gradually raising your arm until you can no longer see your fingers. You are now pointing along your line of sight to your horizon line. If you swing your arm side to side, you are drawing your horizon line in the air.

If you were standing in the middle of the highway, you would see the highway come to a vanishing point some- where along that horizon line. When you are sketching or painting, you need to have a horizon line in the paint- ing. And the lines of your subjects will converge to a vanishing point. So...

KEY IDEA: **One-point perspective is when the lines of a subject, like a road, converge to one vanishing point.**

The main idea with one-point perspective is that one object has one vanishing point. But sometimes your paint- ing will have multiple objects—each with one vanishing point. You're still painting with one-point perspective.

Linear Perspective in a Tree-lined Road

Lots of artists try to get away with shortcuts and avoid thinking about horizon lines and a vanishing point—and

it shows in their paintings. When an artist avoids thinking about horizon lines and vanishing points, that artist is avoiding linear perspective.

In **linear perspective** all parallel lines that recede into the distance appear to get closer together or converge.

Converging lines are lines that get closer together as they reach the vanishing point.

Linear perspective involves step-by-step procedures that are actually very easy once you get used to them. You'll learn these steps in the following exercise:

• Load the narrow side of the #5 filbert and stand in front of the canvas with your arm extended at eye level and the brush touching the canvas. Keep your arm extended and make a straight horizontal line like you did in the beginning brushwork lesson, Lesson 3. Make this line extend all the way across your canvas. Change hands if necessary to reach the other end of the line.

• Now put a dot somewhere near the center of that horizon line—this will be your vanishing point.

• You're going to make a road. And in order for a painted road to look convincing, it must go from a tiny dot at the vanishing point all the way to a big, wide, road that you can get your car on.

• Make two very long curves—one from the vanishing point and curving out the right side of the canvas, and one from the vanishing point and curving out the left side of the canvas.

• Put Italian-style trees along the road. They'll all be the same height and the same distance from the road—all the way to the horizon line. In order to make sure you get it right, make a guideline for the tops of the trees, and it will be like your road curve.

• Then make another guideline for where the trunks will meet the ground. This curve is following your road curve too and gets gradually closer to the road curve until it meets the other two curves at the vanishing point. The way these lines get closer together as they get closer to the vanishing point is called converging. Remember,

Converging lines are lines that get closer together as they reach the vanishing point.

• You have two lines converging on the vanishing point (one for the tops of the trees and one for the bottoms of the trees).

• Place the vertical lines that will be guidelines for the trees themselves.

• Scribble in the shapes of the tall Italian poplar trees on the tree trunks already in place (make each tree a little wider near the middle). As you move along toward the vanishing point, each tree will be slightly shorter and thinner than the one in front.

• Make a little footpath going off to the side (that won't be as wide as the road), with its own vanishing point.

Linear Perspective in a Stream

Oftentimes, people like to have a winding stream in the middle of a picture, coming right toward the viewer. Perspective is used to create a stream, as well:

• Draw a horizon line and put a vanishing point near the center of the line.

• Your stream will get wider at the front of the picture, just like the road did.

• In perspective, the curves of your stream should look more like zig-zags than they do like gentle curves, and the lines of the straight areas will be closer to each other than the curves.

• Add stream banks—by making a line that follows the stream just slightly above it. Then join the bank to the stream at the curves. Finally, erase the part of the stream that is obscured by the bank.

• Add mountains (using curved lines) and trees in the distance (remember that these objects will need to be smaller because they are farther away).

• Put reflections in the water (by making a mirror image of the tree in the water).

You're Ready to Move On

I hope you're thinking to yourself, "Perspective wasn't as hard to learn as I thought it would be." It really isn't a hard concept to understand when you're willing to accept what you see. Linear perspective will become second nature. **You know you're ready to move on to learn about two-point perspective—in the next lesson—when you...**

> • Understand how to find the vanishing point and the horizon line.
> • Understand how to paint with one-point perspective.
> • Completed the two practice paintings using one-point perspective.

ASSIGNMENT: Prove to yourself that the world really does exist in one-point perspective by taping a sheet of plastic to your windshield and tracing what you see using a permanent marker. This will help you to understand that the lines of the road really do appear to converge (one-point perspective immediately becomes clear at this point).

Two-Point Perspective

I hope you are beginning to understand how distorted the world looks due to linear perspective. You will use this understanding when you are sketching your ideas for pictures, when you are sketching from life, and when you are drawing with your brush. But, as you know, what you see in the world is much more complicated than objects converging to one vanishing point.

YOU'LL LEARN

• To understand two-point perspective as it relates to boxes, houses, and tables.

SUPPLIES YOU'LL NEED:

Canvas paper
#2 filbert brush
Medium
Burnt Umber

Two-Point Perspective with a Box

You learned how one-point perspective works in the last lesson, but you've probably already noticed that when you look around there are some objects that don't fit into this model—houses, for instance. Unless you're standing directly in front of a house, you'll see two sides of it. Usually you'll see the front, one corner, and one side.

You have already learned that, in perspective, the parallel lines of the side of a road and a line of trees planted next to the road will converge to one vanishing point on the horizon line. So you can imagine that the parallel lines along the eaves of a house and along the foundation of the house would also converge to one vanishing point on the horizon line.

If you only understand one-point perspective, you will only be able to show how the lines of the side of the house converge to a vanishing point—but you need another vanishing point for the front of the house.

When you use more than one vanishing point for one object, it's called two-point perspective.

Two-point perspective occurs when the lines of a subject, like a box, converge to two vanishing points.

Look at this bird's eye view of a house—here is the near corner.

Here is the side of a house with a vanishing point at the right.

And here is a side with the vanishing point at the left.

All the lines running toward the right will converge at the right hand vanishing point. All the lines running toward the left will converge at the left hand vanishing point.

The house you've been looking at is shaped sort of like a box. In order to begin to learn how to draw a house, you'll start by learning how to draw a box. You know that when you draw this box you'll make the lines of the left side converge at the left vanishing point. And, you know that the lines of the right side will converge at the right vanishing point.

Converging lines are lines that get closer together as they reach the vanishing point.

When you move the box a little lower, you can see how the lines leading to the vanishing points change, and the shape of the box changes too.

And if you raise the box a little higher, you can see again how the lines leading to the vanishing points change, and the shape of the box changes too.

When you feel ready, draw a box on the canvas at eye level on the horizon line:

• Draw your horizon line at your eye level.
• Make a vertical line to represent the corner of the box—the Near Corner.
• Make sure the vertical line goes across the horizon line, just left of center.
• Place a vanishing point on the horizon line—at the right edge of your canvas.
• Place a second vanishing point on the horizon line—two inches from the left edge of your canvas.
• Draw a guideline from the top of your Near Corner to the right vanishing point, and a line from the bottom of your Near Corner to the right vanishing point.
• Draw a line from the top of the Near Corner to the left vanishing point, and then from the bottom of the Near Corner to the left vanishing point.
• Draw in two lines (vertical) for the two rear corners.
• Erase the guidelines. And now you see a box at eye level.
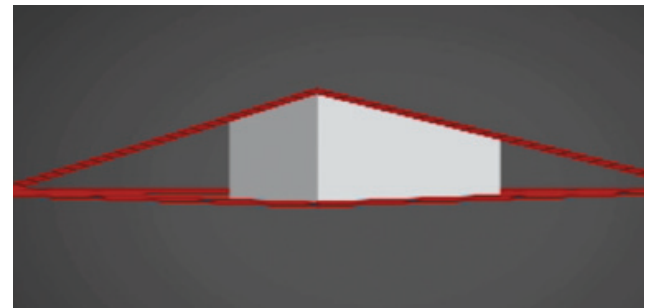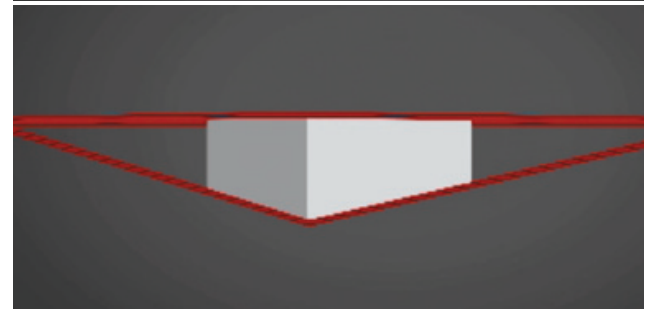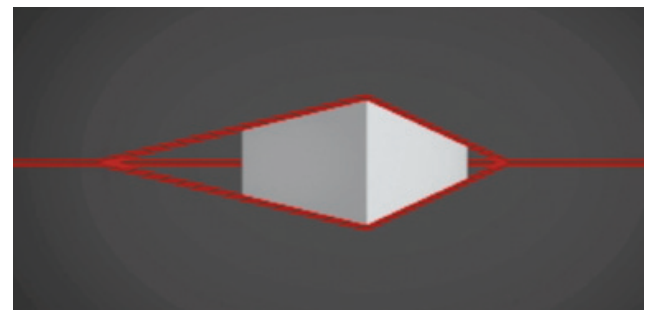
The Near Corner is the corner of an object closest to the viewer.

KEY IDEA: **When painting, pay attention to where you place your box-shaped object in relation to the horizon line. The main question to ask yourself is: do I look up at it, or do I look down at?**

Box below eye level

It gets a little more complicated to create a box below eye level. You will be looking down at the box. If it were a big-box store, it would be in a valley. You would be on a hill looking down at it. If it was a smaller box, like a gift box, it would be sitting on a table and you would be standing up looking down at it.

The reason drawing a box below the eye level is a little more complicated is because you now have to address the lines at the top of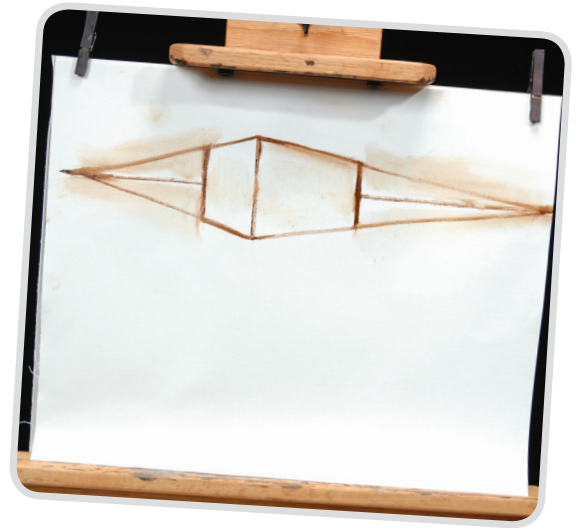 the box. So, there will be two extra guidelines. Draw in the right and left side vanishing points and along with the rear corners, which should be absolutely vertical. Then draw the guidelines for the top of the box to the right and left vanishing points.

PAINTING TECHNIQUES

To make the box below eye level, the near corner will be below your horizon line.

Be sure the lines for the back two corners are absolutely vertical.

PAINTING TIP

Always make your vanishing points far apart, not close together.

Two-Point Perspective with a House

Once you feel comfortable sketching different size boxes, it's time to draw a simple house:
• Make a horizon line and two vanishing points like you did with the box.
• Your house is at eye level, which means your Near Corner will cross the horizon line.
• Left-hand guidelines go to the left-hand vanishing point—for the front of the house. Right-hand guidelines go to the right-hand vanishing point—for the side of the house.
• Put in two far corners (the side of the house will be a little longer than the front of the house).
• Erase your guidelines of the box, and move on to adding the house features.
• Locate where the point of the roof peak needs to go above your box—using the X method.
• Join the top of the roof peak to the left front corner with a straight line, and do the same on the right side.
• Draw the ridgeline of the roof, right along the peak (which will converge at the right vanishing point).
• Draw in the line for the back end of the roof by measuring the correct distance.

• Erase your guidelines, and there's your house.
• But don't forget to add windows and doors (the lines for the tops of the windows and windowsills need to converge at the same vanishing point as the eaves and the foundation line—the right vanishing point).

You can use your house shape for many kinds of houses, barns, and sheds.

Two-Point Perspective with a Table

Use the box shape to draw a picture of a table. You'll be standing in front of this table and looking down at it.

• Draw the horizon line first—then add the vanishing points.
• Add the next line—the Near Corner (below the horizon line).
• Make guidelines to make sure your table legs will be the right length all the way around (one from the bottom of the near corner to the right-hand vanishing point—for the legs on the right of the table; one from the bottom of the near corner to the left vanishing point—to draw the legs on the left of the table).
• Make a guideline going from the top of your near corner to the right hand vanishing point—this is for the tabletop.
• Put in your two far corners.
• Add the back side of the table.
• Put in the far leg (using two more guidelines).
• Erase all your guidelines, and now you can see your table.

You're Ready to Move On

With the basic information you've learned in this lesson, you will be able to draw many of the things you may want to. And if you decide to study perspective in more depth, you will have this foundation to start from. **You're ready to move on when you...**

• Understand two-point perspective as it relates to boxes, houses, tables, etc.
• Can draw a box above the horizon line, at eye level, and below the horizon line.
• Can draw a square-shaped object inside a room.
• Can draw a house.

ASSIGNMENT: Tape plastic to your window and trace the house across the street using a permanent marker. Then find the horizon line and draw guidelines from the house to the horizon, thus finding the vanishing points.

Introduction to Humans and Animals

By now you have the skill set to draw almost any object you see around you. Let's add a few more skills to your abilities. This lesson will help you to place people or animals within your landscape. It's not a wildlife-art lesson, nor is it a portrait lesson. You won't get that detailed with your people or animals. But there are times when you will want to paint a landscape, for instance, of a stream in the mountains, and you may decide you would like to add a deer on the other side of the stream. Or perhaps you are painting a street scene and you want to include some people.

YOU'LL LEARN
- How to add people and animals to your paintings
- How to draw using gesture

SUPPLIES YOU'LL NEED:

Canvas paper
#2 filbert brush
Burnt Umber
Medium
Drawings from Lesson 18

Gesture in Humans

In the initial planning stages, you will need to understand how to make the people and animals in your painting look like they belong in the painting—not too big or too small, for instance. And you also want to make them look like they are standing on the ground in your painting rather than floating through the air.

In order to paint a person that looks realistic you need to understand gesture. You are likely familiar with the word as it's used in body language—folding your arms, for instance, is a gesture. In artwork, gesture also refers to motion—the apparent motion of your subject, stripped of all other detail. So...

Gesture is the directional line that defines the orientation of a figure.

Complete the following exercises to grasp the concept of gesture:

- Draw a balloon floating straight up with its string hanging straight down. You've just drawn the "gesture" of someone standing up straight. The balloon is his head, and the string is the body.

- Draw the balloon with the string slightly slanted. Now the balloon looks like it's sort of floating away. If it's a person, that person may be walking.

- Draw the balloon and make the string lie horizontally. Now the person is lying on the beach.

- Draw a fit man standing—start with a straight balloon. Then mass in a wide place for his torso with wide shoulders and a narrow waist. Next, mass in a wide place for his hips, two wide lines for his arms, and two wide lines for his legs.

- Draw an overweight man who's running. This time the balloon string is at a slant. Then mass in a round body, two wide lines for arms, and two legs running.

- Draw a fit glamour queen. Make a curved gesture line with a torso and narrow hips. Then do two wide lines for her arms and two wide lines for her legs.

Think of the string as your person's spine, and also as his line of gravity. When you stand up straight, your spine is

straight, and gravity is going right down from the top of your head through your neck and down your spine—and from there it's distributed evenly on your feet.

KEY IDEA: **When you are planning to add people to your painting, the first thing to consider is what gesture do you want your people to have.**

Now you know that you can make all kinds of people with gesture sketches. When you feel confident about your gesture sketches, go to the next step: putting people into a painting.

Painting Humans

All of these gesture sketches have a purpose. The goal is to get small human figures into a painting of a seashore, a road, or a city and so forth. You will need to be sure to paint the person the right size—not too big or too small compared to the other elements in your painting.

KEY IDEA: **To get the people or animals to be the right size, you will need to refer to what you learned about linear perspective.**

Look again at your picture of the road with the Italian trees that you did in Lesson 18. To add people walking down that road, you need to do the following in order to make the people the right size on the road:

• Find something in the picture that relates to the size of a person: If your person were lying down across the road, how far across would he stretch?

• If you determine the person measures half the width of the road, then measure half the distance of the road with your brush.

• Then turn your brush vertically and hold it up next to the nearest tree—so that you know how tall your person is standing next to the tree.

• Make a little mark on the tree at the height of the person (and this is how tall your person is in relation to the closest tree).

• But if you want to place your person further down the road, you know that your person will get smaller because

the trees get smaller as they go further down the road.

• Use a guideline to measure how much smaller your person will need to be (draw a guideline along the line of the trees at the height of the person, all the way to the vanishing point).

• To keep your person from looking like they're floating, use a horizontal guideline that runs from the base of the tree directly across the road to where you want your person to stand.

• When you're finished placing people on your road, wipe off the guidelines.

Here is an example of how gesture sketching is used in the painting *Orchid Lounge.*

You can tell there are people on this street, but you can't see their eyes or fingers. It's just the general idea of people walking on the street.

Gesture in Animals

Gesture lines work for animals, too. But instead of the string of the balloon to show the person's stance, you'll use a gesture line that is more or less horizontal to show an animal's motion. Here are some animal gesture sketches to practice:

• Draw a leaping tiger using a sweeping curve line—to convey the curve of a leaping tiger. Then mass in the tiger's torso just like you did with the humans. A tiger has a long torso with a swelling ribcage. He has strong hips and legs. So mass in a wider part where his hips join his body. Then mass in a heavy, blocky head, and his long reaching forelegs (ready to catch a gazelle).

• Draw a giraffe—which has a gesture that is long and upright for his neck, and it bends down over his backbone and down his tail. This gesture line pretty much follows the spine. Block in his body with a triangle shape. Add his little head with two ears sticking out and four spindly legs.

• Draw cows in a meadow—using a horizontal line for the backbone that drops down in the back for the tail. The gesture of cows standing is much like a block. The head is blocky too, and when she's looking at you, you can see the ears and horns sticking out. And then add four stubby legs (also try doing a cow lying down, and then place a herd of cows in the meadow).

• Now get out your stream picture from Lesson 18 and put a deer by the stream drinking water.

You're Ready to Move On

Your paintings will be all the more interesting now that you can add humans and animals to them. Hopefully you're beginning to feel comfortable massing in the general shape of them. You'll continue to practice with people and animals in later lessons when photographic reference is discussed. **You'll know you're ready to move on when you...**

- Understand the concept of gesture.
- Can draw numerous gestures for humans and animals.
- Feel comfortable adding humans and animals to your paintings.

ASSIGNMENT: Go to a café and sketch the patron. Concentrate on capturing the gesture.

Using Photographic Reference

Many artists use photographic reference at some point during the painting process.

A projecting device called a camera obscura was invented during the Renaissance and used by artists who wanted to achieve realistic effects while painting difficult subjects. These devices are still in use, but that's not how artists paint. Art begins with an idea. After the artist develops the idea, then he looks up any reference. So let's learn when and how to use photographic reference in our paintings.
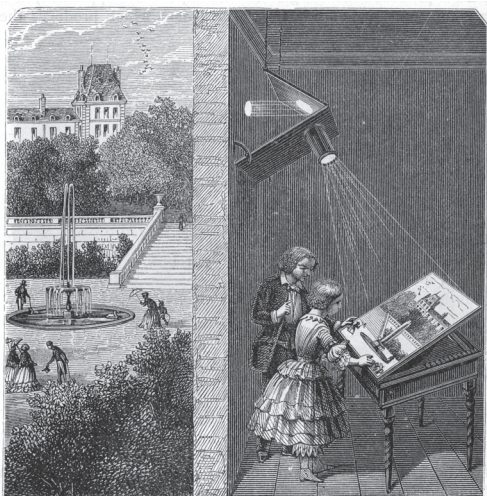
YOU'LL LEARN
- When to use photographic reference in paintings
- How to use photographic reference for certain elements in paintings

SUPPLIES YOU'LL NEED:

Canvas paper
French Ultramarine
Cadmium Orange
Cadmium Yellow Medium
Cadmium Red Light
White
Medium
#10 flat and filbert brushes
#2 filbert brush

When to Use Photographic Reference

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Using photographic reference is not the same as copying a photograph. I use photographic reference after creating a composition of a collection of experiences that I want to depict in a painting. I never copy a photograph directly onto a canvas. That's why we call it ART. Art is not nature; it's not objective reality. Art is always the synthesis of our human experience.

KEY IDEA: Photographic reference is good for objects that move too fast to draw from life, for details like architectural carvings, and for portraits when the subject doesn't have time to sit. In order for the photo to serve your painting, you must get your idea first, and then find the reference to support it.

There are a number of technical reasons not to copy photographs. Depending on the lens the photographer used, there can be inaccuracies and distortions in the lines and in the perspective.

And, the color can be wrong. Many beautiful views of backlit subjects wind up looking washed out in a photo. And, the camera does not see light the way we do. The camera also does not see shadows the way we do. To a camera, a shadow is simply a dark gray area. As artists, we know shadows are made up of a number of colors.

The camera will also flatten form and space. If you had a little clay ball and you flattened it, the ball would no longer look round and it would look quite a bit larger. That is
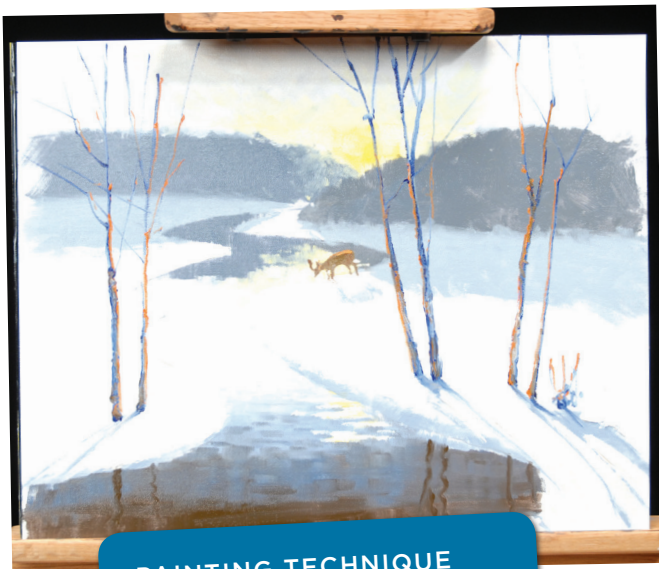
PAINTING TIP

Artists who use a lot of photographic reference should take the time to build an image file. Public libraries have image files and reference books for your image file. Google Images and stock photography websites are also good places to gather images. Always consider copyright law, though.

exactly what the camera does to form.

You as an artist need to understand these technicalities and override them in your painting. To adjust the flattening of form, you will need to contour the form the same way you contoured the apples in the very first painting. Put in darks, midtones and lights, which the camera will lose.

You the artist want to create an illusion of depth in your canvas, and the skills you're learning in these lessons are all about creating that illusion. You will need to use your knowledge of perspective and color to get that sense of depth.

KEY IDEA: **Always make sure the photo you use has light coming from the same direction as the light in the rest of your painting.**

Deer by the Stream Painting

This will be an alla prima painting, so you will start directly with color and you'll do it on your canvas paper. Alla prima paintings can be done in one layer. But they can also be done in multiple layers.

When adding layers of paint, you are adding details, subtly adjusting the colors, making any changes you think the painting needs. You will paint the first coat in this lesson, and you can decide whether you want to put another coat of paint on later. With alla prima paintings, you don't have to add multiple coats—it's up to you.

Each time you add a layer of paint to an alla prima painting, remember to add new paint to the entire painting—not just part of it—or your painting will get picky and lose its look of spontaneity.

This painting will use the complementary color combination of blue and orange.

After marking the place for the focal point, make a horizon line about two inches above the deer. Then, draw a zig-zag line for one bank of the stream. Make sure it's a ZIG ZAG and not just a little wiggle.

PAINTING TECHNIQUE

The deer will be the focal point in the painting. The stream points to the focal point, and the trees and the hills frame the focal point.

Draw another zig-zag for the opposite bank. It shouldn't match the first zig-zag—there should be variations in the width. These two stream banks will meet at a vanishing point just above the deer.

Now sketch in the two curves that will become the two hills and five somewhat vertical lines to be trees.

Take a moment to look at the composition. The focal point should be just off center, within the oval of the canvas. The stream will point to the focal point, and the trees and the hills should frame the focal point.

Adding Color to the Background

First make a glaze of Cadmium Yellow Medium where the sun will shine through the clouds and reflect in the stream. The yellow

PAINTING TIP

Don't forget to place the reflections of the sky, sun, and hills in the stream.

reflection on the water near the focal point will strengthen the focal point. And the yellow in the sky will echo the focal point, giving our viewer a secondary focal point to enjoy.

Mass in the two hills next. You know that the nearer hill should have less blue in it than the distant hill for atmospheric perspective. So you will add a touch of orange to the gray mixture for the nearer hill.

Next, mix a tiny amount of orange with a large amount of white and a small amount of dull gray for the afternoon winter sky. Brush that color all over the sky except where you have the yellow glaze.

Adding Color to the Middle Ground

You've established the distance in your painting. Now it's time to paint the middle distance. But first, it's a good idea to sketch the gesture of your deer. Mass in a cylinder for the body and the narrow place for the neck. Then, mass a little triangle for the head and add four spindly legs.

Note that the front legs are lower than the back legs. The deer should look like it's standing with its front legs in the stream. Remember this is just a gesture sketch, and you'll be painting over part of it when you put in your middle distance. Later on you should use a photograph of a deer for reference.

The two hills need shadows, so add those now. Next, paint the shadows of the trees, and then you're ready for the snow. Use your knife to mix a large quantity of white with a speck of Cadmium Orange to get an extremely pastel off-white color.

Now use the knife to smear that color all over the area of snow in the distance and middle distance. This will give a nice, smooth texture that looks like snow. Don't worry about the trees; just paint into them.

Don't do the foreground of the snow yet. You should paint the foreground water before the foreground snow because the water is under or behind the snow.

Adding Color to the Foreground

To paint the water in the foreground, use your #10 flat. Use up-and-down strokes with the brown paint as the water at the very bottom of the canvas. This is because you will see the bottom of shallow water in the foreground.

Now add blue and white to your mixture as you work your way toward the middle ground. In this area of the stream, the water is reflecting the blue of the sky overhead, away from the sun.

Now paint in the trees. They are in the foreground, so they need our darkest, highest-chroma colors because of atmospheric perspective. Start out with pure French Ultramarine for the tree trunks.

Now wipe off the brush and load it with pure Cadmium Orange. Working wet-in-wet, delicately place strokes of orange where you think the light would shine on the trees.

Our next step is finally to use the photograph of the deer. Take special note here: You have nearly finished this alla prima painting and only NOW you are looking at the photograph. You should use photographic reference, not copy a photograph.

PAINTING TIP

If your deer is not working, scrape it off and re-establish the snow. Then, try again, but don't keep painting over it.

The deer in this photograph is not in the snow, nor is it drinking. But two important things are here: the gesture is the same as the painting because this deer has its head down. And the light source of this photo is the same as the light source in the painting—from behind.

This photograph will help us with important information, such as where a deer's ears are in relation to its head and neck, how the light falls on its body, and how it spreads its legs when it stretches down its head.

And now, at last, you'll be doing what most people try to do at the beginning of a painting—carefully painting the deer the way it looks in the photo.

If you add more than one coat of paint, make sure the first coat is dry. Also, make sure to repaint the entire painting in a second coat, not just part of it.

You're Ready to Move On

You're ready to begin the next lesson when you can...

- Have a basic understanding of how photographs distort reality.
- Know when and how to use photographs for reference.
- Have completed the first layer of the alla prima painting.

ASSIGNMENT: Begin compiling an image file.

Planning an Original Painting

So how does an artist get ideas? Lots has been said and written about the creative process. It's the way we humans take in our experiences, think about them, and share them with others.

The best way to start the creative process as a visual artist is to pay attention to what you see. The things you see in your world are constantly giving you a kind of mental image file.

One way to get yourself to notice your world is to carry a small sketch diary with you. When you have a sketchbook and are aware of your world, you will start thinking of ideas for pictures. Jot down those ideas as little thumbnail sketches in the book. And if you are someplace where you have a little time, practice your drawing skills by sketching your surroundings.

SUPPLIES YOU'LL NEED:

All six brushes
Palette knife
Scrap paper and pencil
Canvas paper
All paint colors

YOU'LL LEARN
- How to turn an original idea into thumbnail and color sketches
- How to take an original idea through the creative process

Creating Thumbnail Sketches

We're going to create our second large painting in this lesson and in the next two lessons. Today we're starting with gathering ideas and creating sketches of the composition and color.

We determined the idea for the painting by walking around outside. I choose the theme of the painting based on the mood of the weather outside, the time of year, and how I felt about the weather outside. I then imagined images that would convey that theme and mood based on what I saw while walking around.

KEY IDEA: It's important to carry around a sketchbook so that you can record by writing or sketching what you see and feel when you're going through daily life.

So, based on what I saw and felt I choose to paint a cold, rainy day with a house in the distance. I wanted a man to be walking toward the house in a raincoat as if he'd do anything to get to the warm room we see through the lighted window.

The meaning of the picture without the person is: "I think it's dismal outside and boy does that house look good."

The meaning of the picture with the person is: "He thinks it's dismal outside and is desperately trying to get to the house for warmth and comfort."

KEY IDEA: Your focal point and secondary focal point should be chosen carefully to convey the theme and mood of the painting.

The method I use for deciding on the composition of a painting and where to place the focal points is to draw

thumbnail sketches, normally in my sketchbook. I drew them for you on the blackboard, but I don't usually go to that much trouble.

Creating Color Sketches

After choosing the thumbnail sketch you like for your painting, it's time to create color sketches. Remember in Lesson 13 when we made color sketches to decide which colors to use in our springtime landscape? You'll use the same process again.

You should make at least two color sketches, but play with your ideas about color. Create as many color combinations as you think would make sense for the theme and mood until you find one you're completely happy with.

I've sketched in every element of the painting that I know will stay the same and their colors: the house with the window, the road to the house, the man, and the streetlights. Now it's time to show some grass. I'm not sure about the color of the grass, the sky, and the trees. That's why we'll do several of these little color sketches.

Let's make a color sketch with green grass and one with yellow grass. Let's also make one with a nighttime sky and one with a cloudy sky. Then you can choose the one you like.

When you are happy with your color sketches, it will be time to plan the next step: the finished painting.

We know that we can draw the house from imagination, using our knowledge of perspective. The trees will not be detailed, so we can probably get them from imagination too.

I can make the gesture of the man with the yellow slicker, but I'm not good enough at human figures to be able to paint him from my imagination. So it's time to go to my image file and find a picture of a human figure with the approximate gesture.

Alternatively, I could get someone to go outside in a raincoat and take a snapshot. The most important thing is that the person should have the same gesture as my sketch, and they also need to have the same light source as I have shown in my sketch.

And here is a picture of someone in a winter coat. It's a brown coat and I would rather have yellow, but I can fix that. In the next lesson, you'll copy your favorite color sketch onto the canvas board, and you'll use this photograph to draw your man.

You've practiced color sketches before, but I want you to understand how important they are to the creative process. Every time you begin a painting, it's very important to plan the composition and colors in small sketches before beginning the large work of art.

You'll feel much more confident in your painting if you have a plan and know where the painting will end. Then as you're painting, you can focus on the details that will only make your painting more enjoyable to look at.

You're Ready to Move On

You're ready to begin the next lesson when you...

• Can go through the creative process on your own.
• Can create thumbnail sketches for your ideas to show composition and color.
• Have decided on a sketch to use in your last painting.

ASSIGNMENT #1: Sketch thumbnails on your own, and use linear perspective to sketch as much as possible. Find photographic reference to support your theme. Remember not to get sidetracked by pretty photos you want to copy.

Painting an Original Work of Art

In the last lesson, you determined the composition of your painting based on what you wanted to say to the viewer and you chose a color combination that best fits your composition.

Now it's time to get started with the brown underpainting and finally the color.

YOU'LL LEARN

• How to create a work of art from an original idea

SUPPLIES YOU'LL NEED:

All six brushes
Palette knife
18x24 toned canvas board
Medium
All paint colors

The Brown Underpainting

Now that you've decided on the composition and which colors to use, draw your initial sketch of the objects for the brown underpainting. Then you'll paint in the darks, midtones, and lights. Just like when painting a still life, you'll first make a little mark where you want the focal point.

Your focal point in this case will be a man in a yellow slicker, and that means he will be lighter than the rest of the picture. So use white paint to make the mark for the man.

Now measure each object in the color sketch with your brush to determine the proportion and transfer them to the canvas. Again, it's just like the still life—all you're doing is getting the basic shapes and sizes.

The most important marks in this composition are those which form the triangle composition. The composition is a triangle with the man at one end, the line of streetlights along the top side, the house at the far end, and the road following the bottom side of the triangle.

So, use the white paint to sketch in a triangle. That way, you'll know you have the basic foundation for the painting the way you had it in the sketch.

Continue to use the white to make the little white dots of the streetlights and the light in the house. These dots more than likely will not be in exactly the right spot because you still need to do the perspective drawing. These dots are just little places where you think you might put the streetlights and the house light.

PAINTING TECHNIQUE

Remember that as the poles get closer to the vanishing point, they also get closer together.

Next, use your knowledge of one-point perspective to draw the horizon line and the road leading to the house. Then make guidelines for the location of the streetlamps.

Now that you've figured out where you want the house, and move the mark if you need to, use your knowledge of two-point perspective to draw the house with the roof and door and window.

Now work a little more on the man. To be sure he's the right size for the rest of this painting, determine how much of the road he would cover if he were to lie across it. He should be about half as tall as the road is wide.

You should have his size marked, and sketched a slumped-over leaning into the wind gesture. And after that, mass in his general bulk. When you have done everything you can from memory, it's time to get out the photographic reference.

Copy the basic shape of this guy onto your canvas, in brown and white. All you need to do is block in the basic light areas and dark areas but don't worry about details.

KEY IDEA: Only use photographic reference after you have sketched or painted all you can of the shape from memory. Never copy a photograph.

Adding Details to the Underpainting

Start with the distant details, work to the middle ground, and finish with the foreground details. That means you'll first add the windows and door to the house.

Then in the middle ground you'll add the streetlamps and the light's reflection. Refer to the photograph of the streetlamp if you need to.

Next comes the foreground. In the foreground are the man and the clump of trees. Now refer closely to your reference photo to make the man as detailed as you want to, but paint him brown. This is still the underpainting; you'll glaze yellow over it after it's dry.

When you've finished the man, add branches and details to the clump of trees and to the asphalt. Use these photos of trees and a road. When I originally planned my rough sketch of the road, I had forgotten that there can be some interesting cracks and concrete edging to a road.
Go ahead and incorporate some of those details into the road now.

> **PAINTING TIP**
> Every time you paint an object, paint the darks first, then the midtones, and then the lights.

They are not terribly important to the composition, so you don't want to make them look terribly interesting or you'll take away interest in the focal point. But these details can add credibility and believability to the painting.

Finally, paint the clump of trees in the foreground and the curb, and use this photo for reference if you choose.

When you're finished with your brown underpainting, go on to the next step and add color.

Mixing Colors

We've decided on the dark nighttime sky for this picture. Think about what you know of color theory. The lighted window will be yellow, so will the raincoat. You want a gloomy painting otherwise: cool colors like blue and purple.

So this painting will be mostly the yellow and purple complements. As with all your paintings, you will have the other pigments on the palette just in case you need a touch of another color here and there. For the most part, though, this painting will be variations and mixtures of yellows and purples.

This decision, you'll remember, happened much earlier in the planning process. As you paint more and more, your color combinations will occur to you very early.

Now it's time to mix up some of the colors you may need while you paint. Make a batch of purple and a batch of blue-purple. Next, it will help you to have some of the other colors mixed and ready to use.

You know there will be a large area of forest. That will be medium value brownish purple. The sky will be medium low value, low chroma purple. The third color is a brownish yellow. This color will be for the grass and for the dark folds of the man's slicker.

Remember, I don't mean for us to use only these pre-mixed colors for everything in the painting.

> **PAINTING TIP**
>
> **Organize your palette so that the purples and brown purples are in one area and the yellows and brown-yellows are in another area. You'll have a better chance of keeping your colors from getting mixed up and muddy.**

Adding Color to the Painting

First, mix some of the air color into the brownish purple, to make it a paler, grayer brownish purple for the forest behind the house.

Then mass in the forest behind the house. Don't worry about details, but you may want to use one of your darker mixtures to indicate a few tree trunks and branches. Remember to add air color to the tree trunks.

Also in the background, paint in the sky.

For the middle distance, you'll paint in the house and the far grass. Remember, the grass has a side farther away—that's the part next to the forest—and a side closer to us. This grass will need atmospheric perspective in order for it to look like it's fading into the rain, so add some of the sky color into it.

The grass will also need a slightly darker area near the house since our light source, dim as it is, is at the right of the house.

Now do the middle distance of the road. It is wet asphalt, so it will reflect the other colors of the painting. Put reflections of the house directly under the house.

KEY IDEA: **Reflections are always a mirror image of the object they are reflecting.**

Last, paint the foreground, including the human figure, the nearest streetlight, and the clump of trees at the right.

There are four things we can do to make this look nearer, not counting making everything larger.

• Increase the contrast   • Add details
• Use larger brush strokes   • Add red to warm each color

My goal is that you will begin creating paintings from your own imagination at the end of the course. I hope by going through the process together you will know exactly how to start and complete a painting.

You're Ready to Move On

You're ready to begin the next lesson when you have...

  • Measured all of the objects in the painting to the correct proportion.
  • Created a triangle composition using the appropriate objects in the painting.
  • Painted the darks, midtones, and lights of the underpainting and color.
  • Used photographic reference to add the details to the streetlights, road, trees, and man.

ASSIGNMENT: Create an original work of art from your own imagination, using thumbnail sketches, color sketches, and photographic reference.

Finishing and Varnishing Your Paintings

How do you know when you're finished with a painting? How do you know when to stop? That's what you'll learn in this lesson.

You'll also learn how to retouch parts of your painting where you'd like to see adjustments made and how to put a final coat of varnish on.

So, let's get started!

YOU'LL LEARN
- How to add use retouch varnish to make final adjustments
- How to add a final coat of varnish

Critiquing the Final Painting

When you think you're finished with a painting, it's best to stop working or you'll start picking at it.

It's a good idea to stop before you are completely finished, turn the painting to the wall or go away for a few hours, and see how it looks when you come back. Then you'll be looking at it with fresh eyes. Looking at the picture in the mirror helps too. It's also very helpful to get feedback from someone who has not seen the picture yet.

If there are no adjustments to make, you're finished!

What if there are adjustments to make?

Usually, adjustments have to do with these three factors: composition, color, or drawing. When critiquing your own work, check these three things:

First, check the composition. With your eyes squinted and the picture upside down and across the room, what do you see? What you see from there should be the focal point. If it isn't, you need to figure out how to make the focal point show up better, which is usually done by increasing the contrast of the focal point.

Second, check the colors. If the colors are generally wrong, you can sometimes adjust them by glazing or scumbling over the colors that need to be adjusted. Wait for the painting to dry and mix plenty of medium into a few experimental colors. Be sure to test the colors before applying them to the painting.

Third, check the drawing. If the drawing is wrong, you will have to fix it with opaque paint. You may need to paint over a larger part of the picture than just that area where you can see the inaccurate drawing in order to make the correction blend in.

KEY IDEA: **When you think you're finished with a painting, stop. Wait a few hours or days and then reevaluate it.**

Retouch Varnish

Depending on your painting and what kinds of adjustments need to be made, you might find that you want to use retouch varnish. There are two different uses for this kind of varnish. One is for retouching or making adjustments.

Using a thin layer of Liquin medium as a retouch varnish works perfectly. But you already knew to use Liquin for fixing a mistake because you've been using it throughout the course.

If you paint with water-based oil paints, you can use your medium the same way.

If you paint with acrylic paint, Polymer Medium is fine as a retouch varnish.

Another use for retouch varnish is to make the painting look evenly shiny before it is thoroughly dry. For oil painting, a thin layer of Liquin will work, or use a thin coat of spray retouch varnish if you choose. For acrylic paints, a thin layer of Gloss Polymer medium does the job.

> **PAINTING TECHNIQUE**
>
> Remember, you can always fix a mistake or retouch an area of your painting with medium.

Final Coat of Varnish

So, after all of the painting and retouching, you finally have a painting you like! You'll want to protect it with a final coat of varnish. But first wait for the painting to dry thoroughly—and it can take six months or even a year if your paint is thick.

After the painting is thoroughly dry, you will want to apply a coat of Kamar varnish. This is a synthetic varnish which comes in a spray can and will work for oil, water-mixable oil, and acrylic paints.

The reason for this coat of final varnish is so that, after your painting finds its way into the Louvre, future art restorers will be able to remove the entire coat of varnish. Thus they will remove the accumulated grime of the years, disclosing your original brilliant colors. A retouch varnish, on the other hand— and this includes Liquin—becomes part of the painting and the restorer will not be able to remove it.

> **PAINTING TIP**
>
> **Be sure your painting is completely dry before applying a final coat of varnish.**

You've Mastered the Concepts

You've mastered the concepts in Lesson 25 when you can...

> • Evaluate your paintings for any final corrections.
> • Use retouch varnish to make any adjustments.
> • Put a coat of final varnish on your dried paintings.

ASSIGNMENT: Find a painting you've completed in this course and using your medium, change an element of the painting.

Add a coat of final varnish to a painting after it is completely dry.

The Art Community

Now you have completed several paintings and beautiful color reference charts.

Congratulations! I think we can both say that you are an artist.

YOU'LL LEARN
- How to join a community of artists
- Places to display your art

Joining the Art Community

Part of the fun of being an artist is you get to be part of the art community. The art community includes people who are amateur artists, people who have been professional artists for years, people who deal in art supplies, people who collect art, and people who support art through gallery ownership and public advocacy.

The best way to get involved in the art community is to volunteer. Everyone likes a volunteer!

You will usually find information about art groups or upcoming art events on the bulletin board of your local art supply store or library. The employees often know of art events or of a group of artists looking for new members.

One of your local schools or colleges might have information about art groups or upcoming events. Ask the people who work there if they have heard of upcoming events.

Your city, county, or state government will also have a department for art advocacy. The people who work for an art advocacy group are extremely supportive and willing to help.

Go online and search for art events in your region. You will be amazed at what you find!

The next step is to contact the organization. Tell them you are interested and want to know more. If the group you contacted is interested in new members, they will send a reply that could include meeting times, dues, requirements for the size/style/quality of artwork, requirements for volunteer time, and any other information.

PAINTING TIP

Perhaps you live in a community that doesn't have an art group. Here's your opportunity to create one!

Displaying Your Art

Most artists want to display their work. Remember, art is visual communication. Letting your art pile up in the corner of the basement is kind of like talking to a brick wall. No communication is happening! That's why you'll have such an urge to show others what you have done.

Here are examples of places where you can display your work:

Businesses. Many businesses encourage artists to show their work on their walls. Banks, hospitals, restaurants, and coffee houses often work with artists to create exhibits. In this way, the business has original art on the walls, and the artist has a place to display. It works out for everyone!

Public libraries, churches, clubs, and community centers. These places often arrange for solo or group art exhibitions in one of their meeting rooms.

Juried exhibits. You can find lists of juried art exhibits in the back of most artists' publications. You can also search for "juried art exhibitions" on the Internet. When you find one or more exhibits you would like to try, write to the organizers and get a prospectus. These people are usually very particular about how you photograph your art, how you frame your art, and how you fill out the form, so be sure to read the prospectus carefully.

Commercial gallery. Notice the word commercial. Of all the venues for your paintings, this one is the most difficult. These galleries need good, professional, quality art. In order to survive, a commercial gallery needs art which is not just good, it must also appeal to the gallery's particular clientele. So, they are looking for artists whose work will sell—and the owners of the galleries are generally the best judge of whether they will be able to sell your work.

If you're interested in a commercial gallery, you will need to do some homework. First, research galleries online. Look for galleries not too far away for you to visit. You want to be able to go there and see what the gallery is like in person. Decide if the art they sell is similar in style to yours, but not exactly like yours. Look at the prices and determine if you would like to part with your art for about half the price you'll see on the price tag. Commercial galleries have very, very high expenses, and they will need a 50 percent commission.

Most places where you show your work will require a certain type of framing. While you are looking for places that may appreciate your painting, take a look at the type of frames the other artists are using.

Framing is a significant expense but totally worth it. A frame can make or break a work of art. It's kind of like selling your house: You may have a beautiful house, but if the grass is overgrown, people won't even want to come inside.

For an oil painting, you will want to use a frame at least two inches wide. The people who run frame shops are very helpful, and they will have some good ideas about how to show off your work to its best advantage.

> **PAINTING TIP**
>
> When you are applying to a competition, note what kind of frame the jurors require.

Closing Thoughts

I've really enjoyed showing you how I paint. I hate to see it end!

But I guess it doesn't really have to end. You'll continue to learn about painting for the rest of your life and the time and effort you've invested in your education will reap benefits for years to come. I learn every time I paint a new picture. That's one of the wonderful things about painting—there is always something more to explore.

You now have a solid foundation to paint any subject you choose. However, if you want to explore more in a certain area or on a particular subject, I encourage you to work with a qualified teacher. To find more information on all types of painting, visit www.myamericanartist.com.

I hope you've found my instruction helpful. You should be able to adapt the things I've shown you to your own style as you develop your own way of painting. Have fun! I wish you all the best in your art.

Keep in touch on the Learn & Master Painting discussion board and let us know how you're doing.

Thank you for letting Learn & Master Painting be a part of your learning experience.

Author Biography

Gayle Levee is today's link in an unbroken chain of master-to-student art training lasting for 160 years. It began with and is passed from Paul Delaroche to Jean-Leon Gerome to William Paxton to Ives Gammell to Robert Douglas Hunter, Gayle's master. Contemporary art historians consider Mr. Hunter to be a golden link in this chain and a preeminent artist of the Boston School of Still Life Painting. Gayle now offers this important lineage and knowledge to her students.

She began her art training in Colorado as a child, learning from her grandfather and mother, both of whom were artists. She then studied painting at the University of Denver, supporting herself during her college years by working for a paint manufacturer and selling her art to galleries.

In her early 20s she moved to Boston, where she joined the Copley Society of Art and studied under Robert Douglas Hunter. There she lectured at the Lexington Arts and Crafts Society, Montserrat College, and at the Boston Museum School. Her art and training under Mr. Hunter is featured in *American Artist* Magazine.

Gayle currently resides in Nashville, teaching art classes and painting for galleries across the country. Since 1995, Gayle has been teaching adults on subjects such as color theory, brushwork techniques, and Impressionism, to name a few. She has also taught art to at-risk children through the Tennessee Art League.

Gayle is a member of Oil Painters of America, the Copley Society of Art, and the Tennessee Art League. Gayle is represented by galleries from Tennessee, to Maine, to Massachusetts, and collectors from coast to coast have bought her award-winning work.

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Glossary

A

Alla prima – An Italian phrase meaning "on the first"; the process of painting directly on the priming of the canvas with no underpainting

Analogous Colors – Colors adjacent to each other on the hue circle

Atmospheric Perspective – The effect of air on the color of an object to show distance

B

Balance – The apparent weight of objects placed within the composition

Bristles – Hair of a animal at the end of a brush, consisting of a narrow base, a wider body, and a tapering point

C

Cast Shadow – The rough image cast by an object blocking rays of light

Chiaroscuro – The process of blending lights, midtones, and darks to show the roundness of form

Chroma – The saturation, or intensity, of a color

Complementary Colors – Two hues opposite each other on the hue circle

Composition – The arrangement of elements in a painting to create symmetry and balance

Converging Lines – Lines that get closer together as they reach the vanishing point

Curved Stroke – A type of brushstroke made with a rotating action

D

Diagonal Stroke – A type of brushstroke made at an angle to the horizon

Double Complement – Two sets of complimentary colors

Drawing Through – A painting technique where one draws the entire object even though part of it is obscure by another object

Dynamic Balance – When the weight of painting elements is opposed by other compositional elements

E

Easel – A stand used to hold a canvas

Edge – The point where one shape ends and another shape begins

Ellipse – A circle that has been smashed into an oval

F

Ferrule –The flattened area of metal on a brush where the bristles are glued inside the metal sleeve

Filbert Brush – A type of brush where the bristles are arranged at a curve

Flat Brush – A type of brush where the bristles are arranged at a square

Focal Point – The area of the painting that is the center of interest

Form – The three-dimensional quality or volume of an object, painted with light and shadows

G

Gesture – The directional line that defines the orientation and/or motion of a figure

Glaze – A thin layer of transparent paint

Gradation – A gradual change of color, such as from light to dark

Grayscale – The depiction of the full range of value from black to white and all the shades of gray in between

Guidelines – Lines that guide a drawing so that it comes out correctly

H

Handle – The part of the brush that is the area from the metal to the end, usually made of wood

Hard Edge – A clean break from one shape to the next without blending the colors of the two shapes

Highlight – The brightest, whitest reflection light creates on an object

Horizon Line – The line drawn perpendicular to the body across the vanishing point

Horizontal Stroke – A type of brushstroke made with a side-to-side action, perpendicular to the body

Hue – The attribute of colors that permits them to be classified as red, yellow, green, blue, or an intermediate color

Hue Circle – The depiction of the relationship among colors

I

Impasto Paint – Thick, heavy paint, often with pronounced texture

Impasto Painting – The application of thick, heavy paint using the brush or palette knife

L

Limited Palette – A limited number of paint colors used in a painting

Linear Perspective – A structured system for creating the illusion of space and distance on a flat surface, where objects closer to the viewer appear larger than objects farther away; when all parallel lines that recede into the distance appear to get closer together or converge

Lost Edge –The edge of one shape that seamlessly blends into another shape

M

Massing – The process of roughly laying down the basic shape of an object without drawing it

Medium – A liquid or gel used to thin paint

Midtones – The range of tones that lie between highlights and shadow

Monochromatic Colors – All the tints and shades of a single color

Mood – The feeling or emotion an artist creates in a painting through color choice, brushwork, composition, and subject choice

N

Near Corner – The corner of an object closest to the viewer

Negative Space – The empty space surrounding an object

O

One-Point Perspective –The lines of a subject, like a road, that converge to one vanishing point

Opaque Paint – Paint one cannot see through

P

Painting Through – The process of painting the farther object before painting the nearer object

Palette – The hard, flat surface an artist uses to mix paint

Palette Knife – A thin, flexible blade attached to a handle used to mix colors and/or apply paint

Pattern - A consistent form, style, method, or characteristic used when developing a composition

Photographic Reference – The process of referring to a photograph when painting an object

Pigment – The colored material ground and mixed to create a paint color

Primary Colors – The three colors that cannot be created and must be used from a paint tube: red, yellow, and blue

Primary Triad – The three primary colors spaced in equal distance on the hue circle to form a triangle

Proportional Measurement – Using one object to determine the size of another object to paint the correct size ratio on a canvas

R

Repetition – Replicating the same mark, shape, or color over and over

Retouch Varnish – An artist's tool used for making adjustments to a painting, whether it is retouching or making the painting appear evenly shiny before it is thoroughly dry

Rhythm – The process of repeating a mark, shape, or color with variations

Rule of Thirds – Where one divides the canvas into thirds both horizontally and vertically, placing the focal point at a point where the lines intersect

S

Scumbling – The process of painting a semi-transparent color over another color

Secondary Triad – The three colors, orange, viridian, and purple, spaced in equal distance on the hue circle to form a triangle.

Sight Size – The apparent visual size of an object, not the actual size from where the artist is standing

Sky Hole – Sky used as negative space

Soft Edge – A transition between two shapes that is slightly blurred

Split Compliment – A color and the two colors adjacent to its complement

Static Balance –Equal weight on both sides of the composition

T

Tabouret – For painting, a small portable cabinet used for storing work supplies

Temperature – An illusion of warmth or cold in a color

Toning a Canvas – The process of adding a gray layer to a canvas before starting a painting

Triad – Three colors spaced in equal distance on the hue circle to form a triangle

Two-Point Perspective – The lines of a subject, like a box, that converge to two vanishing points

U

Underpainting – A layer of paint intended to be seen through a subsequent layer of paint

V

Value – The relative lightness or darkness of a color

Value Relativity – The appearance of a color's value juxtaposed to another color

Vanishing Point – The point where an object vanishes into the horizon

Varied Strokes – Irregular brushstrokes without a specific pattern

Vertical Stroke – A type of brushstroke made with an up-and-down action, parallel to the body

W

Wet into Wet – A painting technique applying fresh, wet paint into an already wet area of paint