brilliant COLOR

Julie Gilbert Pollard

painting vibrant outdoor scenes

BRILLIANT COLOR: Painting Vibrant Outdoor Scenes

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METRIC CONVERSION CHART

To convert	to	multiply by
Inches	Centimeters	2.54
Centimeters	Inches	0.4
Feet	Centimeters	30.5
Centimeters	Feet	0.03
Yards	Meters	0.9
Meters	Yards	1.1

About the Author

Phoenix artist, Julie Gilbert Pollard, paints in oils and watercolor in a fluid, painterly manner. Her painting style, while representational, is colored with her own personal concept of reality. "The eye may see as a camera sees, but the mind's eye sees an altered, imagined image, what it wants and hopes to see. It's that illusive image, uniquely mine, along with a heightened sense of 'realness' that I try to express in my paintings. This world of ours is often a frightening and mysterious place, but it is filled with scenes and subjects that excite my eye and imagination! The magical allure of the natural world, and my reverence for it, compel me to attempt to capture its essence on canvas or paper."

Julie has given instruction in watercolor and oil painting since 1985 and currently conducts classes and workshops in the greater Phoenix area at The Scottsdale Artists' School, Shemer Art Center, West Valley Art Museum and Cynthia's Art Asylum, as well as occasional remote location workshops.

A frequent award winner, Julie's oils and watercolors have hung in numerous juried and gallery exhibits. Her work is included in many private and corporate collections and is currently represented by Artistic Viewpoints Gallery and Studio in Gardnerville, Nevada; Esprit Decor Gallery in Phoenix, Arizona and Windrush Gallery in Sedona, Arizona.

Dedication

To my dearly departed and much loved parents, Frieda and Wayland Gilbert, who always made sure my sister and I had materials with which to create, even when times were hard and money tight.

Acknowledgements

I would like to acknowledge the following people:

My late and very dear husband, John Pollard, who encouraged my dreams and would love to have seen this book.

My wonderful and always-supportive husband, Bob Cox, who even brings me meals when I'm chained to my easel—thank you, love.

My beautiful daughters, Tammy Garcia and Traci Arellano, of whom I am so very and justifiably proud—and their beautiful families. In fact, my entire family—I love you all dearly.

Special thanks to my grandson, Nicholas Hampton, my computer guru, for ushering me into the digital age! I don't know how I could have completed this project without the technology and support he has provided me.

My editor, Kathy Kipp. Thanks so much for your friendly support, your lively and fun correspondence and above all, your expertise.

I so appreciate the support of loved ones, friends and students, gallery owners and personnel, collectors, editors, publishers, art school personnel and all art lovers everywhere! It's a great privilege and challenge to be a landscape painter and we of that persuasion need all the encouragement we can get!

I am especially grateful in a very personal sense for the "green movement" that has finally gained more widespread popularity and compliance. I am so in love with the wonders of this planet. My fervent desire is that its beauty be saved for future generations.

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LET'S PAINT! 10 DEMONSTRATIONS IN BRILLIANT COLOR

Introduction

When I first began to paint, I tried diligently to match skin tones, foliage and rock colors, etc. with what I thought I saw in nature. Somewhere along the line, though, I realized that—for me—that was boring. As I gazed at and studied the many paintings that really excited me, I found in those wonderful paintings that pushed the envelope of color, the permission to push beyond my own color preconceptions. In my studies, I was also taught that value (dark and light) is of paramount importance, that if you get the values correct, you can use some pretty wild colors and still produce a realistic-looking painting.

In my current work, using color arbitrarily—color as value *and* color simply for the pure pleasure of it—is a theme running throughout my paintings and possibly my main personal color concept and practice. For example, if I want to put purple or pink, or whatever, in foliage which my left brain tells me is green, I make it work by using the correct value, then putting whatever color I like where I like. This satisfies my desire to paint representational scenes, yet give them some unexpected color excitement.

As you discover your own taste and painterly voice, you must push yourself in many directions until you find a set of techniques and ideas that work for you. Above all, enjoy the journey!

Acrylics

Paints The acrylic medium is an amazingly versatile medium. The manner in which we will be using acrylics in this book merely scratches the surface of the possibilities. My personal favorite use of the medium is to use it in a fashion similar to the way watercolor is used—that is, transparently—occasionally using it a bit more like gouache, which is opaque. This works for me. I must stress that this is my way, not—definitely not—*the* way! Please don't be concerned if your acrylic handling is more opaque—that is a perfectly legitimate way to use the medium. You might even find you want to try medium- or heavy-bodied acrylics, metallics or some of the many acrylic "grounds" that are available. Experiment—have a blast!

For the paintings in this book, I'm using Golden Fluid Acrylics. They are professional grade paints that come in bottles and are available at your local art supply store. The one exception is, I use white gesso instead of white acrylic paint. The Master Acrylic Color Chart on page 14 shows all the colors we'll be using in the demonstrations.

Brushes For painting with acrylics, I use brushes by Winsor & Newton, Connoisseur, and Royal & Langnickel in the following sizes:
- 1/2-inch (13mm) nylon aquarelle flat (Connoisseur)
- 3/4-inch (19mm) nylon aquarelle flat (Winsor & Newton)

These are the brushes I use for acrylics: **1)** small sumi brush; **2)** medium sumi brush; **3)** no. 12 sable/synthetic blend round; **4)** no. 8 natural hair round; **5)** 1-inch (25mm) nylon aquarelle flat; **6)** 3/4-inch (19mm) nylon aquarelle flat; and **7)** 1/2-inch (13mm) nylon aquarelle flat.

- 1-inch (25mm) nylon aquarelle flat (Connoisseur)
- no. 8 natural hair round (Connoisseur)
- no. 12 sable/synthetic blend round (Winsor & Newton Sceptre Gold Series 101)
- small sumi brush (Royal & Langnickel)
- medium sumi brush (Connoisseur)

Miscellaneous Supplies The following supplies are what I use for painting with acrylics, but feel free to use whatever is most comfortable for you:

- Masterson Sta-Wet palette system, 10 x 14-1/2 inches (25.4 x 35.6 cm)
- Large water container
- Spray bottles—I use ones that had eyeglass cleaner fluid in them because of their fine mist spray. You can see one of these little bottles in the photo at far left with the Golden Acrylic paints.
- Old towel, bath size or larger, for blotting my brush when needed and for sopping up drips

Oils

Paints My choice for oil paints is water mixable oil. For most of the colors I use Holbein Duo Aqua Oils, which I love for its smooth creamy texture, handling properties and for the many beautiful colors available.

Water mixable oils are true oil paints, not "water media." Strangely enough, for studio work and even some field work, I still prefer to use mineral spirits rather than water. I find that my brushes last longer and the bristles stay more supple when using mineral spirits. But I like the fact that I have the option of using water instead of a solvent when necessary.

The main thing is that I simply like these oil paints better than any others I've tried. The texture and consistency, drying rate and "oiliness" of oil paint varies from color to color and from brand to brand, but these colors seem to be consistently less oily and dry a bit faster—additional reasons for my choice. I don't use a medium to mix with the paints but use them straight out of the tube.

I use Holbein Duo Aqua Oils (shown in three colors at right) for most of my tube oil colors, but I also use Winsor & Newton tube oils (shown below) for specific colors: Artisan water-mixable oils in Cadmium Red Hue and Permanent Rose; and Griffin Alkyd fast-drying oil in Purple Lake.

On page 15, you'll find the Master Charts of all the oil colors I used to paint the demonstrations in this book. Besides the Holbein colors, I also used Winsor & Newton Griffin Alkyd Oil in Purple Lake, and Winsor & Newton Artisan Water Mixable Oil in Cadmium Red Hue and Permanent Rose.

Unhappily, six of my favorite Holbein Duo colors—Cream, Yellow Grey, Orange Grey, Rose Grey, Blue Grey and Green Grey—were discontinued between the time I painted the demonstrations for this book, and the time the book went to press. I'm very sorry for the inconvenience to you. As for me, I will greatly miss these colors!

Actually, grayed colors aren't hard to mix yourself. Here are some easy formulas for mixing those six discontinued colors using the tube oil colors shown on page 15. I kept the swatches of the discontinued colors in the master chart so you could compare your mixes to them.

- Cream = Titanium White + Lemon + Permanent Rose (3:1: a touch)
- Yellow Grey = Titanium White + Lemon + Permanent Rose + Cerulean Blue (2:3:2:1)
- Orange Grey = Titanium White + Lemon + Permanent Rose + Cerulean Blue (a touch:2:2:1)
- Rose Grey = Titanium White + Lemon + Permanent Rose + Cerulean Blue (1:1:3:1)
- Blue Grey = Lemon + Permanent Rose + Cerulean Blue (1:2:7)
- Green Grey = Titanium White + Lemon + Permanent Rose + Cerulean Blue (1:2:1:2)

Brushes Currently, my favorite brushes for oils are Winsor & Newton Monarch flats and brights in a variety of sizes, plus a small round brush for things like tiny twigs, my signature when the painting is done, and so on. They are:
- nos. 0, 2 and 6 flats
- nos. 8, 10 and 14 brights
- no. 1 round (Winsor & Newton Sceptre Gold II Series 404)

Miscellaneous Supplies When painting with oils, I use:
- Odorless mineral spirits by Mona Lisa Products (when using water mixable oils, plain water is okay but I still prefer mineral spirits)
- Two jars for the mineral spirits: a Silicoil Brush Cleaning Tank for use while painting, and an 18 oz. jar for the used spirits

These are the brushes I use with oils: **1)** no. 1 sable/synthetic blend round; **2)** no. 14 bright; **3)** no. 10 bright; **4)** no. 8 bright; **5)** no. 6 flat; **6)** no. 2 flat; and **7)** no. 0 flat.

1
2
3
4
5
6
7

- Two disposable paper palette pads placed in 12 x 16-inch (30.5 x 40.7 cm) Masterson plastic palette holders
- Two trowel-type palette or painting knives, one about 1 inch (25mm) long and one about 3 inches (7.6 cm) long
- Old pen knife for scraping small details into paintings

I don't use mineral spirits as a medium but to clean the brushes as I go along. In other words, I don't wait until the end of my painting day to clean my brushes. Before I developed this habit I used to hate clean-up. Now, when I'm done for the day, I give the brushes a final rinse and squeeze them nice and flat between thumb and forefinger, pour my used spirits from the Silicoil jar into the 18-oz. jar, put lids on both, cover my palette, take off my gloves and that's it. Easy peazey!

I believe it to be of the utmost importance to use solvents responsibly. Therefore, I *never* pour mineral spirits down the drain. At the end of a painting day, I pour the used spirits from the Silicoil Brush Cleaning Tank into another jar. The paint that is in suspension will settle to the bottom of the jar. When beginning to paint again, I simply

pour the clean portion back into the Silicoil jar, being careful to stop pouring when the sediment-laden bottom portion begins to pour out along with the clean. Eventually—and it takes a long time—the paint sediment will fill the jar. When that jar becomes too full of sediment to continue to use it in this way, I dispose of it in a manner that is consistent with the regulations of disposing of hazardous material in my area. Additionally—and quite importantly to me—re-using the mineral spirits in this manner saves money!

Canvas

Stretched canvas, archival canvas board or gessoed hardboard

For the paintings in this book, I used stretched canvases in the following sizes:
- 11 x 14 inches (27.9cm x 35.6cm)
- 12 x 20 inches (30.5cm x 50.8cm)
- 16 x 20 inches (40.6cm x 50.8cm)

General Studio Supplies

If you've been painting for a while, you already have your favorite supplies on hand, but here's what I always have in my studio:
- an apron and disposable latex or nitrile gloves
- a sketch book, 9 x 12 inch (22.9 x 30.5cm)
- 2B drawing pencils, or your personal choice
- pencil sharpener
- gum eraser or kneadable eraser
- easel
- white facial tissues and/or rags
- pliers for opening stuck-on paint caps
- "tube wringer" for getting out those last drops of paint
- final picture varnish—I often use Blair Retouch Spray Var as a temporary varnish, but when the oil painting has had six months to a year to dry, then I apply a final varnish with Winsor & Newton Artists' Picture Varnish for Oil, Alkyd & Acrylic.

MASTER COLOR CHART: ACRYLICS

Golden Fluid Acrylics
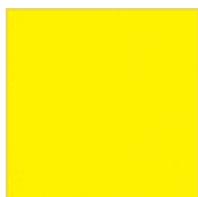
HANSA YELLOW LIGHT	NICKEL AZO YELLOW	TRANSPARENT PYRROLE ORANGE	PYRROLE ORANGE	PYRROLE RED LIGHT
QUINACRIDONE MAGENTA	PERMANENT VIOLET DARK	DIOXAZINE PURPLE	COBALT BLUE	ANTHRAQUINONE BLUE
CERULEAN BLUE DEEP	PHTHALO BLUE (GREEN SHADE)	TURQUOIS (PHTHALO)		
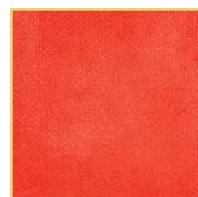
Holbein Duo Aqua Water-Mixable Oils
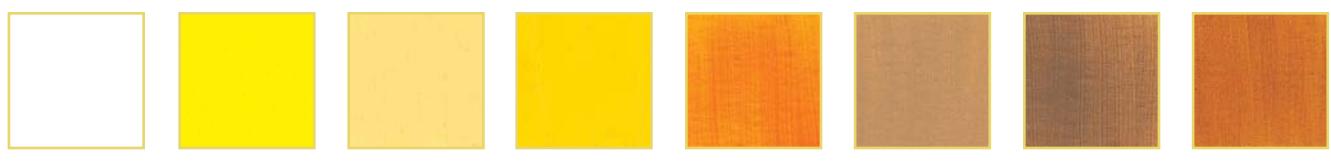
TITANIUM WHITE	LEMON	CREAM	LIGHT YELLOW	MARIGOLD	YELLOW GREY	ORANGE GREY	CARAMEL
YELLOW	DEEP YELLOW	JAUNE BRILLANT	ORANGE	ROSE GREY	LIGHT MAGENTA	ROSE VIOLET	MAUVE
LILAC	BLUE VIOLET	LAVENDER	ULTRAMARINE BLUE	PRUSSIAN BLUE	CERULEAN BLUE	BLUE GREY	GREEN BLUE
PRUSSIAN GREEN	COBALT GREEN	ICE GREEN	GREEN GREY	YELLOW GREEN	LEAF GREEN		
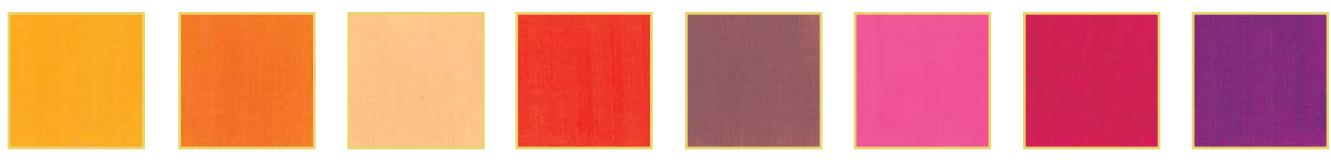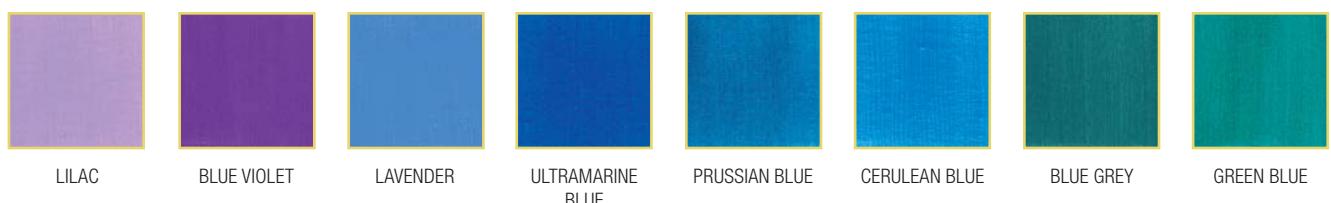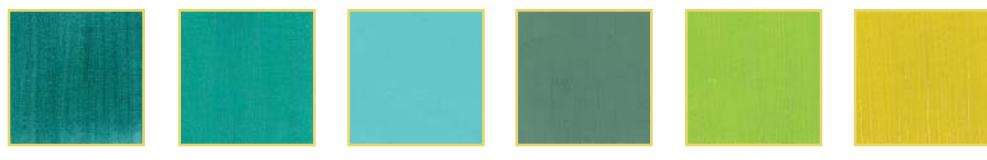
Winsor & Newton

CADMIUM RED HUE (ARTISAN WATER MIXABLE OIL COLOUR)	PURPLE LAKE (GRIFFIN ALKYD OIL)	PERMANENT ROSE (ARTISAN WATER MIXABLE OIL COLOUR)

Acrylic Palette

It's time to set up your palettes. We will start with the acrylics palette. You must remember that acrylics dry very fast. This is why I use a Masterson "wet palette." The Masterson palettes come in three sizes and each can be used for either oil or acrylic. I use the medium size, 10 x 14½ inches (25.4 x 35.6 cm) for acrylics. The palette comes with a thin sponge material and several sheets of palette paper. Before squeezing out the paint, the sponge and a sheet of palette paper are both saturated with water. The paint is then squeezed out onto the paper. If you mist the paint frequently and cover the palette with its lid when not in use, your paint will stay moist for many days. If you tend to keep your acrylic palette for too long a time, the paint may form mold due to the constantly moist environment. If it does, just throw out that sheet of palette paper and start fresh. The sponge will be stained with paint, but you can continue to use it for many painting sessions, though you might want to rinse it out between times.

Since we will be using the acrylics much like watercolor, squeeze out only a small amount at a time—a dollop roughly the size of a pea. You can always squeeze out more if you need it.

I recommend that you use a system for the order in which you place your colors. You might find a system that works better for you than my system, but do use a system of some sort rather than putting your colors out just any old place. I place my colors in the same order as in the color wheel shown on page 18, where yellow is at the left and the colors proceed clockwise around the wheel. There are several reasons why I believe strongly in a system and why I use this particular one:

- it will help you to learn about the colors you use because they will always be in the same place
- it will help you to learn color mixing
- you will always know where your colors are without having to search
- it's part of developing good work habits—the logic of using a system that makes sense to you is an idea that fits neatly into the organization of your painting process.

Maintaining consistency with this system will be even more important with oils since we will be using so many more oil colors than acrylics.

Furthermore, arrange your colors around the perimeter of the palette—don't just place them willy-nilly. For acrylics, you will need that center area for mixing color. For oils you will need the center for your mixtures and possibly for additional mixing area as well.

Oil Palette

For oils I use two large size, 12 x 16-inch (30.5 x 40.7 cm) Masterson palettes, side by side, into which I place 12 x 16-inch (30.5 x 40.7 cm) paper palette pads—the kind with the waxy surface. (I do not use the individual palette paper sheets that may come with the palette, nor do I use the sponge.)

My "main" palette, shown at top, is used for the colors straight out of the tube. The other palette (above right) is used for any color mixing I need to do. I then transfer the paint mixtures to the center area of the main palette as you can see in the photo above. I find that my painting goes much smoother if I have my piles of paint—both tube colors and mixtures—ready for me to dip my brush or palette knife into.

The amount of oil paint you need to squeeze out will vary a bit from color to color depending upon the amount of each color you will need for your painting session. I try to find a balance between having so much that it might go to waste and having too little. Remember—you can't paint without paint! So don't be too stingy. By the same token, you can always add more if you run out. I usually squeeze out approximately a quarter to a half teaspoon, depending on how much painting time I think I have before me that day. The Holbein Duo Aqua Oils dry a bit faster than traditional oils, but remain usable for a couple of days or more, quite unlike the acrylics.

Here's another tip for organizing your oil colors: use a plastic utility case with compartments and stand the tubes up in the same order as they go onto the palette. Then you can easily find a color you need without rummaging for it.

There are so many things to think about when painting that we need as few distractions as possible. Logical and practical work habits help to keep distractions at bay, allowing us to focus on the artistry of the painting more than the nuts and bolts of it. Consistently arranging your palette in a logical manner is just one simple thing you can do to smooth the way for creativity, but it is an important one!

ORANGE
Secondary

RED-ORANGE
Intermediate

YELLOW-ORANGE
Intermediate

RED
Primary

YELLOW
Primary

RED-VIOLET
Intermediate

YELLOW-GREEN
Intermediate

VIOLET
Secondary

Secondary

Intermediate

GREEN
Secondary

BLUE-VIOLET

Intermediate

BLUE
Primary
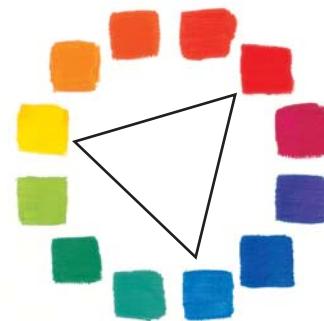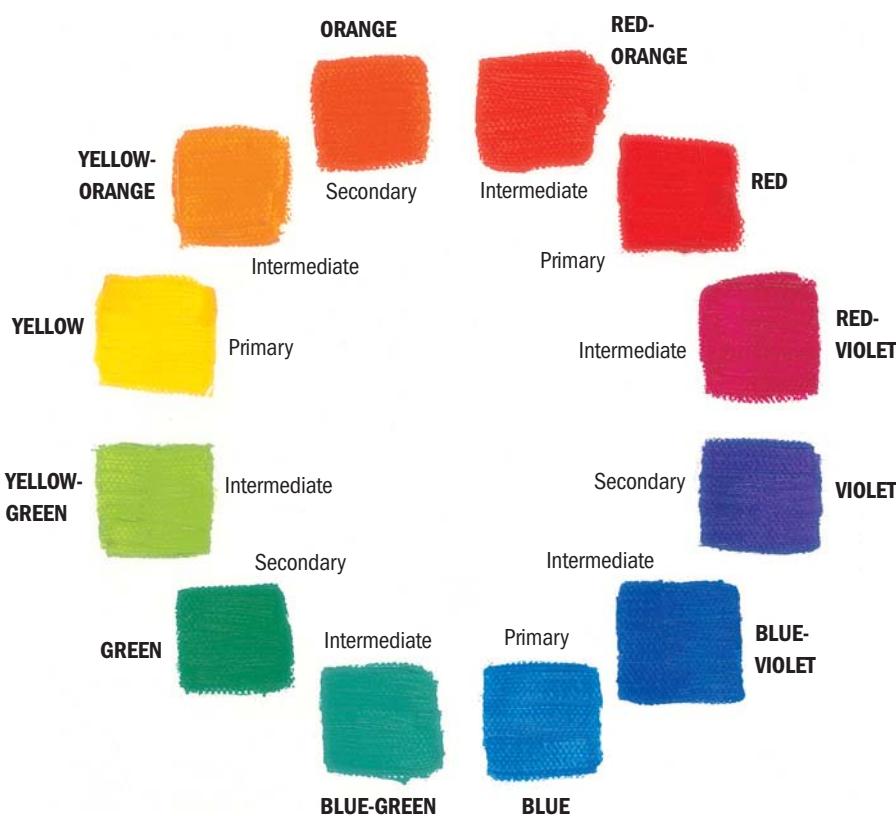
BLUE-GREEN

This is the triad of primary colors: red, yellow, blue.
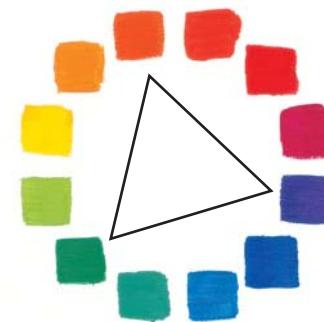
This is the triad of secondary colors: orange, green, violet.

Mixing Colors

Mixing color in acrylics—especially when you use them like watercolor—is very easy. You barely touch the colors to each other and they mix immediately. Mixing oil paints, on the other hand, is a very physical and time-consuming thing. I have to admit that mixing oil color is my least favorite thing to do when painting with oils, and is the reason I use so many different oil colors. You will see that I use many colors that are already mixed with white (or even with other colors) in the tube—and that means less time I must spend mixing the colors and values I will need for the painting at hand.

Nevertheless, even if you use all the colors on my list and all the mixture formulas in this book, it will be extremely helpful for you to learn some basic color mixing facts. You will use this information when using acrylics and oils both.

Triadic Color System Color wheels are an easy and pleasant way to learn about the basic color principles we will be talking about in this book. Let's begin by familiarizing ourselves with a few of the terms you'll see on the color wheels above, which simply show the TRIADIC COLOR SYSTEM. Here is the triadic color system in a nutshell:

• All colors are combinations of the three PRIMARY colors that make up the TRIAD of red, yellow and blue.

• Mixing two primaries together produces a SECONDARY color—secondary colors are: orange, green, violet. Red and yellow produce orange. Yellow and blue produce green. Red and blue produce violet.

• Mixing a primary with a secondary produces an INTERMEDIATE color: yellow-orange, yellow-green, blue-green, blue-violet, red-violet or red-orange. These are the basics you see above. Going a little further:

• TERTIARY colors are mixtures of two secondary colors. They are olive, citrine and russet.

• Mixing all three primaries together produces a gray, black or NEUTRALIZED color.

• COMPLEMENTARY colors are those that are located directly opposite each other on the color wheel. Complementary colors provide the most color contrast possible. Mixed, they produce grays or neutrals and earth colors. To slightly gray or subdue a color, you can mix a little of its complementary color into it.

Warm and Cool Colors "Warm" and "cool" are terms used for color that you will hear over and over, so let's talk about them. I think it is easier to understand the meaning of warm and cool color when you realize there are really two separate definitions of the terms.

The first definition is more or less absolute. According to this definition, the warm colors are red, orange and yellow; the cool colors are green, blue and violet.

On this particular color wheel orientation (at right), the colors that are placed in the top half are considered to be warm while the bottom colors are considered to be cool.

The second definition describes the terms—"warm" and "cool"—as being relative and means that any color can be warmer or cooler depending on what color it is compared to. For instance, one red can be warmer or cooler than another red depending upon where it fits into the color wheel.

Now look at yellow on the next color wheel (below right). It's easy to see which yellow would be considered warmer and which cooler—the warmer yellow leans in the direction of orange and the cooler yellow leans in the direction of green.

With red, the warmer red leans in the direction of orange and the cooler red leans towards violet.

Warm and cool blue are harder to understand, I think. Here's why: If you add yellow to blue to make green, you're warming the blue up because yellow is a warm color. If you add red to blue to make violet, you're still warming it up since red is also a warm color. If both directions are warmer than the blue itself, how can one be considered warmer and the other cooler? I don't know! And that is hard for someone like me who likes to have every "i" dotted and every "t" crossed! All I can tell you is that the greenish blue is generally considered to be the cooler and a violet-tinged blue is considered to be warmer—even though many people feel that a greenish blue looks warmer to them. Just remember that the triadic color wheel and the language used is merely an attempt to organize color and explain how colors behave in practical usage for the painter.
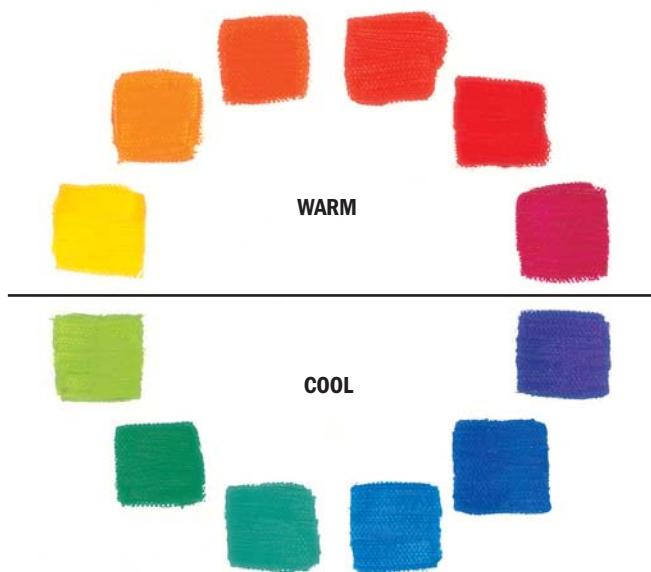
Definition 1: The "absolute" definition of warm and cool colors says that yellow, orange and red are warm, and green, blue and violet are cool.
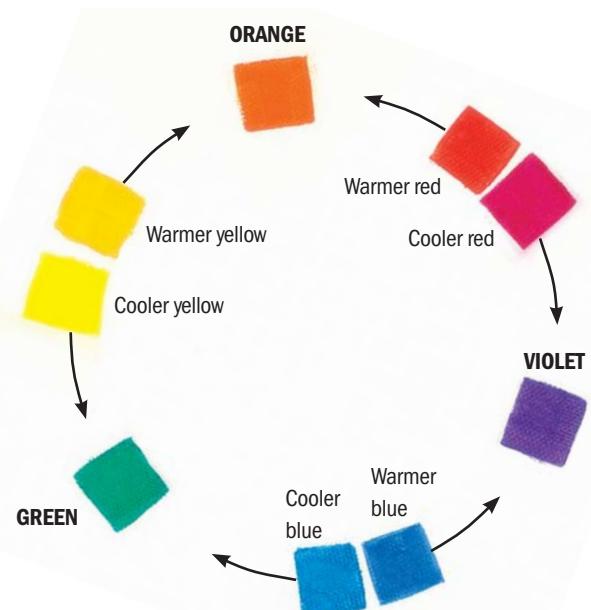
Definition 2: The "relative" definition of warm and cool colors says these terms are relative: any color can be warmer or cooler depending on what color it is compared to.

ORANGE

Warm red

Cool red

Grayed
orange

Warm yellow

Cool yellow

Completely neutral

Grayed
green

Grayed
violet

VIOLET

GREEN

Warm blue

Cool blue

Bright and Grayed Mixtures Still speaking of warm and cool color and how this knowledge will help you to mix the colors you need, the color wheel above elaborates on the theme. In addition to illustrating how bright secondary colors can be mixed, this color wheel shows some grayed mixtures as well. Notice how cool yellow and cool red combine to make a less bright orange. Why? The cool yellow leans toward green—the cool red leans toward violet. Therefore, you are mixing red and yellow *plus* the tiny amount of cool color that is inherent in each of these primary colors. Therefore, the orange is grayed down a bit, going toward brown and then to completely neutral, meaning no identifiable color in the mix.

Completing the Triangle Now let's study the color wheel shown at the top of the next page. Here we have a triad—or triangle—of three primary colors, indicated by the dark triangle, with a lighter, secondary triangle that is rotated two color spaces (on a 12-color wheel), with the three points marking the positions of the secondary colors. The intermediate colors would be located between the primary and secondary colors.

If you examine the positions of the primary and secondary colors you will see that if you mix complements together, you will actually be mixing some of each of the primaries together, what I call "completing the triangle." For example: green and red are complements—red is a primary

color, green is a secondary color made up of yellow and blue—voilà!—all three primary colors are represented. This is why mixing complements produces grayed—or neutralized—colors. Therefore, when you want bright, clean color rather than "grayed down" color, avoid "completing the triangle."

By the same token, when you do require subdued color, or perhaps grays and browns, you now know that you will actually need to have all three primaries represented in those mixtures. Here's an example: if you need a more restrained red, mixing a bit of green—or yellow-plus-blue—into it will subdue that red—a little or a lot. It depends upon how much green (or yellow + blue) you add to the red. It is the ratio that is important. If your mixture of the three primary colors balances the mixture to the point that your blend becomes a "non-color"—true gray—you will need to un-balance it by adding more of the particular primary color that is needed to nudge the mixture towards the grayed-down (but not totally gray!) color you are shooting for.

The color wheel below right shows the complement of each of the twelve colors on the color wheel—complements are directly across the wheel from each other.

The main thing to remember is that any time a third primary color—even in the most minute amounts (as in the reddish tinge of Ultramarine Blue, for example) is added to a mixture, that mixture will begin to move in the direction of neutral—which is what you get when all three primaries are mixed together. This is neither bad nor good—but simply a fact of how color usually behaves. I say *usually* because there are some colors that seem to "break the rules." This basic premise of triadic color theory is simply an attempt to make sense of color. Warm and cool are the key factors. However, the purity of a color is also a factor. You must combine theory with what you actually discover in practice about how the colors that you have on your palette mix with each other.

You may have noticed—if you have compared all of these color wheels to each other—that the colors don't match exactly. One of the color wheels was painted with the Holbein Duo Aqua Oils that the painting demos in this book were painted with. One was painted with standard color name oils, and one with acrylics. This points to the fact that, while colors may vary significantly among brands and mediums, the basic color principles still apply.
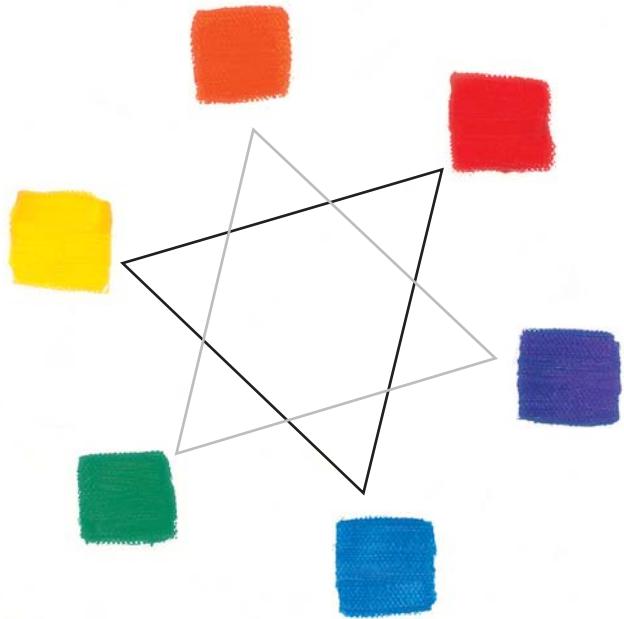

Note the beauty and symmetry of the triadic color wheel! The bold triangle points to the three primary colors; the fine triangle is rotated two color spaces over and points to the three secondary colors.
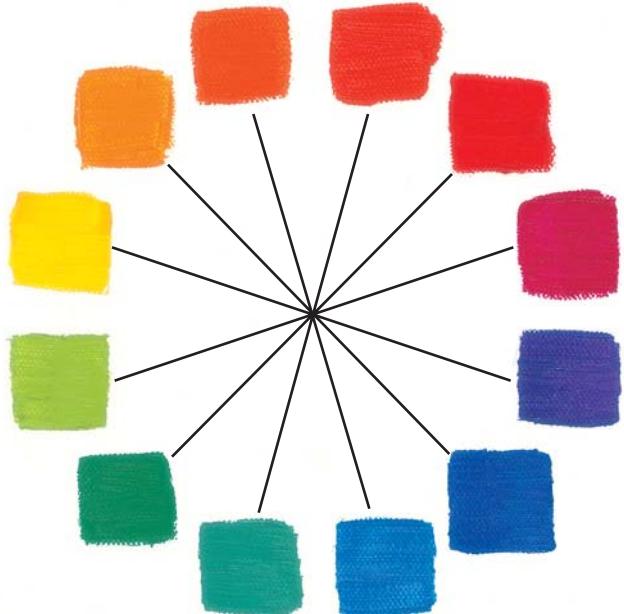
Complementary colors are directly opposite each other on the wheel.
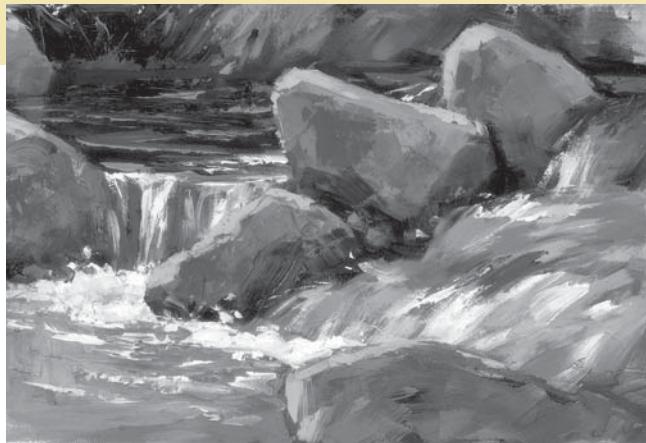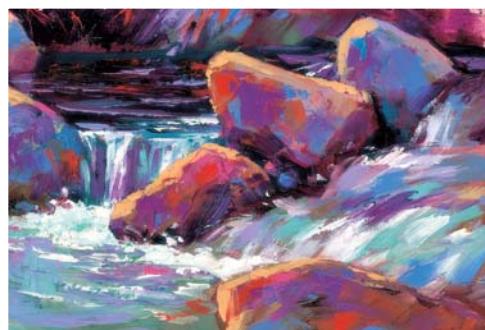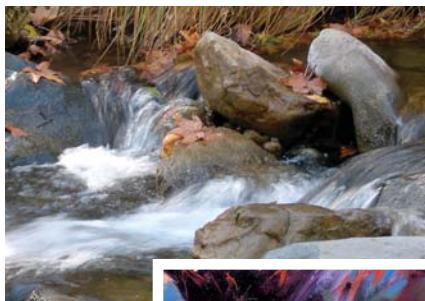
Gray and brown rocks do not have to be painted in those correct but unexciting colors for them to look like rocks! I learned early on that value (dark and light) is of overriding importance, that if you get the values correct, you can use a wild color scheme and still produce a realistic-looking painting. I pushed the color in the little study at left farther than I usually do in order to make the point——the black and white version (above) is the proof!

Using Color as Value

COLOR! Dazzling, delicious, seductive color! We artists do love color, don't we? And yet, using brilliant color successfully can be quite tricky. My goal is to simplify the basic principles of color in order to make the use of color less mysterious—and to make it easier to use color imaginatively and simply for the pure pleasure of it.

Here's the most important thing to remember about color: While color may be one of your highest priorities in terms of emotional response, when compared to shape and value, *color is the least important element* of the three. The truth is that if you get shape and value right, you can use almost any color scheme you please.

You may be thinking, "This is a book about color and yet you tell me that color isn't important?" No, I didn't say that. It's because color is so important to us color-lovers, that it is vital that you get its value correct and then applied to the canvas in shapes that "work" for the subject. This shape-and-value idea is an essential key to using color to its fullest, most delicious potential!

Are you familiar with the term *value?* Value simply means the lightness or darkness of a color—a simple idea. However, learning to correctly judge the lightness or darkness of a color isn't always easy. A simple tool that will help is a white or gray card with a hole punched in it—I use a white index card. When a sample area is viewed through the hole in the card, it is isolated from the many, many values, colors and other elements in the photo, painting, or even the colors on your palette, that distract our eyes from seeing the true value or color. Once isolated, and compared to the flat white of the card, you will immediately see the true light, medium and dark— the value—and the accurate color as well.

When using your index card tool to evaluate color or value, remember that you are not necessarily assessing the "correct" color (or any other element for that matter) in order to slavishly reproduce it, but rather to understand the truth of the subject (at least as defined by your camera) before changing it to fit your own artistic vision. First evaluating the factual elements of your picture makes any change a conscious decision—not a formless idea without rhyme or reason—and conversely offers the first step to an alternative to simply copying a photograph.

Achieving Brilliant Color To achieve brilliant yet believable color, it's not enough to look at a rock, for instance, and say, "Well, I think I want this rock to be turquoise." If you want to learn to paint with brilliant, creative color, I encourage you to ask yourself the following questions when trying to decide which colors to use:

1. What is the accurate value of the area in question and should I reproduce that value or make it lighter or possibly darker?

2. Is the area in question predominantly warm or predominantly cool?

Now that these two important questions have been answered, you have narrowed and simplified your choices, which makes the color decisions much easier.

Here are two ways to make those final color determinations:

1. Use the index card with the punched hole to find the color of your subject—then "push" that color beyond what you see. For example, if I see a brown rock, I might paint it in tones of orange. The color is *pushed* because brown is simply a grayed—or less colorful—version of orange. I use the color that I see—only *more so*. If the rock is gray, I might paint it in blues and lavenders.

2. Or—allow your imagination full reign to paint that gray rock any color temperature you wish as long as you adjust the value of that color appropriately.

Warm or Cool Predominance If you decide on "predominantly warm," you have reds, yellows, oranges in all their possible tones from which to choose. If your decision is "predominantly cool," then you have blues, purples, greens and all their possibilities. You still have a dazzling array of beautiful colors from which to select, but the limitations of value and color temperature give you boundaries of logic. Combining logic with fancy is very comfortable and reassuring—it allows you to play with color within the safety of a logically defined parameter. It also enables you to create vivid yet convincing scenes.

In order to make the color even more exciting, I continuously switch back and forth between warmer and cooler colors while painting. I'm careful, however, not to use equal amounts. The key principle is the word *dominance*. Warm and cool colors should not be used half and half—one should dominate over the other.

Practice these ideas faithfully and eventually they will become habit. This is the point where study and habit become instinct and you are able to choose your colors intuitively to suit your personal artistic taste. Allow your desire to use color simply for the pure enjoyment of it to take over!

This little landscape is predominantly warm with a few cool colors.

Here's the same landscape but with predominantly cool colors. The warm colors are obvious but they are still in the minority.

Yellow contrasted with its complementary neutralized violet (violet-gray)

Red contrasted with its complementary neutralized green (grayed green)

Blue contrasted with its complementary neutralized orange (orangey-brown)

Violet contrasted with its complementary neutralized yellow (yellowish-brown)

Green contrasted with its complementary neutralized red (reddish-brown)

Orange contrasted with its complementary neutralized blue (grayed blue)

Contrast Makes Color Pop! In order to make colors pop, it is necessary to use contrasts. Value contrast is essential. Color contrast—as between complementary colors—is also important. There is another contrast that you may not have thought of—pure color versus neutralized color. When red and its complementary greenish gray are placed next to each other, you get two types of contrast: complementary contrast and bright/neutral contrast. Add value contrast and the red pops right off the canvas!

You can see in the six leaf illustrations above that the lightest color we have on the color wheel—yellow—is the easiest color to make pop forward. Violet, its complement, is our darkest color and easy to gray down, thereby making yellow and neutralized-and-darkened violet the *most* contrasting duo: value contrast, complement contrast and bright/neutral contrast. Contrast on three counts—and to the max!

Using Analogous Colors Analogous colors are three or four colors that lie adjacent to each other on the twelve-color wheel. They are related to each other—in the same family. Each set of analogous colors has a common primary color. For example: yellow-green, yellow, yellow-orange and orange all contain some yellow. Red-violet, violet, blue-violet and blue all contain some blue. Analyze any set of three or four analogous colors and you will be able to identify a primary color that is common to all.

Glowing color can be achieved by putting same-family colors together. Look at the color wheel below in which the colors are painted in a continuum. Pick out any one color and see how it seems to glow because of the analogous colors that lead up to it in a gradation of color—kind of like building to a color crescendo!

The Color Trifecta The three color ideas we have talked about in this chapter are very different, yet all three are true. Putting these ideas into practice in a painting is a juggling act for sure, but so very well worth the effort of learning how to use them:

1. Use color as value, regardless of what the "real" color is.
2. Use contrasts of:
   - complementary colors
   - pure color versus neutralized color
   - value
3. Use analogous colors in close proximity or create a gradation of color from same-family colors.

And there you have it—a veritable color trifecta!
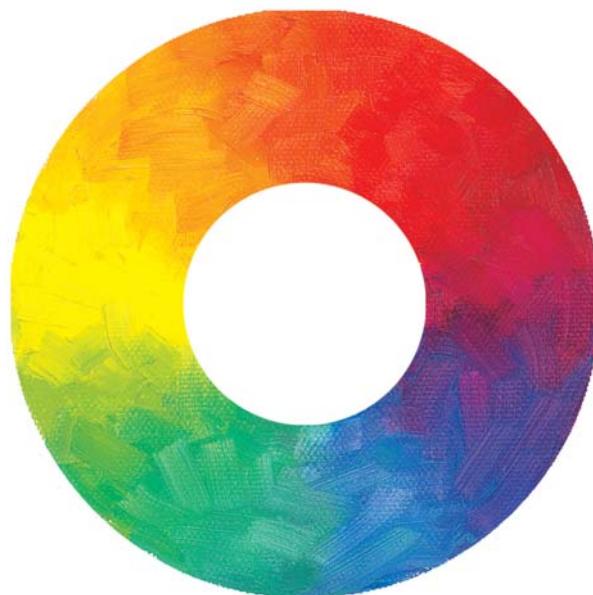
This continuous color wheel illustrates the fact that yellow is the lightest color of all and that the eye tends to go to the light. You can also see that color gradation is very pleasing to the eye. Using analogous colors is one way to use color gradation.

Where's Your Light Source? Where's ol' sol? By examining your reference photo, can you tell where the sun is? If you can't, you will have to make it up. Your light source is a significant factor in creating a believable landscape. Whether you follow the light source in your photo or make one up, you must remain consistent to the direction and quality of that light.

The four illustrations below show the four basic light directions. In actuality, the most beautiful lighting is usually made up of more than one of these four directions. In "Dutchman's Gold" (page 48), the sun is high in the sky but not directly overhead and aimed so the shadows fall to the side; in "Gone Wild" (page 38) the sun is high in the sky but the shadows fall slightly to the front.

"Cast shadows" and "modeled shadows" are dependent upon where the light is coming from. Modeled shadow is the light and shadow upon a form that gives that form the perception of depth on a flat canvas. When you "shade" an object you are "modeling" it. Cast shadows are the shadows that lay upon an object where another object is blocking the light from falling on it. Cast shadows and modeled shadows are different elements, yet they work in concert to produce an illusion of depth on the flat picture plane.

The shapes of cast shadows are very difficult to make up. I advise that whenever possible use a reference from which you can rely for the shadow shapes.

In nature, the colors of cast shadows are versions of the local color of the object upon which the shadow lays. For instance, if the local color of a rock is brown, the shadow would be a cooler, darker version of that brown at the origin of the shadow, warming and lightening little by little as it moves farther away from the starting point. Additionally, color from the object casting the shadow will bounce into the shadow and vice versa. And a cast shadow is generally cooler than the out-of-light area of an object.

We usually think of light as warm and shadow as cool. T'aint necessarily so! I like to put lots of yummy warm color in my shadows—as shown in two of the demonstrations in this book, "Dutchman's Gold" and "La Siesta del Gato." In "La Siesta del Gato" I did, however, follow the rule of painting cast shadows cooler than modeled shadows—for the most part.

Since I take great liberties with color, I often use shadow colors that play loose with and at times are absolutely contrary to the "rules" but consistent with the painting's color scheme. It's more fun that way!

Front lighting is usually pretty unexciting. It's often what you get when you photograph something with your camera flash.

Top lighting is almost as uninteresting as front light, and is the reason experts advise photographing the landscape either earlier or later in the day.

Side lighting creates both interesting modeled shadows and cast shadow shapes.

Back light creates a halo of light around the rims of the subjects and can be very dramatic.

THREE WAYS TO BEGIN AN OIL PAINTING WITH ACRYLICS

Using Acrylic Under-Paintings

As you look through the demonstration paintings in this book you will see what may appear to be several different starting methods. In actuality, I used three basic methods only. The fact that I have modified a procedure here and there and have also done a bit of "mix and match" with the three starting techniques may make it seem more complex. Take a look at "Twilight on the Creek" on page 90. I started by toning the canvas, over which I then painted a mono-chromatic under-painting. Also look at "Sonoran Spring" on page 102. I began with a monochromatic blocking-in of the value pattern, then commenced with a full-color acrylic under-painting.

The illustrations you see on the facing page, however, are straightforward and simple uses of the three methods so that you can see the differences among them quite clearly.

• *Spring Arroyo I* begins with a toned canvas and fin-ishes in a conventional oil painting manner.

• *Spring Arroyo II* begins with a monochromatic under-painting and is completed quite traditionally.

• *Spring Arroyo III* is begun with transparent acrylics and finished fairly conventionally, except that much of the finished painting is still the original acrylic. I applied oil colors merely where needed in order to effect a finished appearance, not necessarily to cover up all of the acrylic. The addition of some thickly applied oil color added texture to the canvas, refined some shapes and actually softened the definition of others.

Why begin an oil painting with acrylic in the first place? I could make a good case for each of the three basic acrylic under-paintings you see here and equally good cases for the more conventional ways to begin an oil painting using oil alone, which I often do as well. The fact that acrylics dry so quickly allows for a faster start right off the bat. Let's take a look at the advantages offered by the three acrylic under-paintings separately.

Toned Canvas As a landscape painter, my paintings tend to have lots of cool colors, in the foliage especially. As I am drawn to warm colors, the glint of orange peeking through the cool-color brushstrokes automatically adds a bit of color excitement that I would not get as easily from a background of white canvas. The overall tint also helps to tie the other colors together better than the white canvas would do by itself.

Monochromatic Under-painting   The almost instantly-dry acrylic "locks in" the composition, giving me a sense of security. What I mean by "locked in" is that the acrylic will not be smudged or altered by painting oils over it—only covered up. And, until that oil paint dries, it can be easily wiped away to reveal once again the acrylic under-painting. It helps psychologically to know that the shapes and pat-terns are not lost.

Full Color, Definitive Acrylic Under-painting   Since color mixing with acrylics is so much easier than with oils, I can cover the canvas with correct color much quicker, yet I know that the acrylic and oil will mesh nicely in the viewer's eye. And, again, the composition is locked in.

I have tried many processes and learned how they work. The techniques have become somewhat automatic for me, to the point that I now have a gut feeling for which method or series of steps would create a process most help-ful for me to achieve the painting I'm hoping to produce.

I strongly suggest that you study and practice all of the methods you will find in this book. You will need to build your own repertoire of techniques and processes in order to learn what will work best for any given painting—and to discover what suits your own painting personality!

Spring Arroyo I—Toned canvas

This canvas has been toned with acrylic paint. I prefer a warm tone, usually orange. Tone can be flat, variegated, or even multicolored.

The painting is then finished in a conventional oil painting manner.

### Spring Arroyo II—Monochromatic under-painting
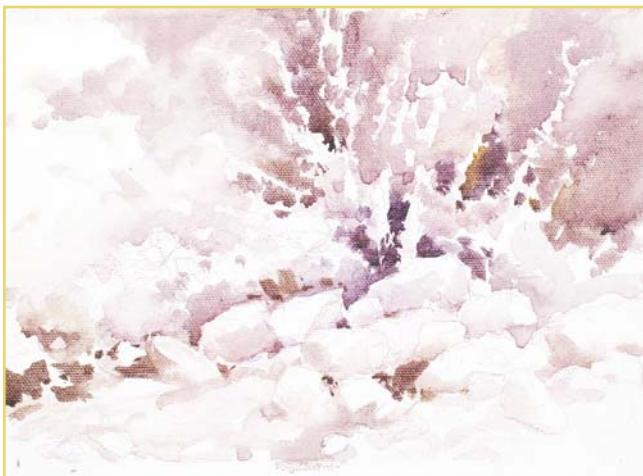
This is a monochromatic under-painting with a full range of values.

The painting is then finished with oils, but the shapes and values have been "locked in" with the acrylic under-painting.

Spring Arroyo III—Full color, definitive acrylic under-painting


This full-color acrylic under-painting locks in the composition.

The painting is then finished with oils, but most of the acrylic under-painting still shows.

Autumn Ablaze

My husband and I enjoy hiking in our beautiful state of Arizona whenever we get a chance. He is the very soul of patience with my constant picture-taking! The photos are invaluable to me as reference material and I treasure them. The photo that inspired this painting was taken in West Fork Canyon, an off-shoot of Oak Creek Canyon up-creek from Sedona, Arizona, near where we stay every year for our anniversary week. It is a magical hike as you can see. I have done many paintings from photos taken in this canyon.

On this day, the colors of the leaves were so intense that the leaves acted as stained glass through which the sun shone, rose-tinting even the ground. Although the composition and colors in the photo were the vehicle, my memory of the gold and rosy glow all around us was my primary motivation for painting this scene. The color was even in the air!

Autumn Ablaze, 11 x 14 inches (28 x 36 cm), oils over acrylic on canvas

COLOR MIX CHARTS

ACRYLIC COLORS USED

Place the following acrylic colors on your palette as you need them. Use a brush to create the mixes shown in the chart at right.

Nickel Azo Yellow
Transparent Pyrrole Orange
Quinacridone Magenta
Permanent Violet Dark
Dioxazine Purple
Cerulean Blue Deep
Turquois (Phthalo)

Acrylic Mixes

Mix A1
Nickel Azo Yellow +
Quin. Magenta
1:a touch

Mix A2
Trans. Pyrrole Orange
+ Nickel Azo Yellow
2:1

Mix A3
Trans. Pyrrole Orange
+ Perm. Violet Dark
3:1

Mix A4
Quin. Magenta +
Trans. Pyrrole Orange
3:2

Mix A5
Trans. Pyrrole Orange
+ Dioxazine Purple
2:1

Mix A6
Trans. Pyrrole Orange
+ Dioxazine Purple
1:1

Mix A7
Dioxazine Purple +
Turquois (Phthalo)
2:1

Mix A8
Nickel Azo Yellow +
Cerulean Blue Deep
1:a touch

OIL COLORS USED

Place the following tube oil colors on your palette. Use a palette knife to create the mixes shown in the chart at right.

Titanium White
Cream
Marigold
Yellow Grey
Orange Grey
Caramel
Deep Yellow
Jaune Brillant
Orange
Rose Grey
Purple Lake
Light Magenta
Rose Violet
Mauve
Lilac
Lavender
Cerulean Blue
Cobalt Green

Oil Color Mixes

Mix 1
White + Deep
Yellow + Marigold
4:1:1

Mix 2
White + Deep
Yellow + Marigold
5:1:a touch

Mix 3
Cream + Deep
Yellow
3:1

Mix 4
Light Magenta +
Deep Yellow
2:1

Mix 5
Cream + Light
Magenta
2:1

Mix 6
Light Magenta +
Rose Violet
2:1

Mix 7
Mauve + Jaune
Brillant
2:1

Mix 8
Lilac + Rose
Violet
5:1

Mix 9
White + Lavender
+ Orange
1:1:a touch

Mix 10
Cobalt Green +
Marigold + White
3:1:1

Mix 11
Cobalt Green +
Marigold
1:1

Mix 12
Cream + Cobalt
Green + Marigold
5:1:1

REFERENCE PHOTO AND DRAWING

Reference Photo

My husband and I take the same hike through West Fork Canyon near Sedona, Arizona, almost every November and this was the most beautiful we've ever seen it. I think we accidentally hit it at the absolutely perfect time that year and this is what the foliage actually looked like that day. It was a hike of seven miles of oooh-ing and aaah-ing!

I used a digital camera but none of the colors have been altered except as through the camera's built-in image capture system.


Begin With the Drawing

Loosely draw or transfer the composition onto the canvas using a soft pencil. Use your finger to smudge the tree trunks and some of the darker areas of the foliage. A traceable line drawing for this painting is available on page 137.

BEGIN WITH AN ACRYLIC UNDER-PAINTING

1. Tree Trunks

With fluid acrylics used as you would use watercolor, begin by painting the tree trunks. First, "paint" with clear water, then drop in mixtures of medium and dark colors using Permanent Violet Dark and acrylic mixtures A3, A6 and A7.

A note about acrylics: Since we are using fluid acrylics as watercolor most of the time——and adding various amounts of water to adjust their values from light to dark——the colors will be continually mixing and running together. Refer to the acrylics chart on page 30 only to get a general idea of the colors and strengths you are aiming for, rather than trying to mix the colors exactly.
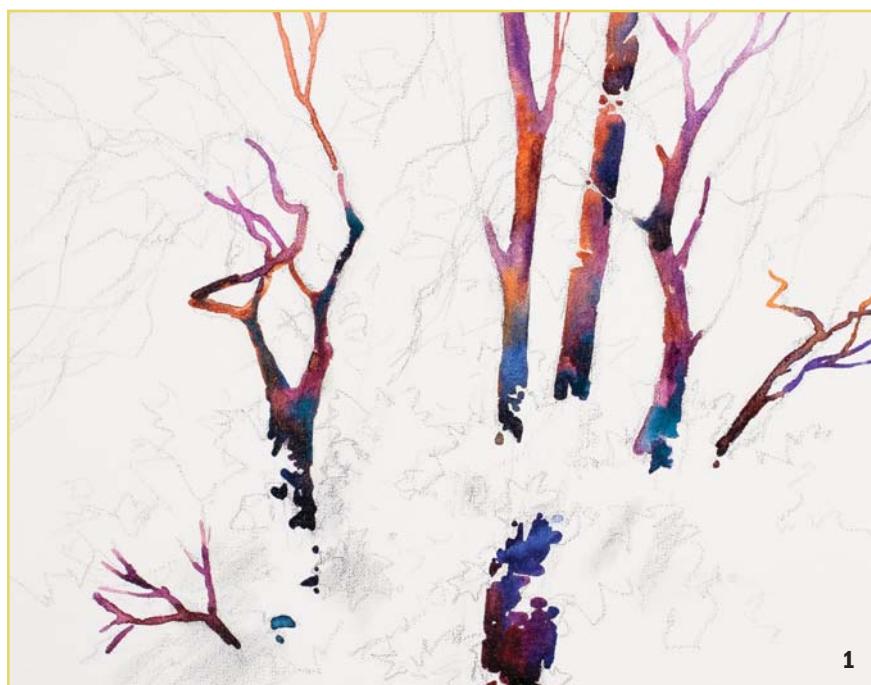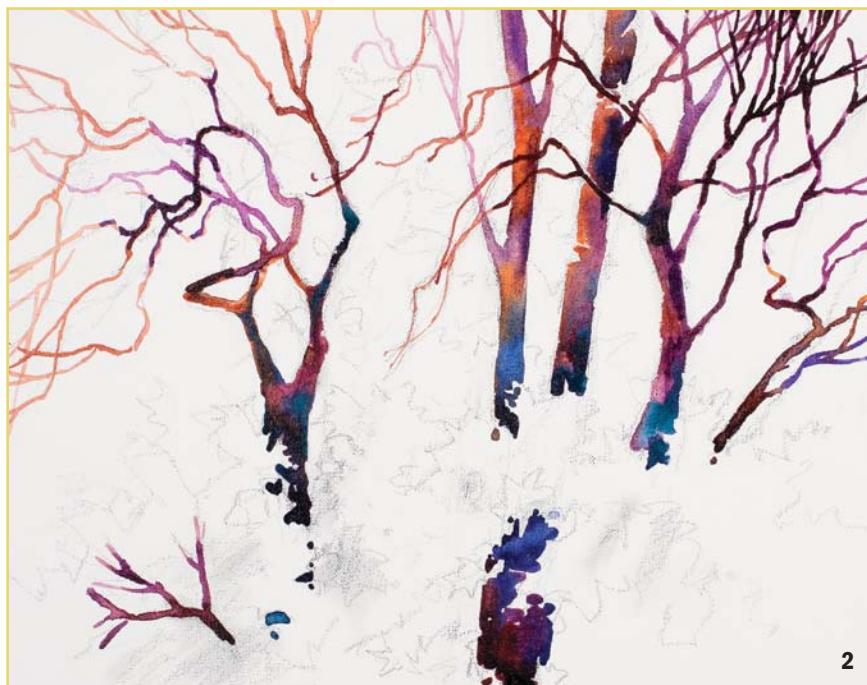
2. Branches and Twigs

Paint the smaller branches and twigs, using the same color mixtures as before. There's no need to paint every single twig—it's the pattern that they create that's most important. You will paint over some of them with oil later, and probably add some more as well. Allow some of the twigs to be lighter and some darker.

This is a good time to step back and take a look at what you have accomplished to this point. You have established a critical element to your painting: a pattern of dark colors, a structure upon which the entire painting will "hang." Your composition is "locked in." As you proceed through the paintings in this book, you will find that this technique is common to all of them and you'll notice how this method helps keep you from losing your composition during the painting process.

3. Patterns of Brilliant Color

Now the fun really starts! Brush clear water over the entire canvas. While it's wet, loosely apply patterns of brilliant color. Have the same colors on your palette that you used for the branches but dilute them with more water. Apply the paint right over the trunks and branches, allowing the different colors to mingle and merge at the edges. Tilt your canvas this way and that to encourage the washes to run. Splatter orange and yellow——and even clear water——into the washes when the paint has reached the point where it is just beginning to dry. Use Nickel Azo Yellow, Transparent Pyrrole Orange, Quinacridone Magenta and acrylic mixes A1, A2, A4 and A8.

As I begin this painting, I have it on my table rather than my easel. I often don't transfer the painting to the easel until I begin with the oil painting stage. To me, the acrylic stage is more like a watercolor, which I usually paint almost horizontally, with the table at a slight tilt. I personally find this to be more comfortable. For one reason, I like for the acrylic washes to run and mingle, just like with watercolor.

4. Recessed Areas

Still using the same colors and adding acrylic mix A5, paint the recessed areas of the foliage at the bottom of the painting.
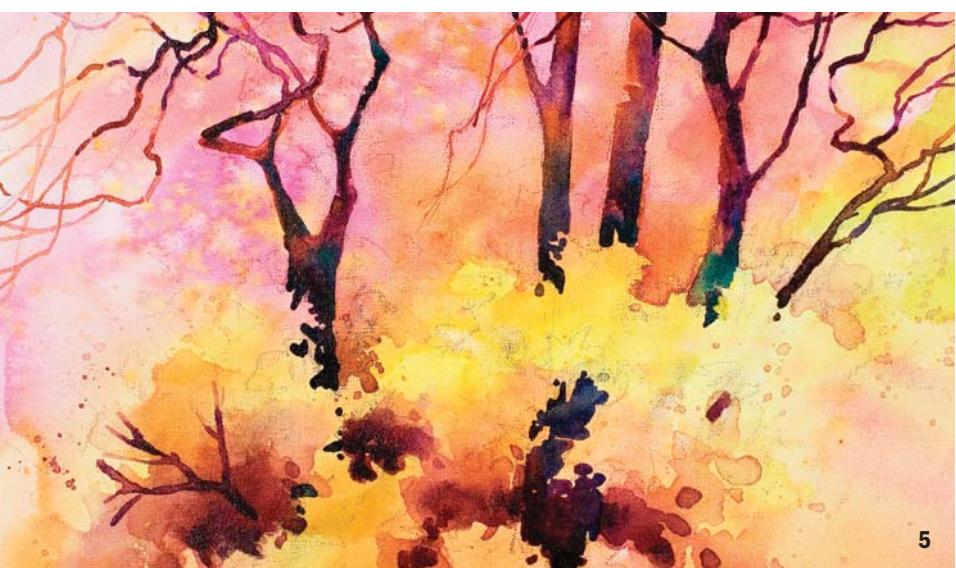
5. Darker Areas

Create more depth in those same recessed areas by darkening the bottom portion even more with the same colors. Don't allow the darker color to creep more than halfway up to the highest parts of those areas. Let dry.

We are now finished with acrylics on this painting and will switch to oils for the remainder of the steps.

6. Background and Foliage

With Jaune Brillant, Light Magenta and oil mixes 2, 3 and 4, paint the background between the branches on the left and use Deep Yellow to create an orange leaf mass at the upper left. Throughout all of the stages, apply paint with both brush and palette knife, going back and forth between the two implements. This will add exciting variations of texture to your painting.
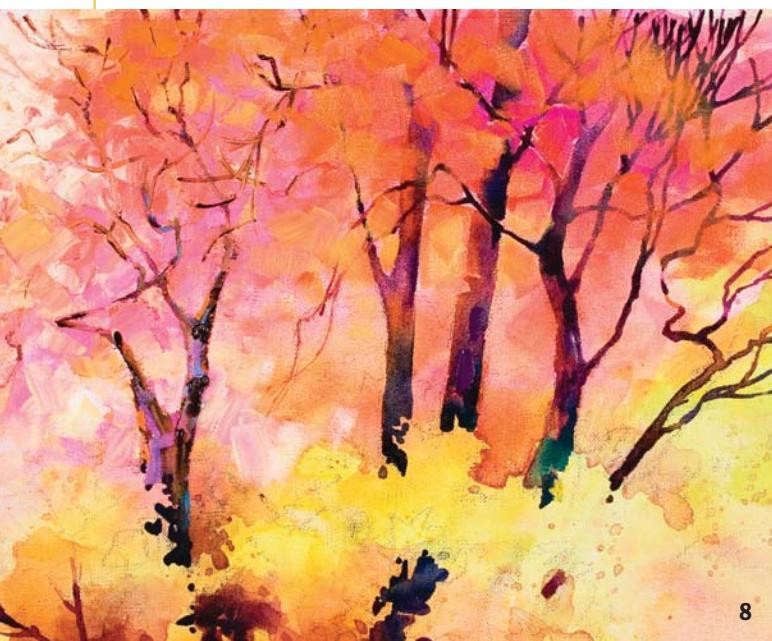

8. Upper Tree Canopy

Working your way across the top of the painting, use oil mixes 4 and 6 to create more colorful foliage in the upper tree canopy.

7. Tree Trunk and Twigs

Add color to the far left tree trunk with Deep Yellow, Lilac, Lavender and oil mix 8. Remember that it is fine—even desirable—to allow the acrylic under-painting to show through. Add more strokes to the foliage and background. Paint some twigs into the wet foliage with Purple Lake.

Continue to fill out the leafy canopy on the far left and don't neglect the background around the main tree trunk.

9. Lighter Foliage in Center

Add lighter foliage colors in the center top to create a leaf mass, allowing twigs and branches to show on either side of the mass. First paint with oil mix 3, then brush over it with mix 2, taking care not to "dig" into the wet paint. Remember to "frost the cake" with the lighter color. Likewise, create another leaf mass a bit lower, at about the center of the painting.

Color Lesson #1: USE UNEXPECTED COLORS TO DEPICT BRILLIANT FALL FOLIAGE

When I'm painting a scene with lots of beautiful fall foliage, I don't reach for the usual leaf colors you often see in such paintings. Instead, I have a lot of fun using color that isn't exactly what you would expect to see. Let me point out the three main instances of this arbitrary use of color in *Autumn Ablaze*.

Example 1: Color as Value. First, look at the tree trunks, especially the most prominent one on the left side of the painting. Because of its value, it still reads more or less as brown. But it was painted with purple, orange, magenta and Purple Lake.

Example 2: Analogous Colors. Next, in the trees' canopies, the use of analogous colors of light magenta, peach, orange and a vari-ety of yellows creates a nice glow of color. I had a beautiful reference photo to work from. That, paired with my memory of that glorious place and the astounding glow of color all around me, led me to use this method to record not only what I saw, but also the joy I remem-ber feeling during that hike, snapping photos every few minutes!

Example 3: Contrast. Finally, with all that bright color in the upper two-thirds of the painting, some balance in the lower right was called for. I chose to add a few touches of cool blue, set off by grayed and darkened orange. Again, not exactly what you'd expect, but appropriate in value for the shadowy area and with a strong enough contrast to help provide balance in the painting.

Here's a quick study of the same scene done in the usual fall colors, the ones painters often grab just out of habit. Compare this study to *Autumn Ablaze* below. Can you see the difference?

Autumn Ablaze puts into practice three of the ways we learned about on pages 22-24 to add brilliance and excitement to our paintings.

Example 1: Color as value (see page 22).
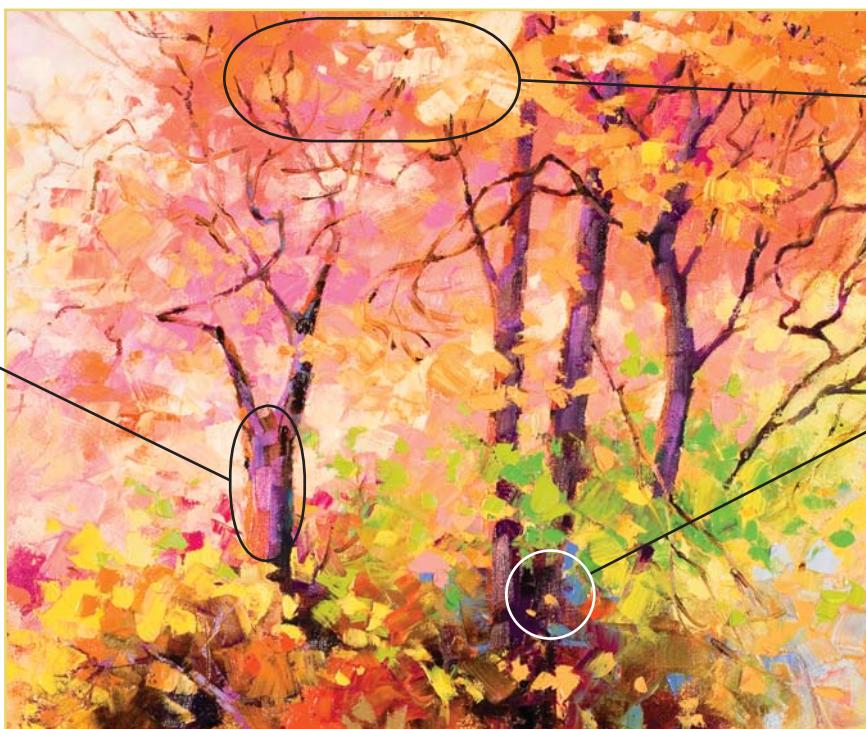
Example 2: Analogous colors (see page 24).

Example 3: Contrast (see page 24).

10. Trunks and Foliage

Begin adding purples and oranges to the trunks on the right side of the painting and add more Deep Yellow and Orange to the upper right foliage. Curve your strokes around clockwise towards the right edge of the canvas in order to create a leaf canopy.

Add a larger strip of orange to the sunlit side of the far left tree trunk.

11. Foreground Bushes

With a palette knife, add Light Magenta and oil mixes 5 and 6 to the background area to the left of that same tree. Also use your palette knife to add Orange Grey, Caramel, Purple Lake and Lilac to the foliage in the lower bushes.
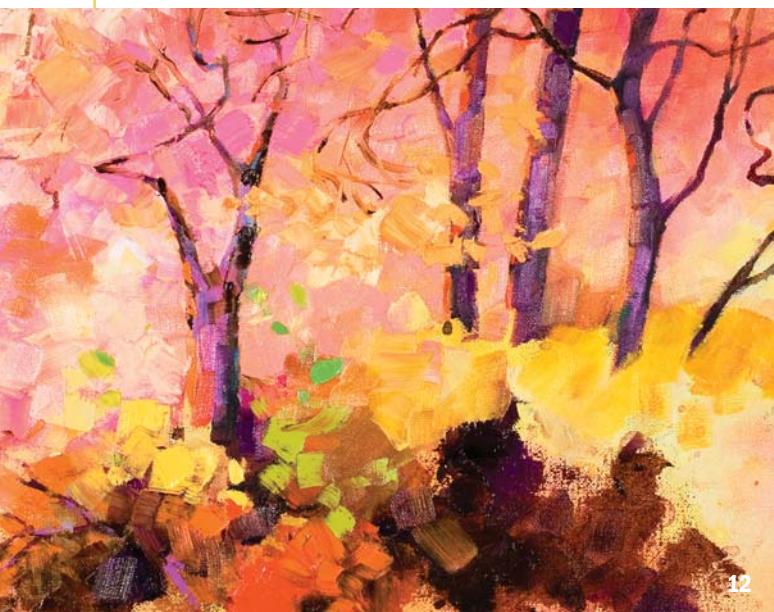
12. Foreground Bushes

Apply more colors to the bushes with strokes of Cream, Yellow Grey, Orange, and touches of greens using mixes 10, 11 and 12. "Scrub" some Cream and Marigold over the tops of the bushes to the left. Work the background right up to the edges of the main trunk.


13. Foreground Bushes

Continue to flesh out the bushes with more strokes of the same colors, making sure to add some lighter flicks of color over the darker shades to indicate leaves that are closer to the viewer. Put touches of Cerulean Blue and Lavender in the darker recesses of the bushes. Use Lilac for the far lower left branch in the bush.

14. Unexpected Colors

Strokes of Lavender and mix 9 along with mixes 4 and 5 will add a touch of the unexpected in that lower right foliage. Add a branch hanging down from the middle trunk of the grouping of trees on the right, plus some additional twigs on the lower far right.

15. Sunlit Background

Add a bit more sunlight—notice where I have added a lighter color, mix 2—to the background right up next to the far left tree trunk, carrying it to the opposite side of the trunk as well. Also, look up under the canopy just left of center to where I added the same color to the background, around and between the twigs.

16. Check Your Work

Take a final look at your entire painting to see if there are any areas that could be improved. After careful consideration, I decided that the far left tree didn't really look finished. So I added another branch. As you add your new branch, make sure to overlap the twigs of the upper part over the previously painted twigs so that it doesn't look like a last minute add-on. Now the painting is finished!

Gone Wild

The month of May in Victoria, Canada! Vacation spots are wonderful sources for paintings, needless to say. The famous Butchart Gardens near Victoria, British Columbia, are glorious and this simple little picture is not at all definitive of their exceedingly manicured array of flowers, shrubs and trees. Although this small area had absolutely not been allowed to "go wild," the simplicity of this visual snippet in contrast to the magnificence of the whole appealed to my artistic sense. I painted it as if one could enjoy a picnic lunch in the dappled sunshine under the tree, which one would definitely not be allowed to do—you must stay inside the roped paths at all times. The title *Gone Wild* is my little attempt at humor.

Gone Wild, 12 x 20 inches (30 x 51 cm), oils over acrylic on canvas

COLOR MIX CHARTS

ACRYLIC COLORS USED

Place the following acrylic colors on your palette as you need them. Use a brush to create the mixes shown in the chart at right. Mix A2 is the same as Mix A1, just diluted with more water.

Nickel Azo Yellow
Transparent Pyrrole Orange
Quinacridone Magenta
Phthalo Blue (Green Shade)

Acrylic Mixes

**Mix A1**
Trans. Pyrrole Orange + Quin. Magenta + Phthalo Blue (Green Shade)
1:1:a touch

Mix A2
Trans. Pyrrole Orange + Quin. Magenta + Phthalo Blue (Green Shade)
1:1:a touch

Mix A3
Quin. Magenta + Phthalo Blue (Green Shade)
1:a touch

Mix A4
Trans. Pyrrole Orange + Phthalo Blue (Green Shade)
1:1

Mix A5
Phthalo Blue (Green Shade) + Trans. Pyrrole Orange
1:a touch

Mix A6
Phthalo Blue (Green Shade) + Nickel Azo Yellow
3:1

Mix A7
Trans. Pyrrole Orange + Phthalo Blue (Green Shade)
1:1

Mix A8
Trans. Pyrrole Orange + Phthalo Blue (Green Shade)
1:a touch

OIL COLORS USED

Place the following tube oil colors on your palette. Use a palette knife to create the mixes shown in the chart at right.

Titanium White
Lemon
Cream
Marigold
Yellow Grey
Jaune Brillant
Cadmium Red Hue
Rose Grey
Purple Lake
Permanent Rose
Light Magenta
Lilac
Blue Violet
Lavender
Cerulean Blue
Blue Grey
Green Blue
Prussian Green
Cobalt Green

Oil Color Mixes

Mix 1
White + Lemon
1:a touch

Mix 2
Lemon + White + Marigold
3:2:1

Mix 3
White + Lilac + Jaune Brillant + Light Magenta + Marigold
4:3:1:1:1

Mix 4
Yellow Grey + White + Lilac
2:1:1

Mix 5
Jaune Brillant + White
2:1

Mix 6
Jaune Brillant + Marigold + White + Cadmium Red Hue
1:1:1:a touch

Mix 7
White + Yellow Grey + Light Magenta + Marigold
6:4:4:1

Mix 8
Jaune Brillant + Cadmium Red Hue + Marigold
2:1:1

Mix 9
Light Magenta + Jaune Brillant + Cream + Rose Grey
1:1:1:a touch

Mix 10
Cream + Lilac + Rose Grey
3:2:1

Mix 11
Lavender + Permanent Rose
3:1

Mix 12
Lavender + Jaune Brillant + Blue Violet
1:1:a touch

Mix 13
White + Lavender + Lilac
4:1:1

Mix 14
Cerulean Blue + Prussian Green
1:1

Mix 15
White + Cerulean Blue + Cream + Cadmium Red Hue
1:1:1:a touch

Mix 16
Cobalt Green + White + Marigold
3:3:1

Mix 17
Cobalt Green + Marigold + White + Cadmium Red Hue
3:2:2:a touch

Mix 18
Cream + White + Cobalt Green + Marigold
1:1:touch:touch

Mix 19
Lemon + Cobalt Green
3:1

Mix 20
Cream + White + Marigold + Cobalt Green
2:1:touch:touch

Mix 21
Cream + Cobalt Green + Marigold
2:touch:touch

Reference Photo
I cropped this photo down from the standard 4 x 6-inch (10 x 15cm) format to long and narrow, one of my favorite formats. I felt this to be in keeping with the stripe of bright sunlight that runs the length of the picture.
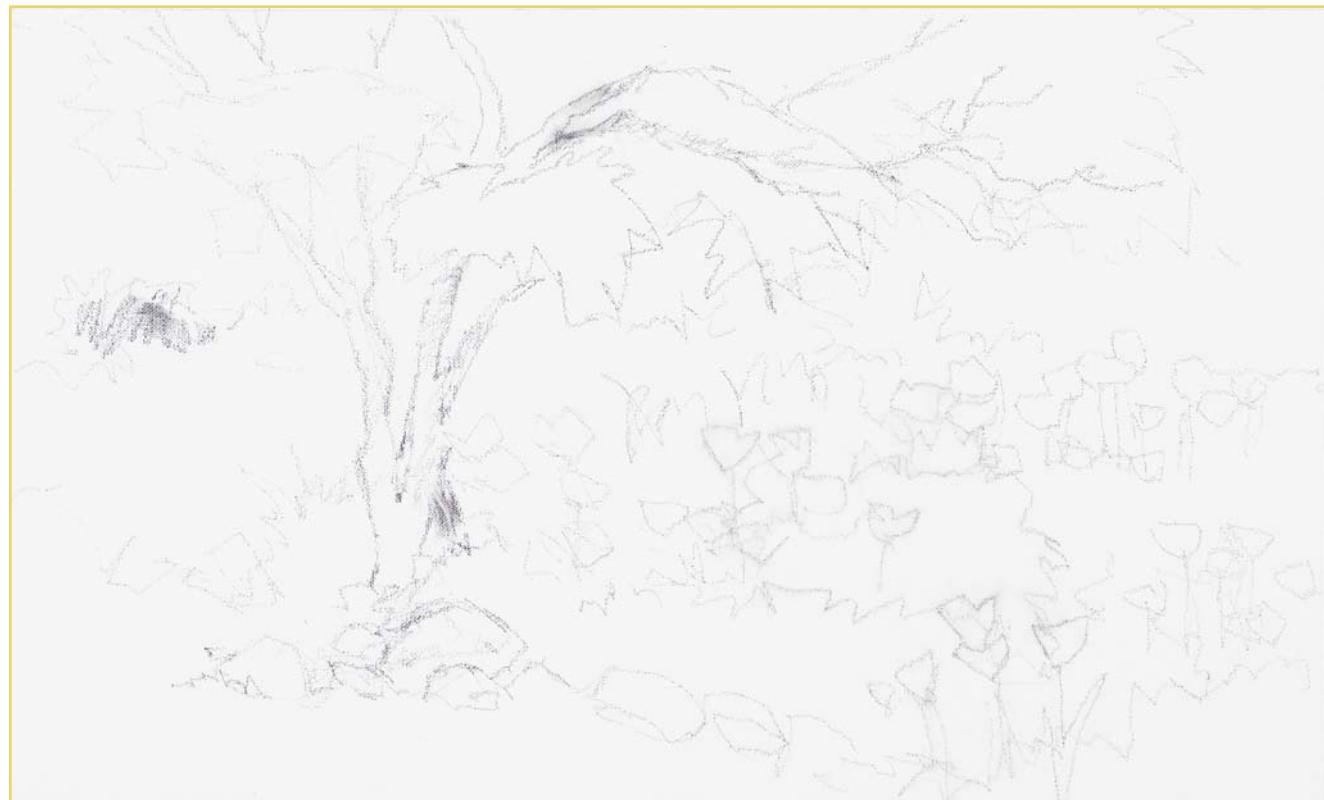
Begin With the Drawing
Loosely draw or transfer the composition onto the canvas using a soft pencil. A traceable line drawing for this painting is available on page 137.

BEGIN WITH AN ACRYLIC UNDER-PAINTING

1. Value Pattern
With fluid acrylics used as you would use watercolor, begin by painting the cool, medium-to-dark value pattern that runs through the painting using loose, "juicy" washes of acrylic mixes A3, A4, A5, A6, A7 and A8. Paint around the foliage clumps, flowers, a few stems, rocks, etc. Using much less water, define the tree's canopy using mix A4.
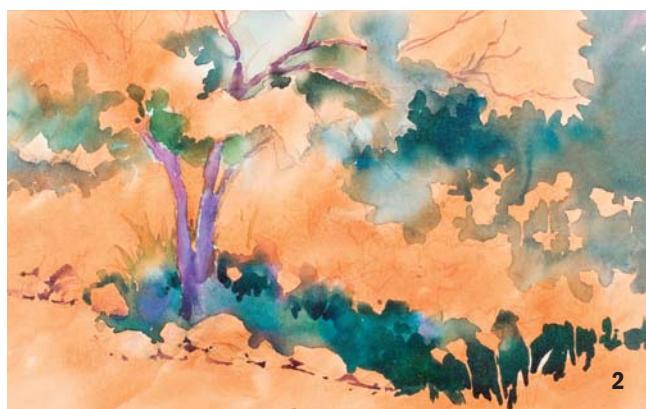
2. Orange Wash
Now apply a diluted orange tone with Transparent Pyrrole Orange over the entire canvas, going right over the previous washes. Paint the tree trunk and branches with mixes A2 and A3. Use mix A1 to paint the spaces between the rocks. (Note that the acrylic mix recipes do not include water—dilute these mixes with water as needed to achieve the right values. Mixes A2 and A7 require the most dilution.)

3. Red Tulips, Rocks and Shadows
Paint the tulips with Quinacridone Magenta. Paint the shadows that fall on the grass in front of the rock border. Then paint the rocks, leaving light areas for sun spots and modeling with darker color where the rocks turn away from the sun.

4. Tree Leaves and Orange Tulips
Model the clumps of leaves in the tree canopy with Transparent Pyrrole Orange and mix A2, leaving the tops light where the sun is striking. Also block in the yellow and orange tulips with Transparent Pyrrole Orange.


5. Foreground Rock
At this point, after carefully checking the composition, I see that the line of the rock border could be improved by adding another rock in the foreground. I draw it in with dark paint and paint darker greens around it to make it stand out. To make this rock look like the others, glaze over it with the same pure orange. It is important to note that everything at this point has been done with transparent or translucent applications of acrylic—no opaque paint at all.

Do you agree that the addition of this last rock has made the composition more pleasing to the eye? Are we ready now to proceed with oils? I think so!

6a

6b

6c

6. Tree Foliage, Twigs and Tulip Stems

Starting in the upper left corner of the painting, apply broken color strokes of Yellow Grey, Blue Grey, and oil mixes 7, 10, 12 and 21, plus touches of mix 20, to the tree foliage. Start painting in some twigs and branches with Rose Grey, Purple Lake and Lilac. Paint the orange tulips in the far left with mix 6 and the surrounding blue flower mass with Lavender, using Prussian Green at the base. Very loosely extend the orange and blue flowers through the tree trunks.

The three photos above show how you can use three different implements—a dull pen knife, a palette knife and a brush—to remove paint as well as add it. In photo 6a at left, I'm using a pen knife to scrape away tulip stems out of the darker paint, leaving the underlying acrylic color to show through. In photo 6b above, I'm using the edge of a small palette knife to apply thin twigs.

Photo 6c above right shows using the brush and some violet to add unexpected color. The green is expected in the shadows of a green tree, the violet is not. I like to spice things up a bit with "creative color."

7

7. Sunlit Leaves and Grass

Continue to use these three techniques as you carry the tree foliage across to the right as shown, then paint the sun-struck grass with mixes 20 and 21 between the red tulips under the tree. Refine the shapes of the red and orange tulips as you paint the pale grass around them. Feel free to use red—Permanent Rose—and orange mix 6—to re-claim the tulips if you lose them in the negative painting process.

Put some Cobalt Green in the shadow area to the immediate left of the tree trunk. Carry it through to the right side of the trunk.

8

8. Treetop at Right

Go back up to the leafy treetop at the right side and add Cerulean Blue and mix 15 to the other colors you've been using in the foliage.

9

9. Dark Background

Now add the dark background to the far right, adding Green Blue and mix 14. Again, paint the background around the red tulips. Paint the suggestions of pink roses onto that dark background with Light Magenta and mix 9.

10. Dark Background

Carry on by painting the background further down behind the red tulips and paint the tree leaves down over the dark, partially overlapping one of the tulips. This overlap will create some depth.

10

11
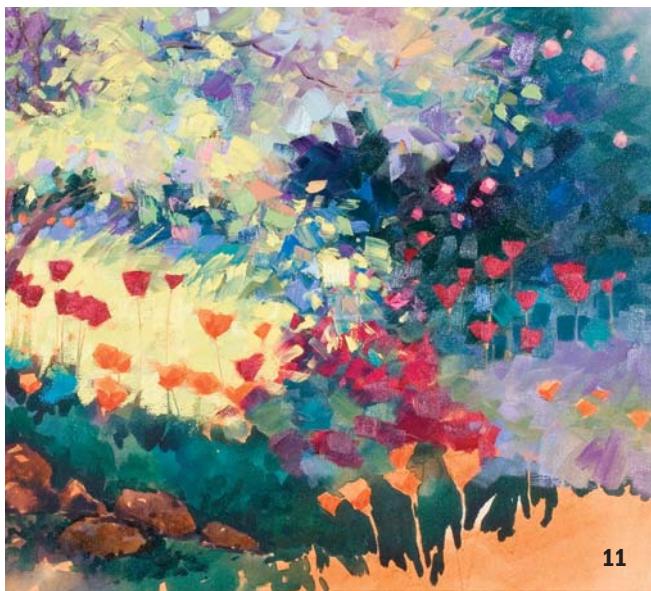
11. Upper Tree Canopy

Finish painting the tree canopy at upper right, adding a few leaf strokes over the background and a few more rose suggestions. Paint the red flowered bush to the right, then bring the leafy branch down to partially overlap it. Paint a green and lavender mass to the lower right of the red flowered bush, again painting around the orange tulips.


12

12. Light Grasses

Continue to refine that far right area with the path of light grass just beyond the foreground shadows, then extend the reds across as well. Work these flowers and foliage that are in shadow down and around the orange tulips at bottom right. Use mix 2 for the sun spots on those tulips.

Color Lesson #2: USE COLOR AS VALUE

Use color as value? How does one do that? First, you must learn to see colors in terms of light, medium and dark. Squinting your eyes really helps you to see the value rather than the color. Another tool that is helpful is a piece of red acetate. If you look at a subject through red acetate, you will see value only, not color. It takes a bit of practice to train your brain to think and see in terms of value—but it is so terribly important to your craft.

Now, as you compare the full-color version of *Gone Wild* shown below with the black and white version, I want you to look first at the light area of foliage in the tree's canopy. I've indicated this area

with an asterisk. In the black and white picture, notice how that light clump of foliage is made up of strokes of paint that are very close in value, creating a very believable foliage shape. Now look at the same area on the color picture—that clump of foliage is made up of pink, green, yellow-green, blue-gray and lavender. There are several complementary-color contrasts in that group of colors—and certainly not typical leaf colors. Yet, because they are so close in value, that clump of foliage "hangs together." You can see that using this concept of color-as-value is an excellent way to become adventurous with color!

14. Sunlit Grasses and Tree Leaves
Add strokes of mixes 1 and 18 to the strip of sunny grass and a few strokes of the same mixes up in the tree. This will add flickering sunlight to the scene.
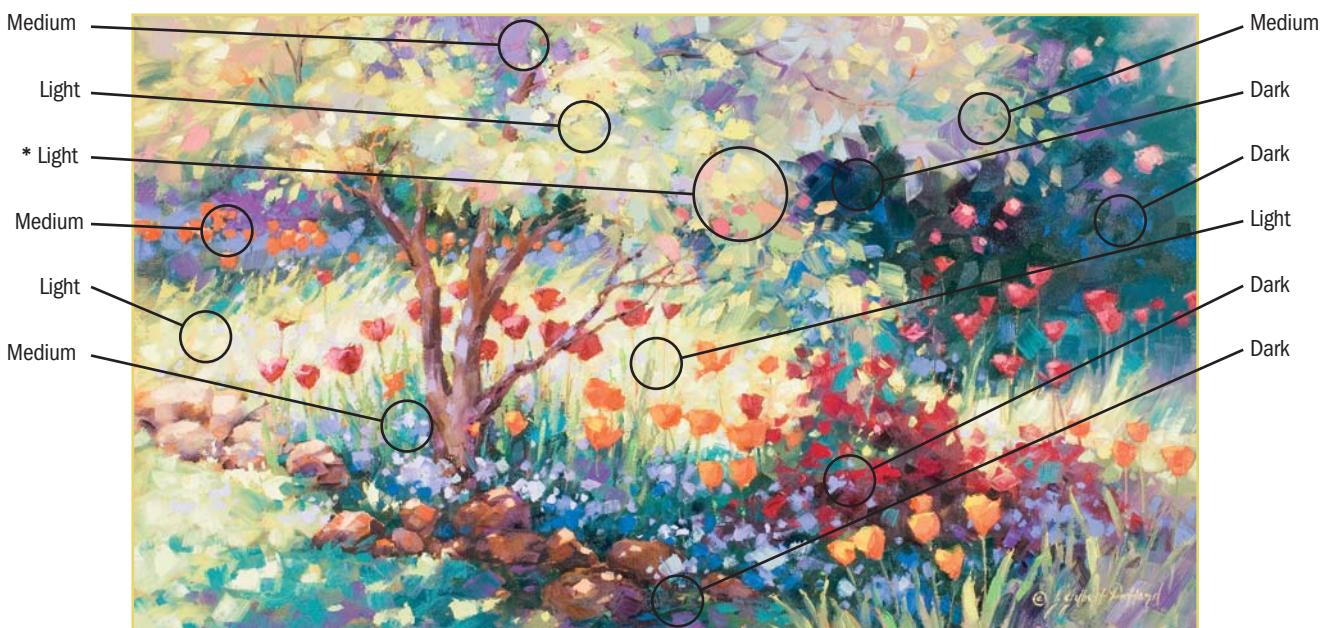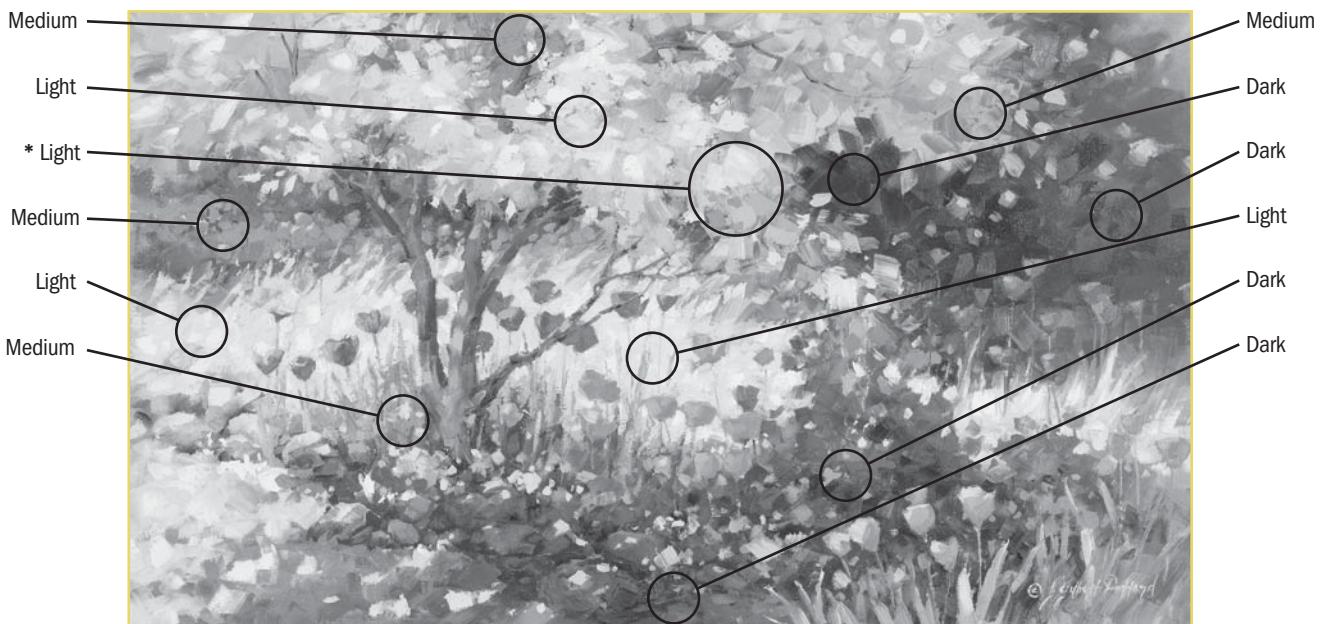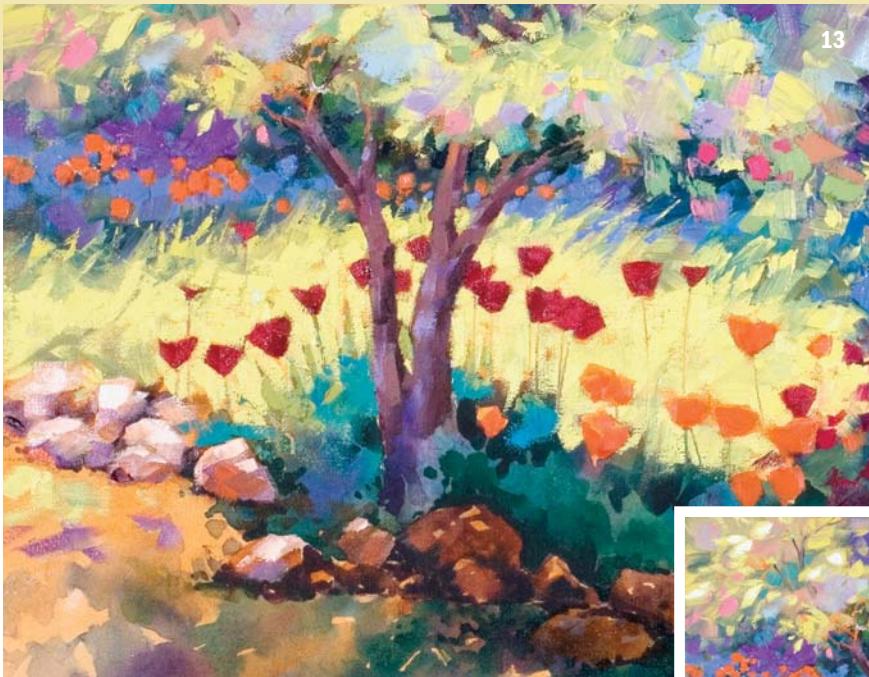
13. Rocks at Left
Start painting the rocks at the far left with Rose Grey and mixes 5, 7 and 10, plus touches of mix 6 where the shadow hits the rock that is right at shadow's edge.
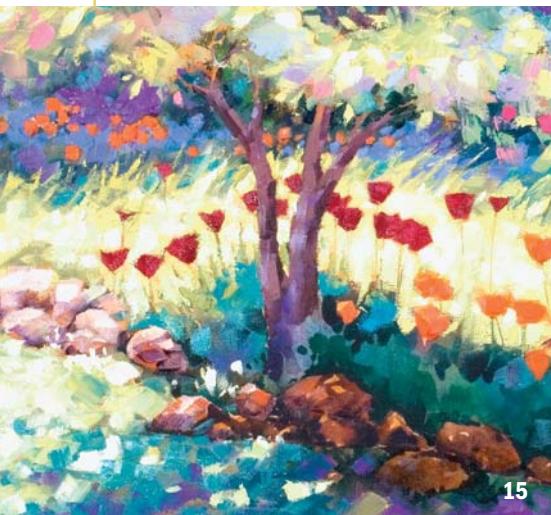
15. Grass Below Rock Border
Now paint the grass below the rock border in the lower left corner of the painting, following the same sequence as you did for the grass that runs through the middle of the painting. Start with mixes 20 and 21. Second, add strokes of mixes 1 and 18. Paint the shadows with Cobalt Green and mix 12. Don't forget the dappled light!

16. Tulip Leaves and Blue Flowers
Add some brushstrokes to suggest tulip leaves and perhaps some long grasses under the tree. Add some dappled light to the rock at the tree's base with Jaune Brillant. Add touches of Lavender to suggest blue flowers under the tulips. To the blue flowers you just started, add touches of Cerulean Blue to the darker areas and Lilac to the lighter ones.

17. Tulips, Shaded Rocks and Sunspots

Add some Light Magenta to the tops of some of the red tulips and Jaune Brillant to the orange tulips to represent sun splashing onto them through the leaves. Add some Purple Lake and Blue Violet to the shaded rocks and a few Jaune Brillant sun spots. Don't use the lightest mix 5 for the sun spots because the value contrast would be too jarring. Use Cobalt Green and mix 9 to begin the lower right corner.

18. Tulip Leaves

Loosely brush in some various greens for the long tulip leaves in the lower right corner.

Check your tulips—do any of them need refining? Try making a few of the orange tulips a bit more interesting by adding petal details rather than leaving them as simple cup shapes.


19. Check Your Work

Take a final look at your entire painting to see if there are any areas that could be improved. This is where I decided that the tree needed another branch. This small branch coming off the right side of the trunk helps to balance out the composition better. I made sure to have the branch and twigs overlap some of the flowers. These final touches make all the difference in a painting!
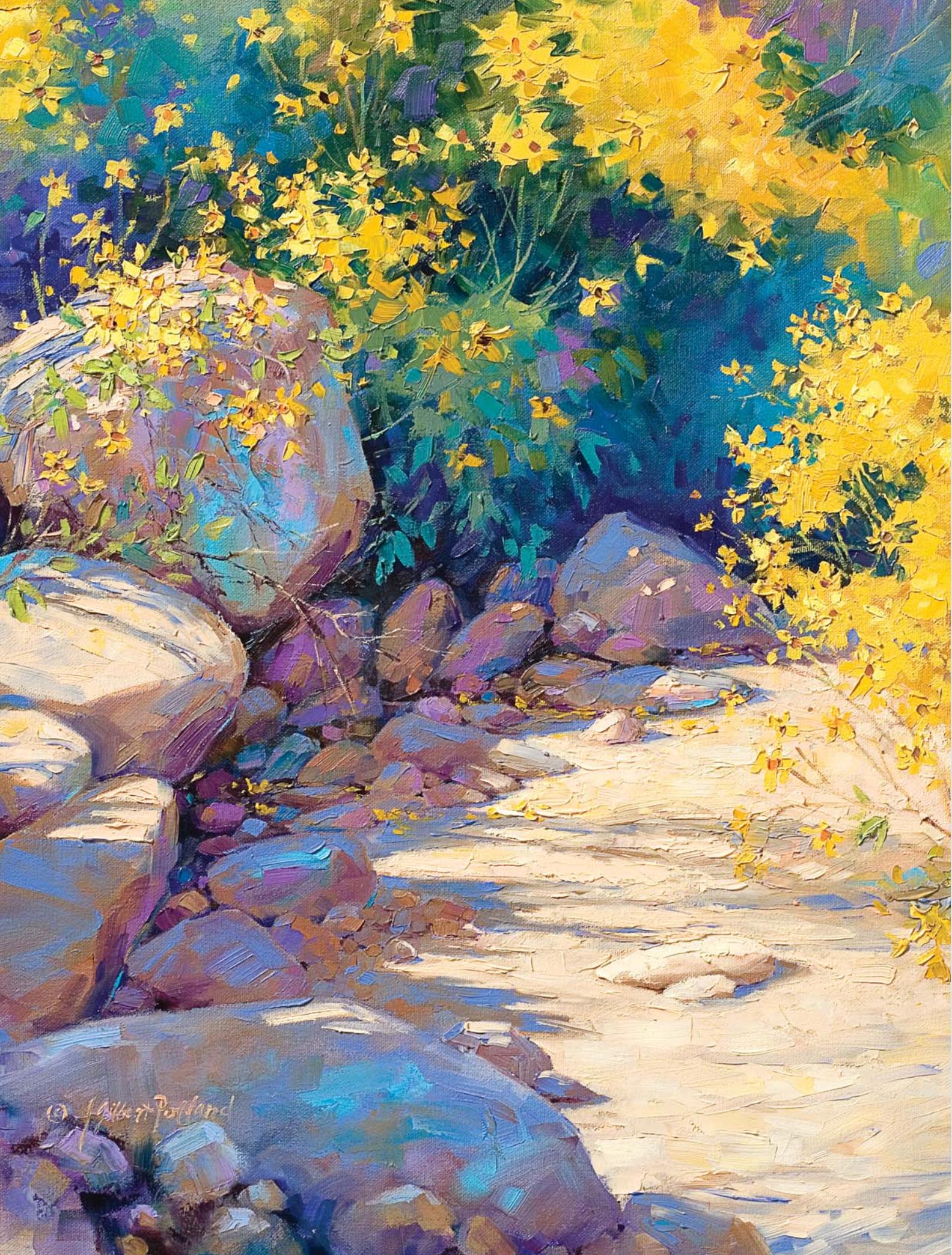
Dutchman's Gold

Another hike, more painting material! My husband and I had packed a lunch and as we ate our repast in this sandy wash, we were totally surrounded by gold. It wasn't a hot day, but the sun and exertion of the hike caused us to look for some shade in which to rest and dine. Cozied down in the gulch, the yellow brittlebush hanging over our heads, the thick foliage below the gold was deeply shadowed, the rocks and sand were cool. I sometimes fancy that this gold is really what the gold of the "Lost Dutchman Mines" is all about.

For me, painting is as much about reliving memories as it is about creating a painting. When I paint, the memories come back to me vividly, enabling me to almost be there—in that moment and in that place—all over again. When I paint from a photo taken many years ago, the experience can be bittersweet. But there is always pleasure and fond reminiscence along with the poignancy. In so many ways, painting is more than simply making a pretty picture. I always advise that, while there is much to be learned in terms of "nuts and bolts" by following along with an instructor's painting, eventually you should paint from your own photos and your own experiences. Your painting and life experience will be much richer for it.

Dutchman's Gold, 20 x 16 inches (51 x 41 cm), oils over acrylic on canvas

COLOR MIX CHARTS

ACRYLIC COLORS USED

Place the following acrylic colors on your palette as you need them. Use a brush to create the mixes shown in the chart at right.

Nickel Azo Yellow
Transparent Pyrrole Orange
Dioxazine Purple
Cobalt Blue
Anthraquinone Blue
Cerulean Blue Deep
Turquois (Phthalo)

Acrylic Mixes

Mix A1
Nickel Azo Yellow +
Trans. Pyrrole Orange
+ Cerulean Blue
Deep
1:1:1

Mix A2
Nickel Azo Yellow +
Cerulean Blue Deep
1:1

OIL COLORS USED

Place the following tube oil colors on your palette. Use a palette knife to create the mixes shown in the chart at right.

Titanium White
Lemon
Cream
Marigold
Yellow Grey
Deep Yellow
Jaune Brillant
Orange
Rose Grey
Purple Lake
Rose Violet
Mauve
Lilac
Lavender
Ultramarine Blue
Prussian Blue
Blue Grey
Green Blue
Cobalt Green
Prussian Green
Green Grey

Oil Color Mixes

Mix 1
White + Lemon +
Marigold
7:7:1

Mix 2
White + Lemon +
Marigold
1:1:1

Mix 3
White + Marigold
1:1

Mix 4
White + Marigold
+ Yellow Grey
1:3:1

Mix 5
Yellow Grey +
Deep Yellow +
Rose Violet
3:3:1

Mix 6
Lilac + Mauve
2:1

Mix 7
Mauve + Jaune
Brillant
3:1

Mix 8
Lavender +
Mauve
3:1

Mix 9
Lavender + Ultra-
marine Blue + Mauve
+ Prussian Blue
3:1:1:1

Mix 10
Green Grey +
Lavender
1:1

Mix 11
Cobalt Green +
White + Marigold
3:2:1

Mix 12
Green Grey +
Marigold
1:1

Mix 13
Cream + Cobalt
Green + Marigold
7:1:1

Mix 14
Lemon + White +
Cream + Cobalt
Green
7:2:2:1

Mix 15
White + Cream +
Jaune Brillant
1:1:1

Mix 16
White + Cream
2:1

Mix 17
Yellow Grey +
Deep Yellow +
Rose Grey
1:1:1

Mix 18
Lavender + White
+ Orange
3:3:1

Mix 19
White + Ultra-
marine Blue
3:1

Mix 20
White + Green
Blue
3:1
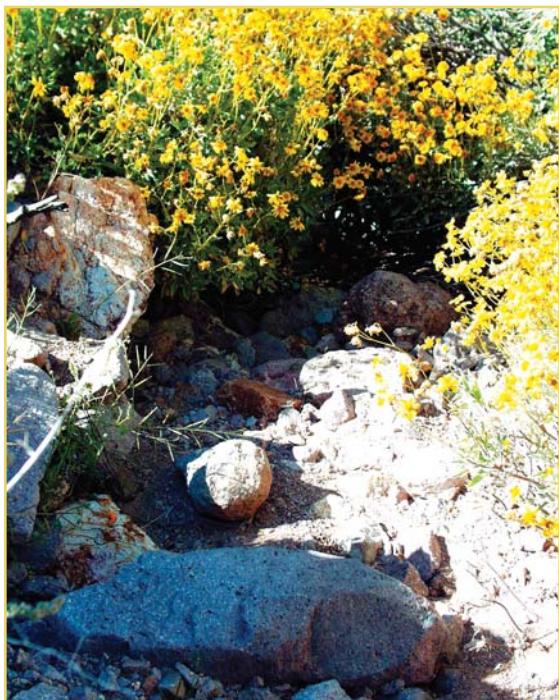
Reference Photo

I think this is a wonderful photograph. Even this photo, though, doesn't do justice to the place—a photo seldom if ever does! What we "see" is heavily affected by our emotions. A camera can only record a morsel of the experience. This is one reason that I exaggerate color: since color is so emotional anyway, that exaggeration helps me put the excitement back in!

Begin With the Drawing

Loosely draw or transfer the composition onto the canvas using a soft pencil. Use your finger to smudge the trunks and some of the shadowy areas in the rocks. A traceable line drawing for this painting is available on page 138.

BEGIN WITH AN ACRYLIC UNDER-PAINTING

1. Rocks and Shadowed Foliage

With acrylic Anthraquinone Blue, paint the spaces between the rocks. In the upper lefthand corner, wet the canvas with clear water, going around the largest rock and extending the wet area to roughly two-thirds of the way across the canvas and down close to, but not going past, the tops of the rocks. Into this wet area, brush fluid acrylics in Nickel Azo Yellow, Transparent Pyrrole Orange, Cerulean Blue Deep and Anthraquinone Blue. Allow the colors to bleed into the clear water wash, keeping your paint well clear of the edges where the clear water stops. You won't be mixing color on your palette with this painting, but allowing the colors to mix where they touch on the canvas. However, you can refer to acrylic mix A1 on the chart for the color approximation in the upper left corner.

Finish the "lock in" stage. Use the same blues to paint the deep area of shadowed foliage that extends from the center to the upper right corner.

2. Remaining Areas

Paint the remaining un-painted area in the upper foliage area with a diluted Transparent Pyrrole Orange. Continue with the diluted orange until you've covered the entire canvas. Let dry completely.

3. Rocks and Cast Shadows

Apply diluted glazes of Cobalt Blue over the rocks that are in the deepest shadowed area. Continue that same glaze further down to include the rocks and cast shadows closer to the front.


1

2

3
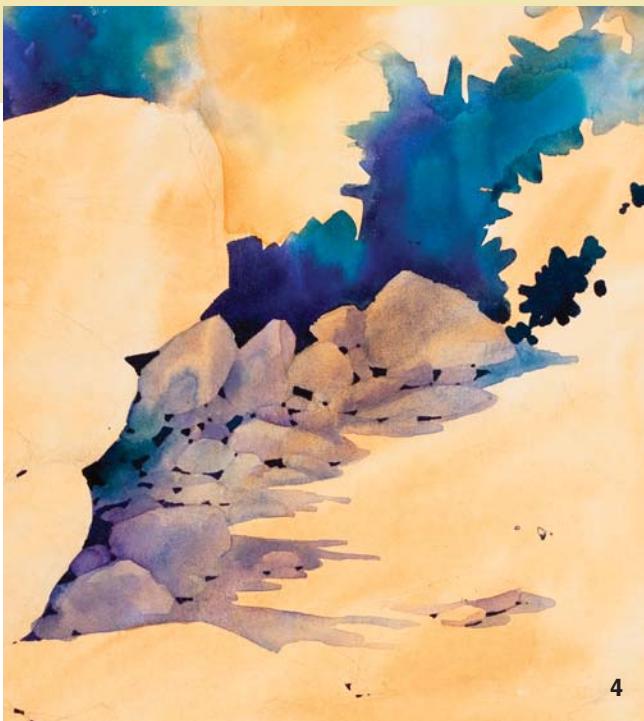
4. Overlapping Rocks

We will now begin to separate some of the rocks from each other. Using glazes of Dioxazine Purple and Turquois (Phthalo), find rocks that are behind others and "push" them back by making them slightly darker in the places where they are behind the other rocks. This creates depth and the sense that some rocks are overlapping others.
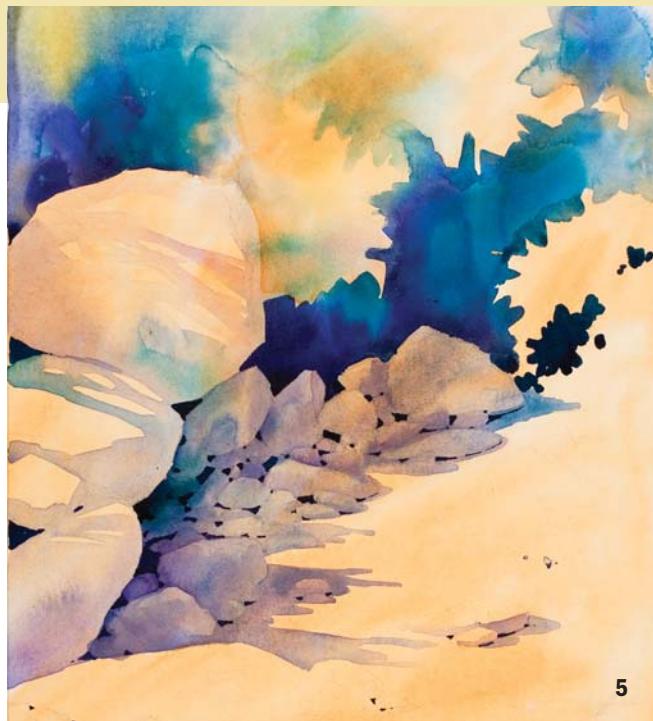
5. Cast Shadows

Use the same colors to paint some cast shadows over the boulders to the left. Run those washes down the sides of those same boulders where they turn away from the sun. Paint the topmost boulder and the shadows that are cast upon it in the same manner. Then add a wash of green to the foliage areas as shown, using turquoise with a touch of yellow—see mix A2 for an approximate color.
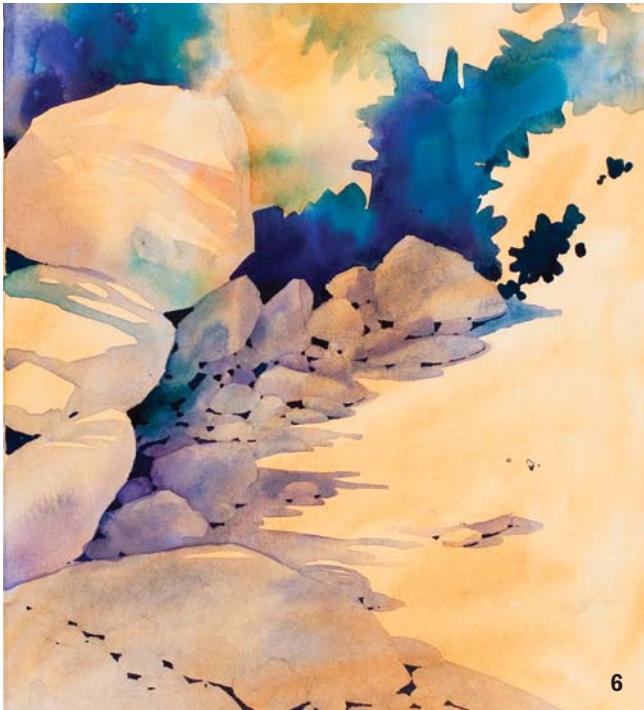
6. Foreground Rocks and Boulders

Apply glazes over the foreground rocks and boulders using mixtures of blues, turquoises and purples, as you have already done on the other rocks.
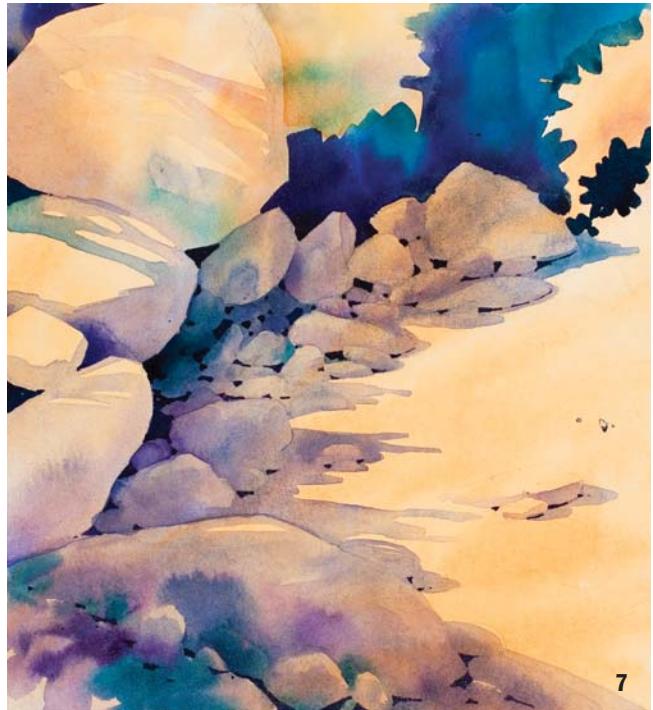
7. Darker Areas

Make those same rocks and large boulder come forward by darkening the rocks behind and around them. You are now finished with your acrylic under-painting. On to oils!

8. Topmost Boulder and Foliage

We'll begin the oil phase with the topmost boulder. Use Yellow Grey, Lilac, oil mixes 18, 19 and 20 on the lower right, and add mixes 5 and 6 to do the remaining parts of the boulder, leaving the sun spots un-painted at this stage. Apply brushstrokes of Prussian Blue, Blue Grey, Prussian Green, Green Grey and mixes 7, 9 and 20 to the adjacent foliage.

9. Line Marks on Boulder

Working on the same boulder, use Purple Lake on the edge of your smallest palette knife to make line marks on the boulder.

10. Smudgy Texture

Use the flat side of the same palette knife to make a smudgy texture on the boulder.

11. Background Flowering Bush

Scrub in transparent Marigold at the top of the prominent flowering bush in the upper background, then Prussian Green a bit lower down. Paint a thick passage of very dark Prussian Blue and Prussian Green in the deep recess of the bush, then scrape some twigs into the wet paint using the edge of your palette knife.

Add Lavender, Green Grey and mix 11 to the foliage directly to the right of the largest boulder to serve as a base for details to come later.

Apply mix 15 to the "sun spots" on both the top boulder and its neighbor next door down, breaking up the lightness with mix 18 where needed. Add Yellow Grey, Rose Grey and mix 9 to the righthand side of the smaller boulder where it is out of the sunlight.
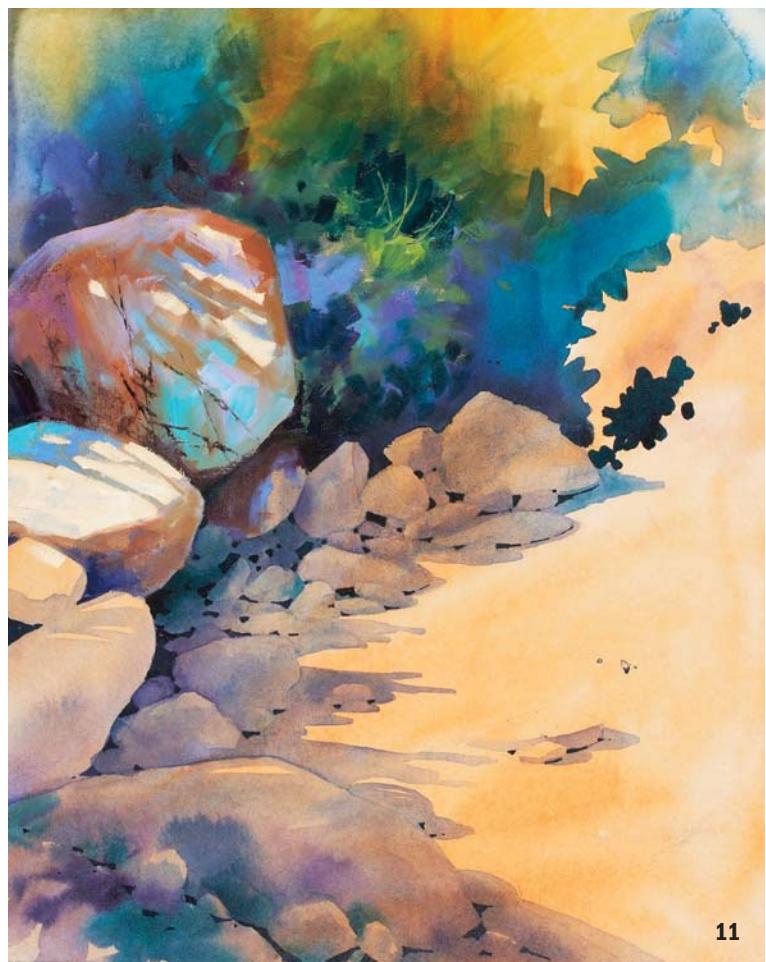
12. Yellow Flowers and Smaller Rocks

Now add some yellows—Marigold and mix 2—and yellow-green—mix 12—to begin building the flower mass.

To begin building the mass of smaller rocks to the right of that main boulder, use Rose Grey, Purple Lake and mix 9.
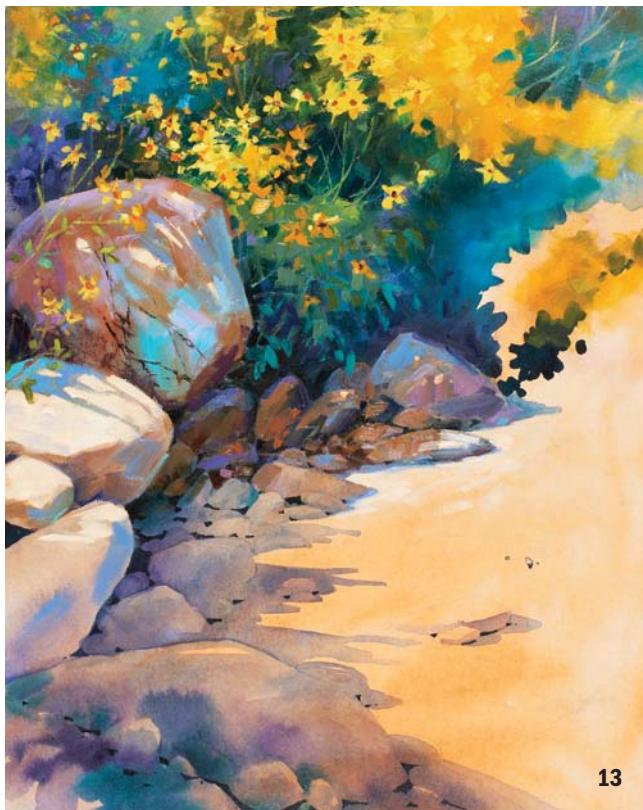

13. Yellow Flowers and Rocks

Add more flowers, some twigs over the boulder, and foliage. Brush some yellow onto the far right flowering bush. For the flowers in direct sun, use Deep Yellow for their centers; for the rest use Yellow Grey or Rose Grey, and Purple Lake for the ones in deep shadow.

In the upper left corner, "smudge in" some yellow—mix 4—to suggest flowers and add some brushstrokes with Cobalt Green and Blue Grey for a bit more leaf definition to the right of the boulder—a few more yellow flowers too!

Down in the rocks, loosely add brushstrokes to the rocks that are already formed by the acrylic under-painting. This will add texture and a feeling of bulk and solidity to them. Be sure to paint the sunlit areas (mixes 15 and 16) as well as the out-of-light areas.
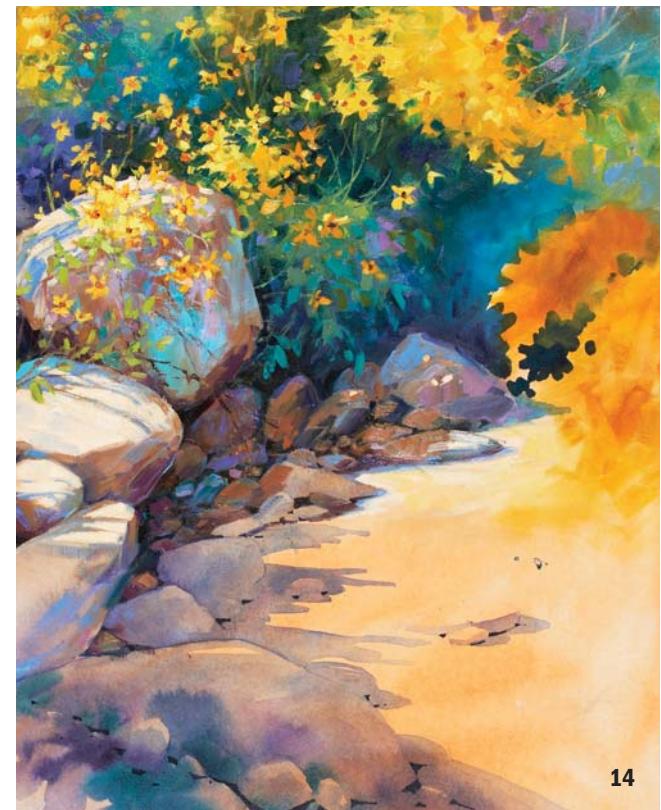
14. Yellow Flowers and Rocks

Brush more yellows over the far right bush, then go back to the bushes on the left and add still more flowers over the largest boulder, plus more sun spots and cast shadows.

Continue working on the rocks, adding both warm and cool medium-value colors such as Rose Grey, Blue Grey, Lavender, and mixes 5, 6, 7, 8, 9 and 17. Use Purple Lake for the deep crevices. Your goal here is to strike a balance between treating the rocky area as one large mass of broken color that melts into the shadows, yet giving definition to enough individual rocks so that the area doesn't look flat. With this combination of techniques—defining and modeling and using lost edges—work your way down, finishing as you go.

15. Yellow Flowers and Sandy Wash

Jump over to the bush on the right and apply some lighter yellow to the flower mass. Now start painting yellow flowers. Most of the flowers should be on the outer edges of the bush with just a few inside the mass. It's not necessary or even desirable to paint all the flowers—the viewer's eye will "fill in the blanks"!

Scribble some strokes of Lavender and mix 17 onto the sandy wash. This will be mostly painted over later, but some color will show through to add texture. Notice how the texture goes around the top of the small rock, which defines its shape. This will be a big help later.

15

16
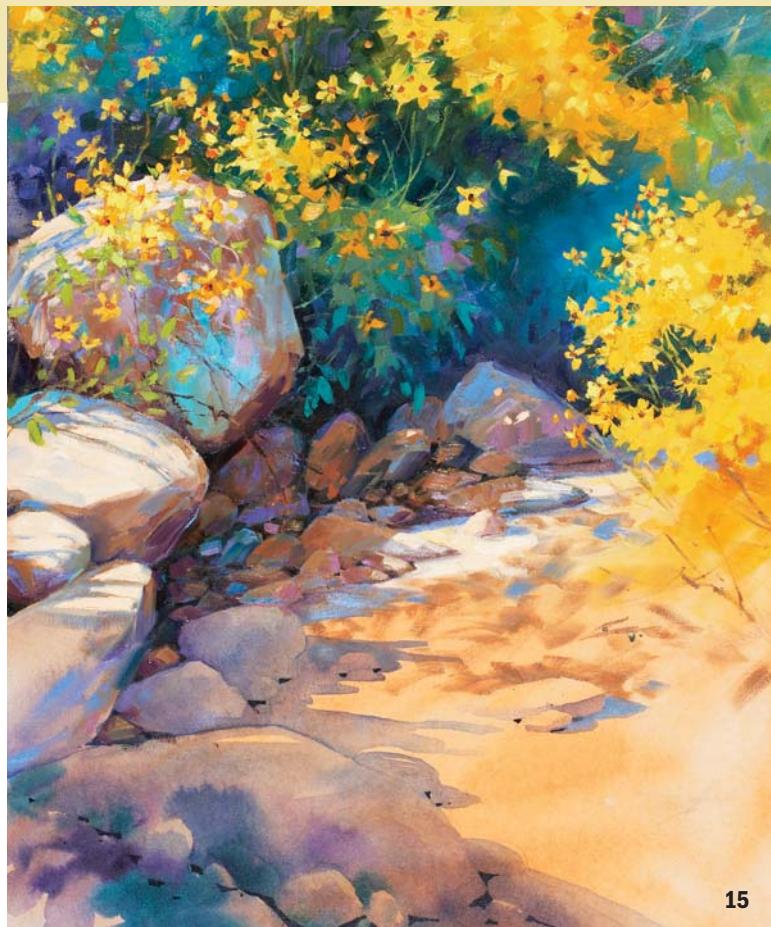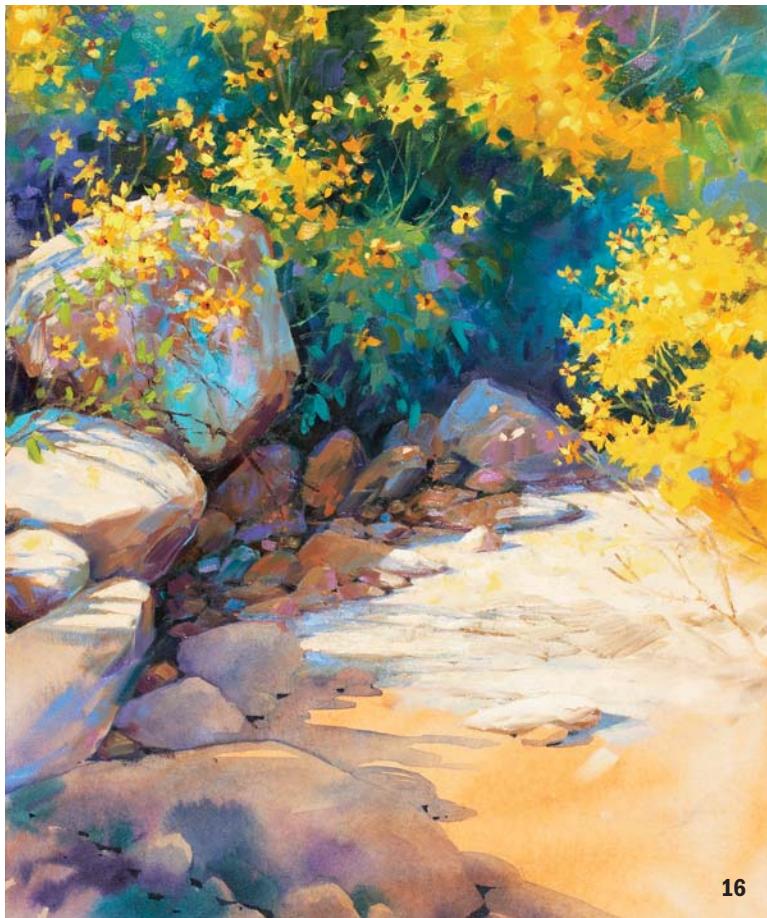
16. Sandy Wash and Cast Shadows

Start painting the sand with mixes 15 and 16 and touches of Cream here and there to liven it up. Don't completely cover the texture scribbles from step 15. Add some twigs sticking out over the sandy area. Paint the top of the small rock out in the middle of the wash.

Over that light sand area, add some strokes of mix 17 to indicate shadows cast by foliage or flowers that are to the left of the picture plane and out of our sight. These will contribute to the feeling that the viewer is down in a gulch with foliage all around.

Model the larger of the two isolated rocks in the middle of the sandy wash.
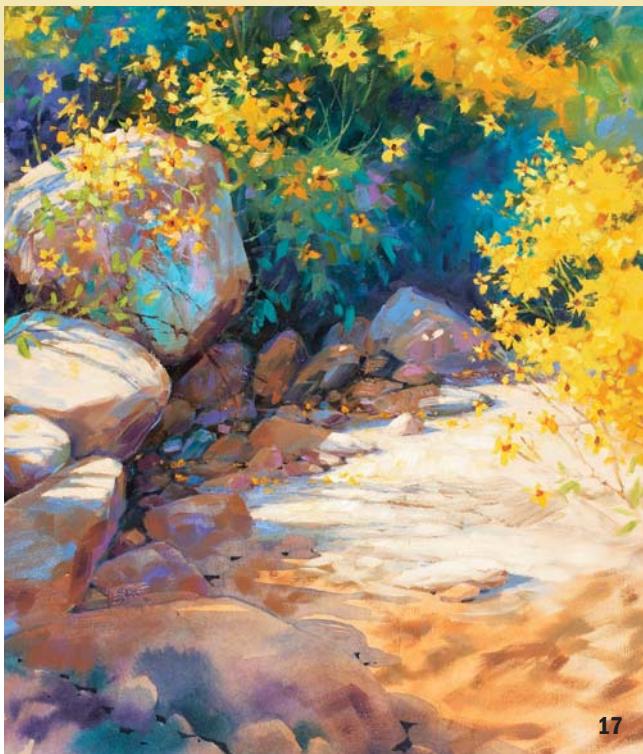
17. Flowers, Twigs and Rocks

Paint some flowers and leaves and a few more twigs out over the sand. Having the flowers overlap in this way will push the sandy path down and pull the flowers forward—more depth! Do that same "scribble thing" in the sand forward of the small isolated rocks.

Add a few yellow paint dabs to indicate flower petals that have fallen into the smaller rocks. Start painting the rocks to the left that haven't yet received any oil paint.
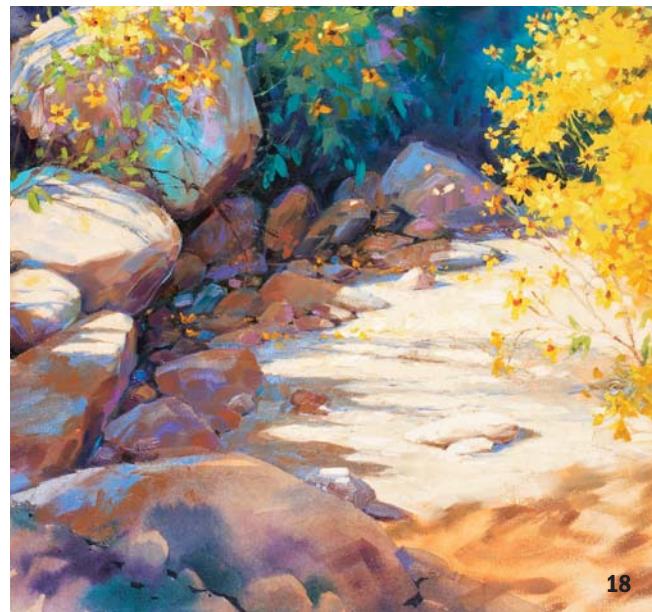

18. Cast Shadows

Work further on the shadows cast over the sand, refining them if necessary with both positive and negative painting. In other words, if the shadow gets too large, come back in against that shape with sand color to refine and define it more to your liking. You can add more flowers too.

Bring the sand on down further into the foreground and paint the cast shadows and small rocks as you go.
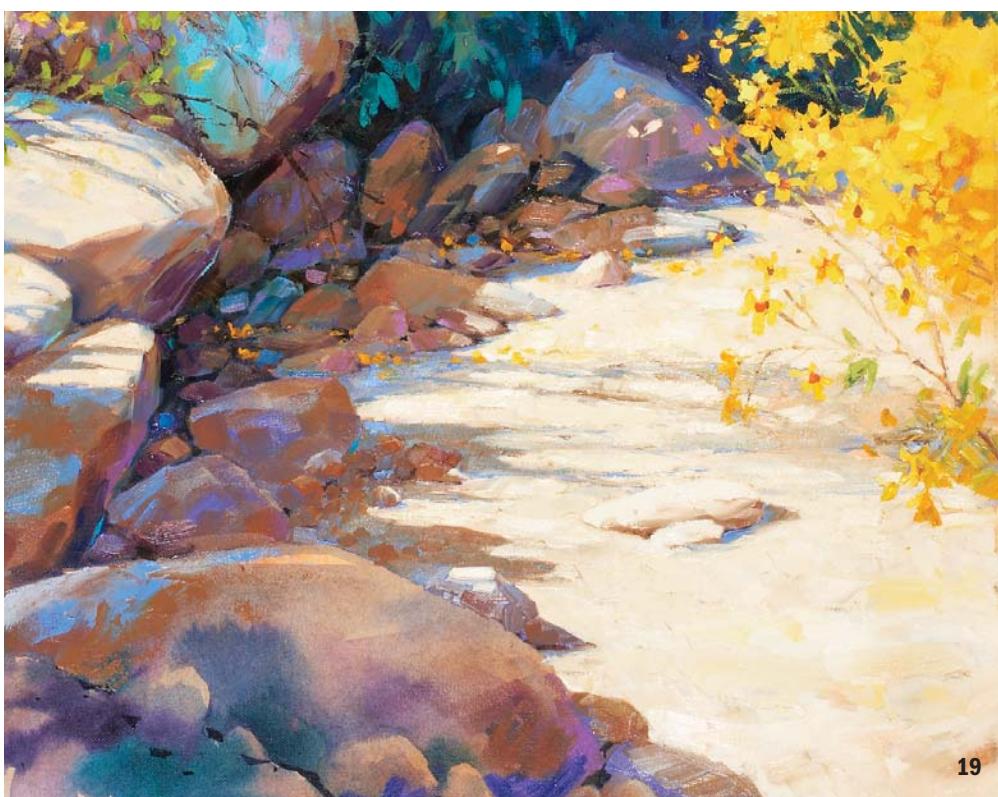
19. Sand and Rocks

Continue the sand on down to the bottom of the canvas. Add more brushstrokes to the rocks as well.

Color Lesson #3: PUT THE "COLOR TRIFECTA" TO WORK

Earlier in the book in the section called "Make Your Colors Zing!" we talked about the *color trifecta*. The three color principles that make up the trifecta—using color as value, using contrast, and using analogous colors—are all clearly shown in this painting. Use analogous colors in the shadows to give them life; use complementary colors to create brilliant color contrasts; and, of course, use color as value. Or, as I often do, use color just for fun!

This is a painting about sun colors and shadow colors, meaning that it is necessary to use extreme color contrasts. Yellow and violet are perfect for this color scheme. Yellow is the easiest color to make pop forward. Violet, its complement, is our darkest color and easy to gray down when necessary, thereby making yellow and neutralized-and-darkened violet the most contrasting duo: you have value contrast, complement contrast and bright/neutral contrast. Contrast on three counts—and to the max! The variety of cool (analogous) colors—with violets figuring prominently—set off the yellow flowers and the sun-struck rocks and sand quite dramatically.

Do you see how learning the basic color principles—and thinking about them when you paint—will open up new worlds and present you with many exciting color possibilities?

Dutchman's Gold puts into practice the "color trifecta" we learned about on pages 22-24. Compare this lesson to Color Lesson #1 on page 35, where you'll find the same color principles at work in a very different painting!

Example 1: Color as value (see page 22).
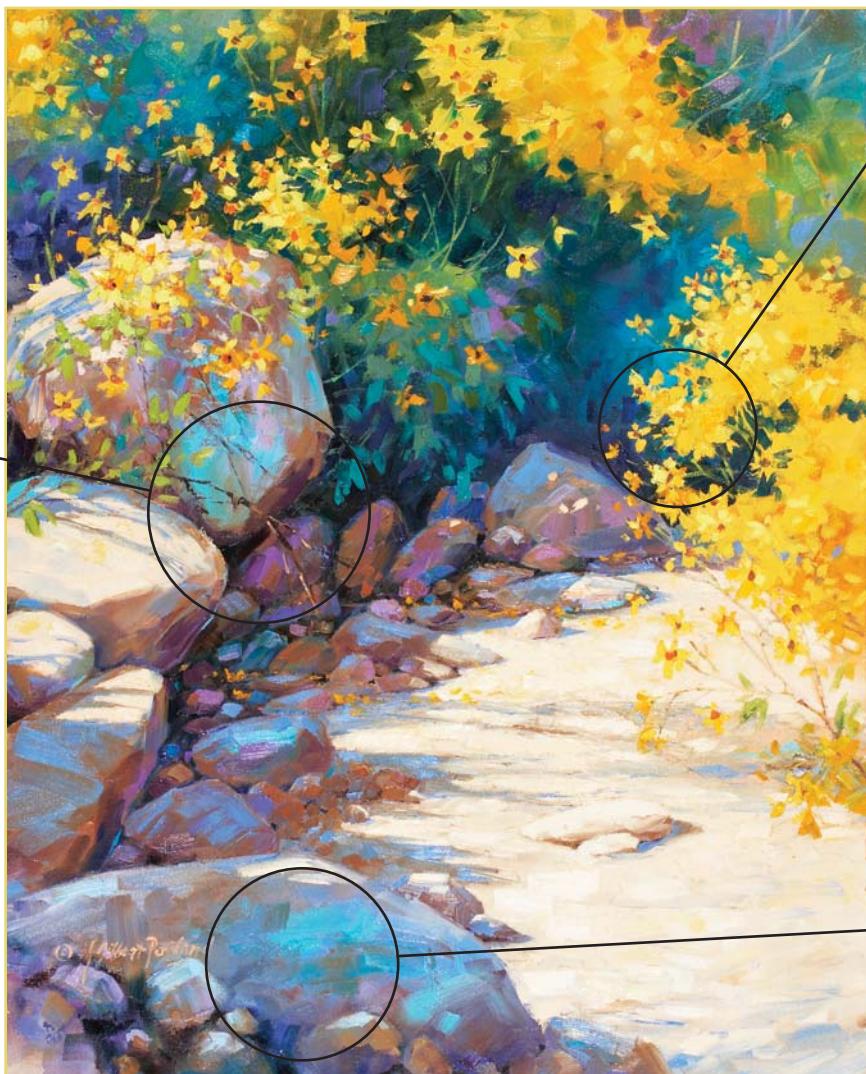
Example 2: Contrast (see page 24).

Example 3: Analogous colors (see page 24).

20
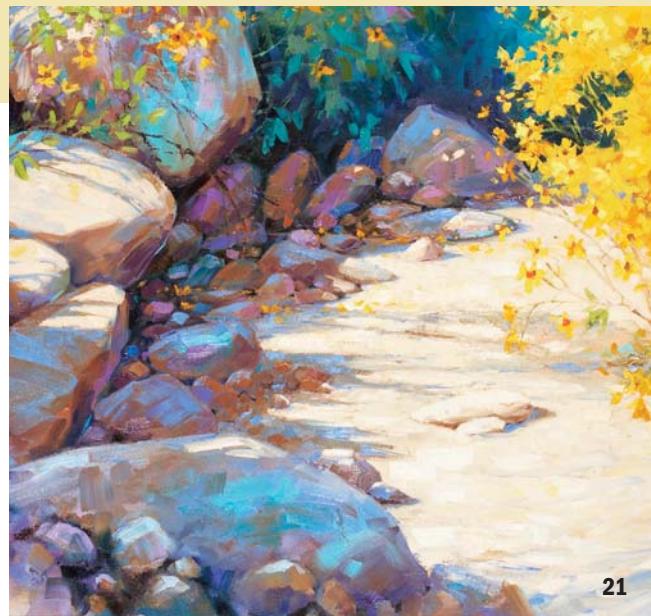
21

22

20. Flowers, Twigs and Rocks

Paint the lower left boulder with strokes of Yellow Grey, Lilac, Lavender and mixes 6, 9, 17, and 20. Run Lavender and mix 18 into the sand to create a cast shadow area in a curving counter-clockwise movement toward the left and up. This will cause the viewer's eye to travel around the bottom of the canvas and back up into the painting rather than down and out. We don't want the viewer's eye to move out, but to keep moving around within the painting.

21. Cast Shadows

Add some dark crevices in between some of the foreground rocks and some cool lights on their tops. Make sure to use mixes 18 and 19 and nothing any lighter. We want those rocks to have form but to stay in the shadows. If the tops of those rocks are painted too light they will move into the sunlight and out of the shadows.

22. Check Your Work

As I analyze the finished painting, I decide that a few more twigs sticking out over the rocks under the largest boulder might be a good idea and add to the feeling of depth. I try it—I like it!

The Red Shed

While taking a pleasant stroll down the street where my husband grew up, I spotted this exquisite little gem of a photo opportunity. If you could see the scene expanded, you'd see that this is actually a very small portion of a large garage, an old structure fitted to accommodate modern usage. I am so happy that the owners had the good taste (in my view!) to retain its picturesque artistic qualities as well. You will notice when you look at the reference photo on page 63 that I deleted the motion-activated light fixture. Many artists are wonderfully successful at putting into their paintings the modern objects that reflect our times. That usually doesn't work well for me so I leave them out.

As it turned out, the owners are long-time family friends, and they enthusiastically allowed me to wander around to take pictures and gave me a tour of the old Victorian-style home—a real treat!

The Red Shed, 20 x 16 inches (51 x 41 cm), acrylics on canvas

COLOR MIX CHART

ACRYLIC COLORS USED

Place the following acrylic colors on your palette as you need them. Use a brush to create the mixes shown in the chart at right. Please note that the acrylic mixture recipes do not include the ratio of water to paint. It will be necessary to dilute the colors with water to achieve the lighter values.

White Gesso
Nickel Azo Yellow
Transparent Pyrrole Orange
Quinacridone Magenta
Permanent Violet Dark
Dioxazine Purple
Cobalt Blue
Cerulean Blue Deep
Turquois (Phthalo)

Acrylic Mixes

Mix A1
Trans. Pyrrole Orange + Quinacridone Magenta
1:1

Mix A2
Trans. Pyrrole Orange + Permanent Violet Dark + Quinacridone Magenta
1:1:1

Mix A3
Trans. Pyrrole Orange + Dioxazine Purple
5:1

Mix A4
Dioxazine Purple + Trans. Pyrrole Orange
5:1

Mix A5
Permanent Violet Dark + Cobalt Blue
1:1

Mix A6
Permanent Violet Dark + Turquois (Phthalo)
1:1

Mix A7
Dioxazine Purple + Turquois (Phthalo)
1:1

Mix A8
Dioxazine Purple + Turquois (Phthalo)
1:1

Mix A9
Cerulean Blue Deep + Quinacridone Magenta + Trans. Pyrrole Orange
1:touch:touch

Mix A10
Cerulean Blue Deep + Trans. Pyrrole Orange
1:a touch
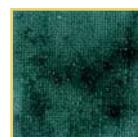
Mix A11
Turquois (Phthalo) + Trans. Pyrrole Orange + Quinacridone Magenta
1:1:1

Mix A12
White Gesso + Turquois (Phthalo) + Trans. Pyrrole Orange + Quinacridone Magenta
5:1:1:1

Mix A13
White Gesso + Cerulean Blue Deep + Nickel Azo Yellow
7:4:1
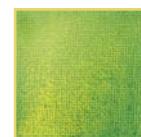
Mix A14
Nickel Azo Yellow + Cerulean Blue Deep
1:1

Mix A15
White Gesso + Nickel Azo Yellow + Cerulean Blue Deep
9:2:1

Reference Photo

This photo presents a great opportunity to study the different values of white. Intellectually, we know that the picket fence (in the sun) and the door (in shadow) were painted with the same can of white paint. So the natural tendency is to use the same color of paint for both in the painting as well—which would be wrong. Therefore, we really need to focus on value—the actual lightness or darkness of that "white" to create believable light and shade—which also produces the perception of depth in the painting.

Begin With the Drawing

Loosely draw or transfer the composition onto the canvas using a soft pencil. A traceable line drawing for this painting is available on page 138.

PAINT ENTIRELY WITH FLUID ACRYLICS

1. Darkest Shapes

Using your acrylics transparently, first paint the darkest accents. Resist with all your might the urge to make the window shapes too perfect! The painting will have much more personality and character if you avoid rigidly drawn shapes. Use various combinations of Dioxazine Purple and Turquois (Phthalo) (mixes A7 and A8—mix A8 shows the two colors thoroughly mixed while A7 shows the two colors separate on the sides and mixing in the middle) with mere touches of Nickel Azo Yellow here and there. For example, flick a few spots of Nickel Azo Yellow into the top middle, upper right and lower right wet window panes to suggest leaf reflections.

Note that all the dark shapes in the foliage in this step are negative shapes. The window panes are positive shapes—however, since you are painting around the window spacer bars and around the roses and leaves, you are painting in a negative painting manner.

2. Remaining Shapes and Left Side Wall

Continue painting the dark accent shapes, now adding some rose bush canes and stems and leaves to the tiger lilies. Again, note that these are positive shapes where the darks you painted in step one were mostly negative shapes.

The underlying structure of the painting is now in place.

Using mix A1, establish the light, left side of the building. Allow the color to overlap the corner of the building—soften the right edge of the wash with clear water to prevent a hard edge to the color.

3. Red Wall

Using mix A2, paint the wall, painting around the flowers, leaves and door. Keep the paint wet as you go up and around the top of the door and down the other side. Do *not* homogenize your mixture—allow some variegation (as shown in the color swatch on page 62) for more eye entertainment. A dark wet-in-wet stroke of mix A3 in the upper right (see where I allowed it to run down?) will coax the viewer's eye back into the painting.

4

5a

5b

4. Shed Door

Now with mix A9, run this blue-gray wash over the door. Allow the color to be darker behind the foliage areas. It's OK if it gets on the window panes, but try to avoid the flowers and leaves. You now have depth already. That blue-gray really pushes the door back a few feet. Also paint the thin strip of overhanging roof with the same blue-gray.
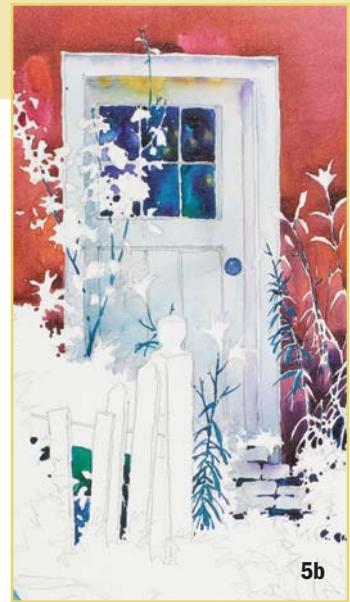
5. Shed Door

Let's create even more depth. With mix A5, paint the top of the door jamb beneath the little lip that juts out (see photo 5a above left). Soften the edge of that strip by running a wet brush along the length of that darker area while it's still wet. Allow to dry with your painting tilted—the top lower than the bottom—to keep gravity from pulling that new darker wash too far down. Paint the door jamb on the right using the same colors.

Now referring to photo 5b above right, darken the door just above the window with a bit more blue-gray. While this area is still damp, drop in some Nickel Azo Yellow. This will give the feel of light bouncing up under the door frame from the sunlit area.

Also darken the lower left side of the door and glaze over the bricks at bottom right as well, using the same blue-gray.

6

6. Shed Door and Bricks

In a "hit or miss" fashion, add some refining medium-dark lines to the door details, then add yellow just under the recessed area.

Paint the bricks with the wall colors, leaving the tops of the bricks light.
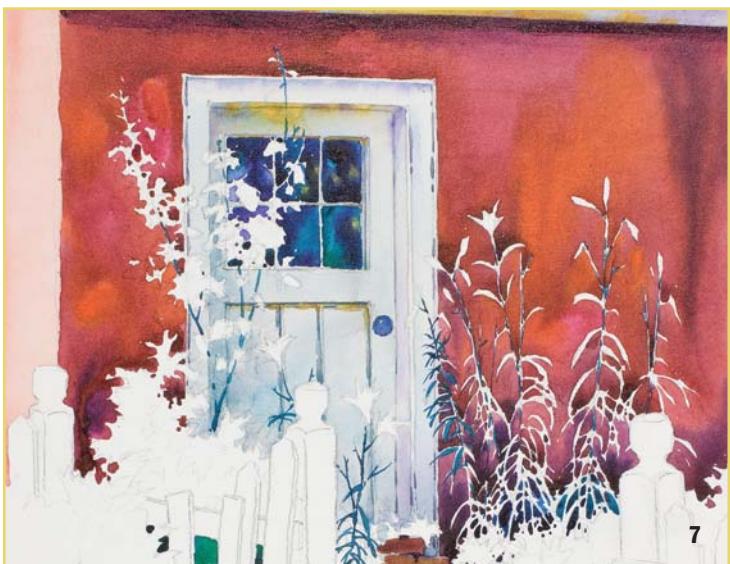
7

7. Roof Shadows

Add a darker value to the roof overhang, then drop in some yellow. When dry, paint a shadow with mix A4 across the wall just under the overhang. The diagonal angle of the shadow shape as it descends from upper left downwards to lower right suggests the position of the sun. Even such a small detail can do much to tell the viewer about what's going on outside the picture plane!

8. Foliage, Fence and Gateposts

With medium-dark colors, paint the small piece of the sidewalk that can be glimpsed through the overhanging plants. Use the same colors to apply some loose strokes to the foliage directly below the central gate post, to suggest recesses between the leaves.

With a blue-gray similar to the first washes on the door, and touches of mix A5 here and there, paint the parts of the fence and gate posts that are either turned away from the sun or have shadows cast on them. Add some yellow wet-in-wet as shown.

9. Fence, Sidewalk and Foliage

With a slightly darker mixture, further refine the fence by adding a darker glaze over the previous wash of color. This will provide even more depth to the fence parts.

Using "door colors," paint the first application of color on the sidewalk.

Apply variegated washes of mix A6 to the foliage to the right of the door. Don't forget that you can paint these transparent washes right over the dark accents—no need to paint around them. Paint some cast shadows onto the sidewalk with the same colors.

10. Foliage, Shrubbery and Hosta

Glaze over the foliage directly beneath the door and around to the foliage areas that are turned away from the light with Permanent Violet Dark, Dioxazine Purple and Turquois (Phthalo), not mixing the colors, only allowing them to merge on the canvas when you change from one color to another. Paint around a few little spiky grass blades that are sticking out into the sun.

Use mix A10 and the same modeling method to give depth to the shrubbery at far left.

Still using mix A10 and a bit of Permanent Violet Dark, paint the spiky plant to the left and the lower leaves of the hosta at the right, adding Turquois (Phthalo) to the mix.


11. Hosta Leaves

Paint lighter versions of pale blue-greens and lavenders up in the part of the hosta plant where it is receiving more light. Leave some white canvas where the light is the brightest on the leaves.

Color Lesson #4: USE SHAPE AND VALUE TO MAKE OBJECTS ADVANCE OR RECEDE

I'll bet you thought that warm colors always advance and cool colors always recede. That may be true much of the time but now you know that it just "ain't necessarily so" all of the time! In this painting the lights pop forward regardless of how cool their color temperature. The red roses pop forward—not only because they are red but because of their shape, value contrast with the window panes behind them, and their context within the composition. The warm colored building recedes for the same reasons. The light-struck side of the building recedes because of the linear perspective in the siding. Shape, value and context trump color!

Advancing shapes, but still behind the fence

Receding shape—warm colors

Advancing shape—cool colors

Advancing shape from red wall, but receding shape from foremost space

Advancing shapes

Dark value, receding shape

Dark value, advancing from door but still receding from foreground

Advancing from door, but receding from foreground

Advancing shape—cool colors

Light value, advancing shapes

Advancing shape—cool colors

Dark value receding from leaf shapes, but still farther forward than all other shapes and areas

12. Hosta Leaves, Roses and Lilies
Apply a pale yellow glaze to the hosta leaves. Apply the first washes to the spiky leaves at far right. Glaze the roses with Quinacridone Magenta and the lilies with Nickel Azo Yellow.

13. Foliage, Roses and Lilies
Glaze the remaining foliage (except for the spiky plants) with pale yellow. Most of the yellow will be painted over later and the remaining yellow will create a warm sunny appearance. Model the roses with strokes of stronger Quinacridone Magenta for the larger shapes, then even less diluted magenta for the narrow strokes that suggest petals. Apply glazes of orange to the lilies, leaving some yellow to indicate that the sun is reaching parts of their petals. Leave lighter sun spots on the left sides of the flowers since the sun is coming from that direction.

14. Siding and Foliage

Indicate the siding on the walls using the same "wall color" mixes A1 and A2, but darker respectively. Wiggly lines in a "hit and miss" approach will suggest the texture of the siding—very little detail is needed.

Now start glazing over the yellow foliage with mix A14, leaving bits of yellow showing through here and there, especially in the sun-struck areas.

Glaze a bit of yellow over the spiky plants here and there.

Add the suggestion of leaves at the top of the bricks with brushstrokes, then a little splatter.

Dramatize the sun-struck shrubbery at the foot of the main fence post (near the center of the painting) by darkening the shadow that it casts to the right upon itself.

The foliage to the top and right of the bricks is still flat, so run some darker shapes of mix A11 through the larger shapes to give some definition.

15. Foliage and Cast Shadows

The time has come for final adjustments. The foliage of the rose bush looks a bit skimpy to me. If yours does as well, use mix A11 to add some darker leaves behind the lighter bush shape.

If any of your yellow foliage is still too yellow, now is the time to make adjustments. In my painting I decided to glaze a pale Cerulean Blue Deep over the bright yellow leaves at the base of the central gate post.

Darken the cast shadows on the sidewalk at lower left if necessary using mix A8 and diluting as necessary.
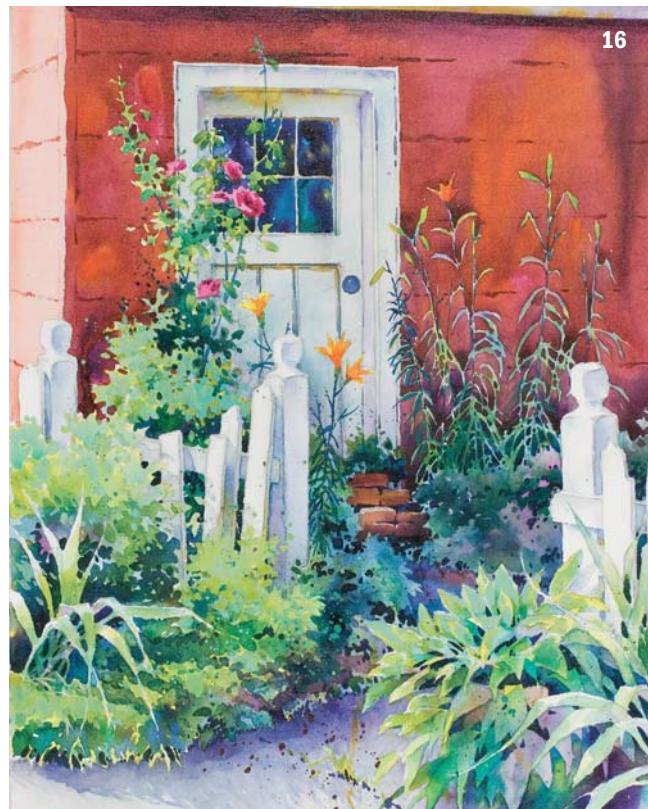
16. Foliage and Sidewalk

Add white gesso to some Cerulean Blue Deep and Nickel Azo Yellow to make three opaque greens (mixes A12, A13 and A15) and "beef up" the foliage here and there where needed. Splatter a bit of the same mixture over some of the dark areas of the foliage to break up the darks a little. Refer to the photo above for placement.

Splatter some very dark purple over the sidewalk in the shadow area to add texture and interest.

17. Opaque Leaves and Wall Splatters

Add some more opaque leaves and use the same opaque pale green to splatter on the wall just above the shrubbery. This splatter will visually balance with the splatter on the sidewalk and shrubbery.

18. Check Your Work

Step back and take a good look at your painting to see if it needs any final adjustments. I decided to add some pure white gesso highlights on the tops and sides of the parts of the fence and posts that are receiving the most direct sunlight. This will be a little more striking than the white canvas alone. Compare the fence and posts in this step to the previous few steps and you'll see the difference this makes—the "whiter white" of the added gesso causes the fence posts to come forward even more than before.
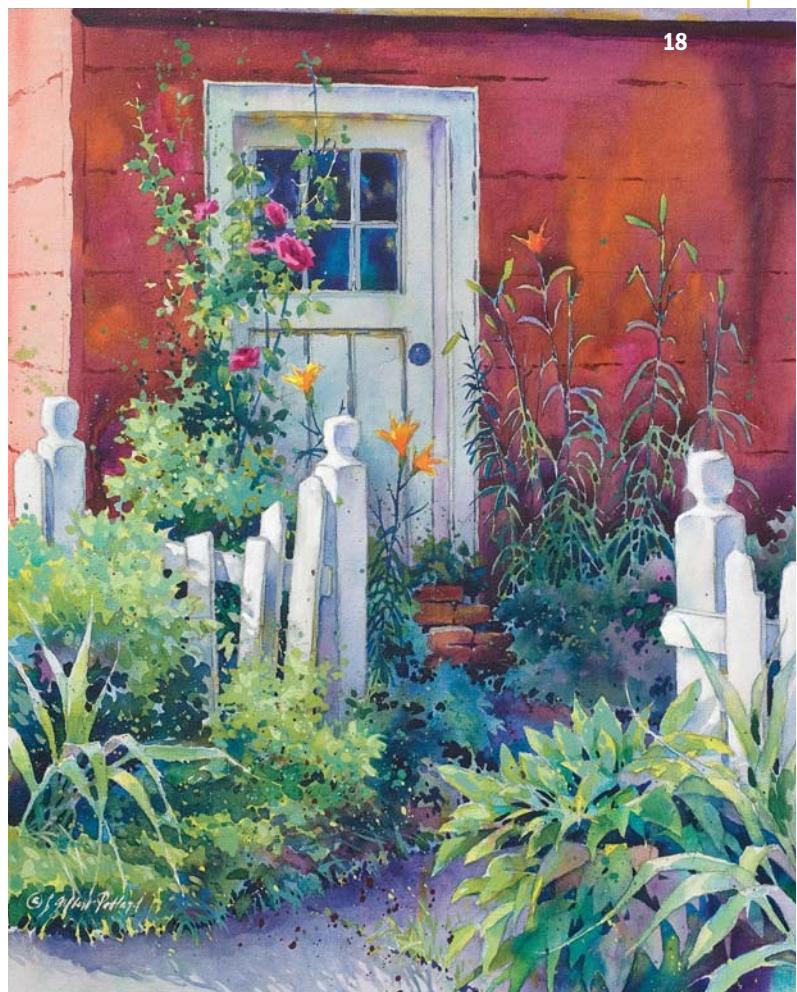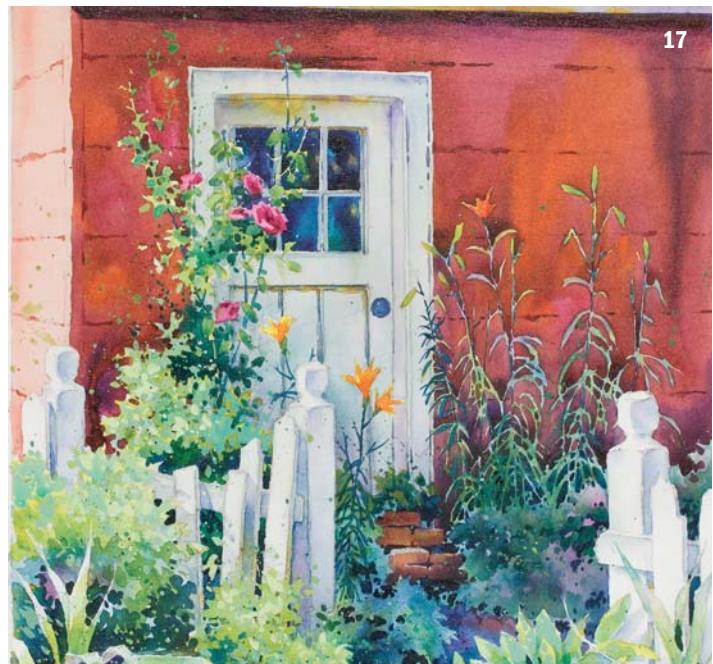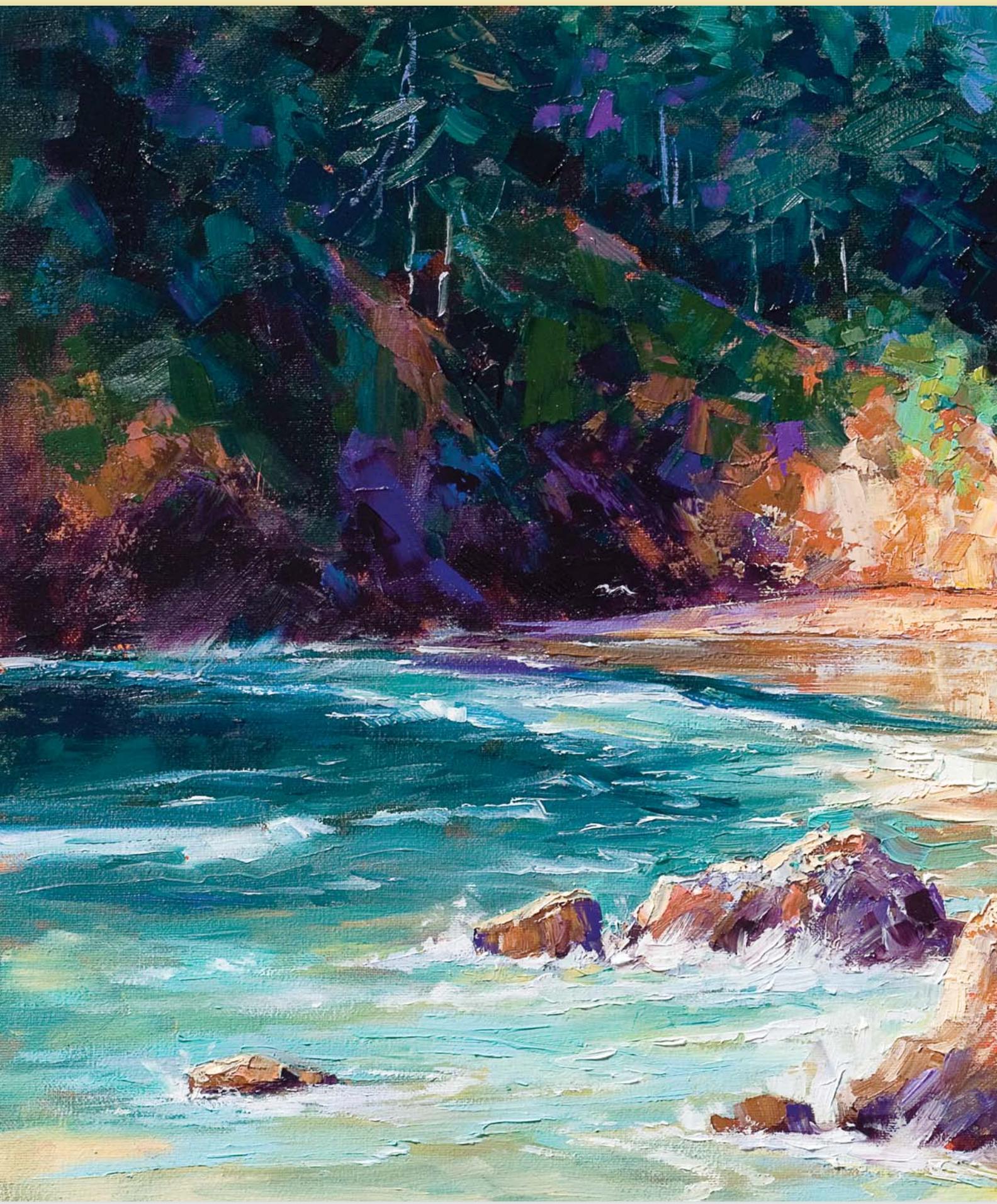
Ecola Cove

In this painting of Ecola Cove along the Oregon coast, I was striving for drama. Toward this end I exploited the contrast of moods: the sunlit cove with a few figures walking on the beach versus the brooding, dark mystery of the forest rising steeply behind. Dramatic and mysterious, yes—but threatening I did not want! Therefore, I made sure to use dark, rich colors—very pure colors rather than heavy, overly grayed colors. There's a big psychological difference between dark and rich, and dark and somber!

The orange tone on the canvas also helped to lighten a mood which could easily have become cold and forbidding. And the subtle suggestions of human figures walking on the sand provide scale relative to the huge boulders and landforms in the background.

Ecola Cove, 16 x 20 inches (41 x 51 cm), oils over acrylic on canvas

COLOR MIX CHARTS

ACRYLIC COLORS USED

Place the following acrylic colors on your palette as you need them. Use a brush to create the mixes shown in the chart at right. Mix A2 is the same as Mix A1 but diluted with more water.

Transparent Pyrrole Orange
Dioxazine Purple

Acrylic Mixes

Mix A1
Trans. Pyrrole Orange
+ Dioxazine Purple
1:1

Mix A2
Trans. Pyrrole Orange
+ Dioxazine Purple
1:1

OIL COLORS USED

Place the following tube oil colors on your palette. Use a palette knife to create the mixes shown in the chart at right.

Titanium White
Cream
Marigold
Yellow Grey
Orange Grey
Caramel
Jaune Brillant
Orange
Rose Grey
Purple Lake
Light Magenta
Mauve
Lilac
Blue Violet
Lavender
Prussian Blue
Cerulean Blue
Blue Grey
Green Blue
Prussian Green
Cobalt Green
Ice Green
Green Grey
Leaf Green

Oil Color Mixes

Mix 1
White + Cream +
Jaune Brillant
1:1:1

Mix 2
Jaune Brillant +
Light Magenta
+ Orange + Lilac
+ Marigold
4:2:1:1:1

Mix 3
Orange + Mari-
gold + Lilac
1:1:1

Mix 4
White + Lavender
10:1

Mix 5
White + Lavender
3:1

Mix 6
White + Ice
Green + Lavender
3:2:1

Mix 7
Cerulean Blue +
Lavender + Blue
Violet
8:1:1

Mix 8
White + Cream +
Jaune Brillant
3:1:1

Mix 9
Orange + Mari-
gold + Light
Magenta +
Mauve + Cream
1:1:1:1:1

Mix 10
Rose Grey +
Orange + Mari-
gold
2:1:1

Mix 11
White + Cream
+ Jaune Brillant
+ Lilac
1:1:1:1

Mix 12
Lilac + Yellow
Grey
2:1

Mix 13
Lavender +
Mauve
1:1

Mix 14
Lavender + White
+ Ice Green +
Orange
7:7:4:1

Mix 15
Prussian Green +
Cream + Marigold
1:1:1

Mix 16
Green Grey +
Marigold
1:1

Reference Photo

I took this photo at Ecola State Park in Oregon. I was awed by the primeval forest we drove through to arrive at the beach. My imagination gave reign to dinosaurs watching through the dripping vegetation! Yet, when we emerged from the wooded area, the sun was shining and the water glistening and frothing upon the beach. No wonder I wanted to depict the idea of dramatic contradiction in my painting.


Tone the Canvas

Begin by toning the entire canvas with acrylic Transparent Pyrrole Orange. Allow variations in the intensity of the color. Let dry completely before transferring the drawing to the canvas.
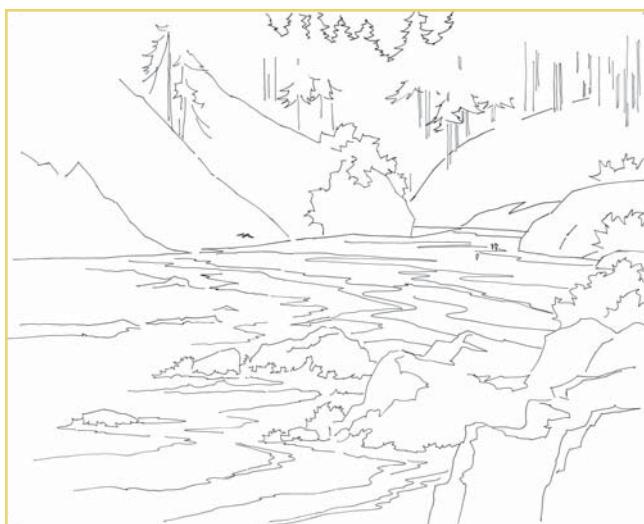
1. Transfer the Composition

When the orange under-painting is dry, draw or transfer the composition onto the canvas using a soft pencil.

Line Drawing

Because the composition is a little hard to see on the orange canvas, here is a small version of the line drawing to help you place the main elements. A traceable line drawing is available on page 139.

2. Main Shapes

Use acrylic mixes A1 and A2 to "set" the main aspects of the pencil drawing, then paint some of the smaller, but principal, shapes with the same mixtures. Note that the color mix recipes shown in the color chart on page 72 do not include a water ratio. To get the light value of mix A2, you will need to add significantly more water than you do to mix A1. Your composition is now "locked in."

3. Background, Land Forms and Shrubbery

Scrub in transparent passages of Green Blue, Prussian Green and Caramel in the deepest background area at the upper right. Add Cobalt Green to the spot between the two land masses that is receiving direct sunlight. Allow some of the Cobalt Green to work its way into the dark area just above.

Begin painting the main land mass with Yellow Grey and oil mix 1, and the shrubbery at the top of the sun struck area to the right with combinations of Lavender, Blue Grey, Ice Green, Green Grey and Leaf Green. Paint the shadow cast by that jutting land form with Lavender and Cerulean Blue.

4. Land Forms, Sand and Tree Trunks

Start building up the texture of the land forms and the sand with oil mixes 1, 2 and 3 and Lilac, using mix 13 and Purple Lake in the shadow area. Do the same with the forested background with brush and palette knife strokes of Cerulean Blue, Blue Grey and Green Blue; and in the sun-struck foliage areas with Cobalt Green, Ice Green, Green Grey and Leaf Green.

Continue in the same manner and with the same colors, moving outwards and upwards. Add some tree trunks with mix 14. Remember to alternate between using brush and palette knife and also to leave some of the toned canvas showing through here and there.

5. Upper Treeline

Use Lavender and Cobalt Green to paint the lighter tree area at the very top of the canvas. Then use strokes of Blue Grey to suggest the tall conifers growing on the hillside.

Smear a little Prussian Green at top left and Purple Lake below it at water's edge just to get a sense of balance going.
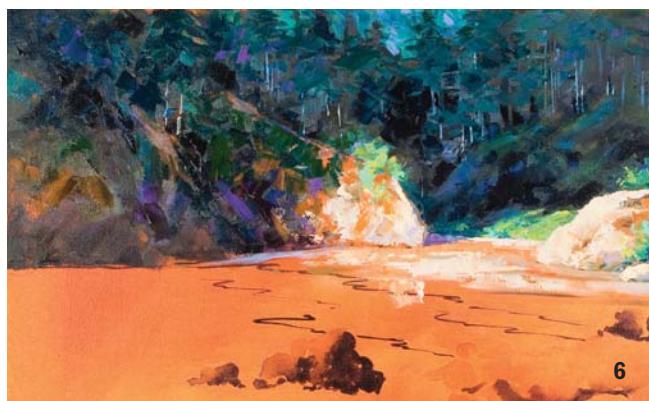
6. Dark Cliff Face and Wet Sand Texture

The left hand portion of the cliff is very dark with very little value contrast. Use all of the dark colors you have used so far plus the addition of mixes 7, 9, 10, 13 and 15. Use Prussian Blue for the very darkest darks—but use it sparingly. These mixtures allow for just enough value contrast and warm/cool contrast to provide interest in an area that otherwise might be boring.

Start building up the texture of the wet sand with the same mixes 1, 2 and 3 you used already in the sun-struck cliffs.

7. Wet Sand and Figures

Let's focus on the wet sand. Drag the still-wet colors already on the canvas out horizontally with your brush to create a glistening appearance. With minimal brushstrokes, create the suggestion of three small figures on the sand over on the right side using mix 12 for the one on the left and Orange Grey for the other two. Add a rough reflection of the light on the cliff with mix 1 and vertical strokes.
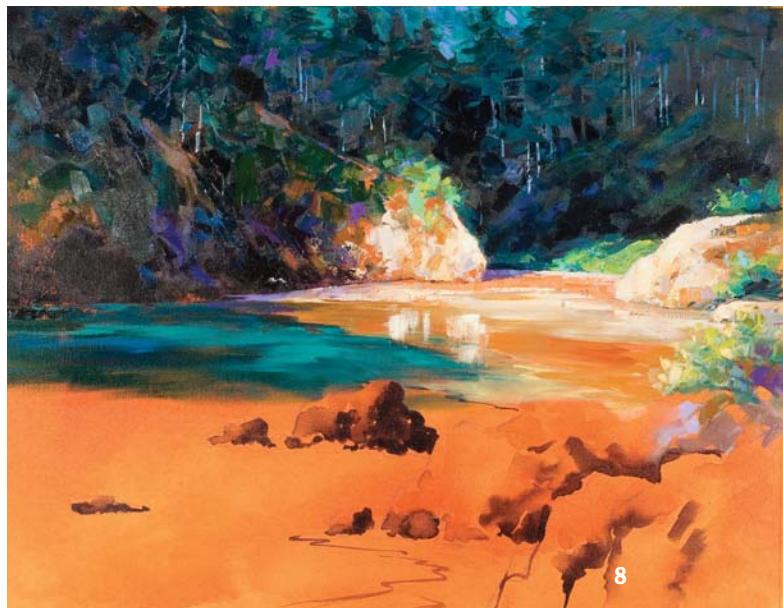
8. Deep to Shallow Ocean Water

Start painting the upper part of the ocean water with Cerulean Blue, Blue Grey, Green Blue, Prussian Green and Cobalt Green. With Yellow Grey and mixes 3, 9 and 10, paint the sand at the edge of the water. Holding your brush horizontally to the canvas, use a waving, zigzag stroke of Cream to indicate a spent wave receding from the shore.

Block in the foliage at the far right using Lavender, Cerulean, Green Grey, Leaf Green and mix 13 for the lowest and deepest part. Use Cream for the parts that the sun is catching.

Add another reflection of the light cliff face onto the wet sand using the same colors used in the light cliffs.

9. Waves

Pull some strokes of mix 5 through the reflections on the sand. Now for some wave action! Use Cobalt Green, Ice Green, a touch of Cream and mix 5, move your brush in tune with the movement of the waves. Note how the brush is not always used broadside but sometimes with the edge to pull out slender horizontal shapes, such as the leading edges of waves rolling onto shore.

10. Waves

To create spray from the waves against the distant dark cliff, drag your brush quickly up in a diagonal movement.

Color Lesson #5: USE BLUES AND GREENS TO PORTRAY DEEP AND SHALLOW WATER

Ecola Cove is a study in the amazing variety of colors you can use to depict water in all its forms, from the rich, dark blues of the deep ocean to the light greens and sand colors you can see in the clear shallow water that rolls up onto a beach.

There is also a wide range of color in the sand itself, depending on whether the sand is dry or wet, or if it is under a shallow layer of water. *Ecola Cove* began with an orange underpainting, and you can see that orange color peeking through many areas of the sandy beach and in the rocks and land masses in the foreground and background.

To help you sort out the rich variety of blues, greens and sand colors used in this painting, I've placed some swatches of the tube oil colors and color mixes from the chart on page 72 next to the painting below. Don't be afraid to use lots of colors when you paint a water scene—that's what nature does!

WATER COLORS

Mix 7

Blue Grey

Cobalt Green

Green Blue
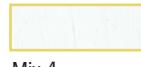
Mix 4

Mix 6
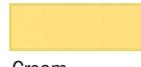
Cream
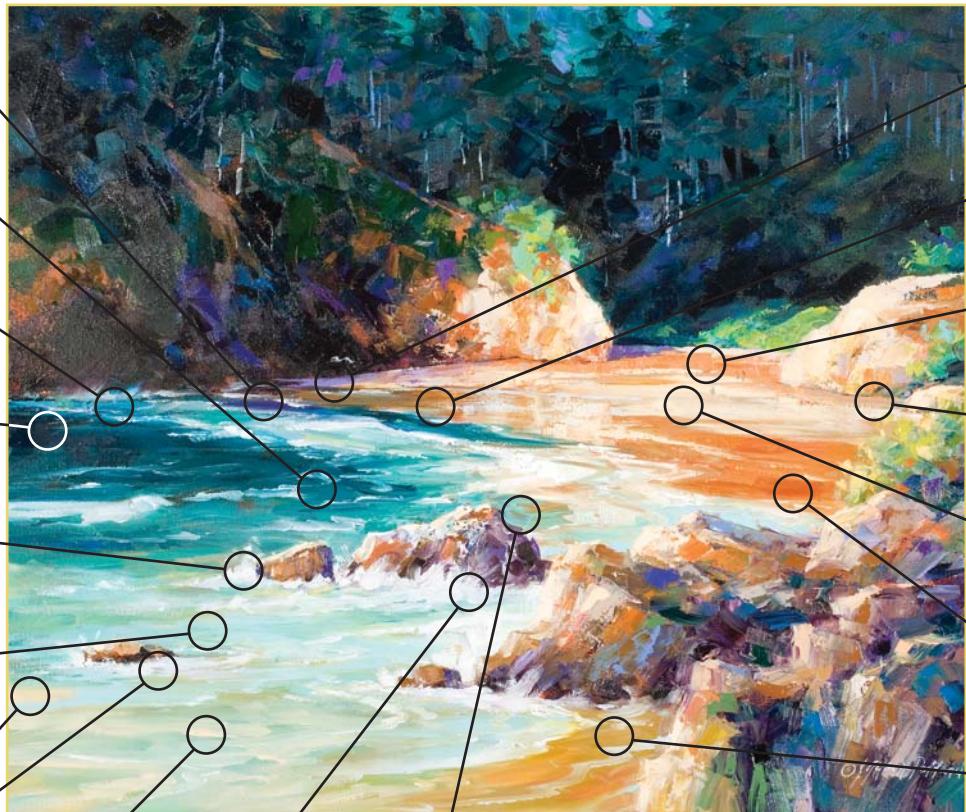
SAND COLORS

Mix 13

Mix 10

Mix 2

Mix 12

Mix 1

Mix 9

Yellow Grey

Mix 14

Mix 1

Mix 5

Ice Green

11. Waves and Rocks

To depict the crescent shape of the cove, direct the shapes of the waves around in an elliptical clockwise movement.

Begin painting the rocks in the waves using the cliff and sand colors you've used so far. Don't neglect the water to the right of those rocks—use light sand colors and touches of Ice Green.

12. Foreground Water

Add some color mixes 1, 5 and 6 to the foamy water to the right of those same rocks. Add a bit of mix 14 to the water at the base of those rocks.

Pull the water colors Yellow Grey, Cobalt Green, some Ice Green and Cream down into the foreground to form a base for the wave action we'll be working on in steps 14 and 15.

13. Foreground Water and Rocks

Add more of the same to the foreground water using more Yellow Grey and some mix 1 so that the viewer has the sense of seeing the sand under the water. This will make the water appear clear and shallow in this area. Use Orange Grey and Purple Lake to begin painting the little rock sitting all by its lonesome out in the water.

Throw a few strokes of color and texture onto the rock mass at right just to get it started.

Use wavy strokes to suggest the motion of the water as it moves around the foreground rocks and add some more strokes to the rocks themselves.
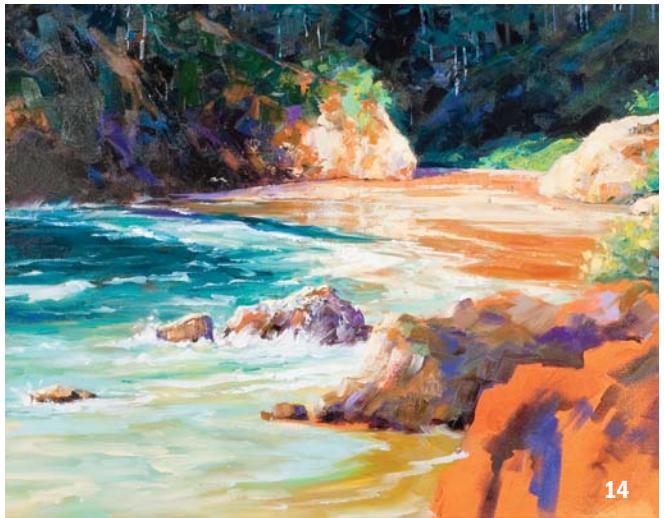
14. Wave Action and Spray

With mix 5, splash some spray up onto the rocks as shown. Merge the splashes into the wave action. Save the lightest color—mix 4—for the very lightest accents on the waves.

Use wavy strokes of mixes 1 and 6 to indicate swirling water. Don't cover up all the sand underneath, though!

Work a bit more on the rocks to the right.

15. Wave Edges and Rock Colors

Now add strokes of mix 1 to the edges of the receding wavelets in the foreground. Again, save mix 4 for the very lightest touches.

Bring some spray up over the dark base of the rocks jutting partway into the shallow water using the brush technique shown in step 10.

Begin the process of refining the rocks. Continue to use Green Grey, Purple Lake, and mixes 3, 7, 10, 12 and 13, and use the lighter colors of Jaune Brillant and mixes 1 and 11 on the edges facing the sun.
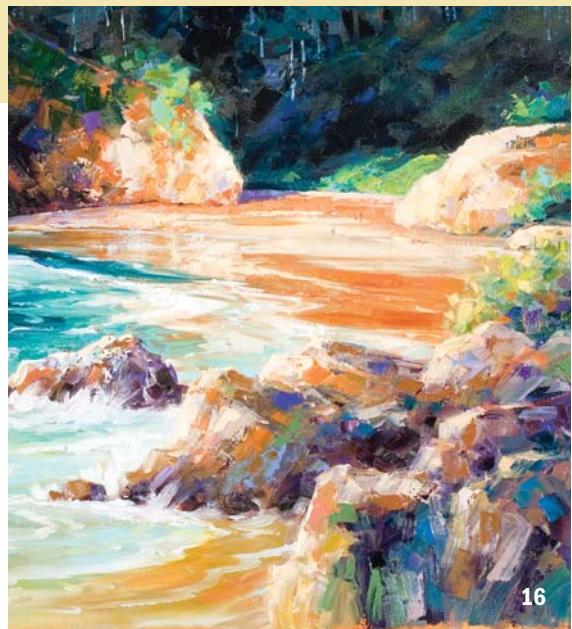
16. Foreground Rocks

Continue refining the rocks. Pay close attention to the planes of those rocks. A palette knife works well for describing the planes and angles of a rockface.

Use the same colors and techniques to finish the rocks closest to the viewer in the lower right corner of the canvas.

17. Check Your Work

Take a final look at your entire painting to see if there are any areas that could be improved. I made two minor adjustments to the foreground rock mass: I adjusted the edges of some of the rocks to make them less rounded and more angular—you should be able to spot them. Of that group of rocks, I also added brushstrokes of Lavender and mix 14 to the top plane of the middle rock which suggests blue sky reflecting into a wet rock surface.

6

La Siesta del Gato

A hot August day in Santa Fe. What better way to express that idea than a cat dozing in some precious shade and giving it a Spanish title? "La Siesta del Gato" translates loosely to "cat nap." Simon the cat wasn't with me on that trip but I had a picture of him taking a cat nap in my living room at home, and the orientation of him on the table was just about the same as if he had actually been lying on the warm rock wall. When combining reference photos for your paintings, it's so helpful to find ones that actually work together. If you have to change or make up too much stuff to get the two photos to fit, it may be more trouble than it's worth!

La Siesta del Gato, 16 x 20 inches (41 x 51 cm), oils over acrylic on canvas

COLOR MIX CHARTS

ACRYLIC COLORS USED

Place the following acrylic colors on your palette as you need them. Use a brush to create the mixes shown in the chart at right. Thin to transparency with water as required in the instructions on the upcoming pages.

Hansa Yellow Light
Transparent Pyrrole Orange
Quinacridone Magenta
Permanent Violet Dark
Dioxazine Purple
Cerulean Blue Deep
Turquois (Phthalo)

Acrylic Mixes

Mix A1
Trans. Pyrrole Orange
+ Dioxazine Purple
1:1

Mix A2
Trans. Pyrrole Orange
+ Dioxazine Purple
1:1

OIL COLORS USED

Place the following tube oil colors on your palette. Use a palette knife to create the mixes shown in the chart at right.

Titanium White
Lemon
Cream
Yellow Grey
Orange Grey
Yellow
Jaune Brillant
Orange
Purple Lake
Light Magenta
Rose Violet
Mauve
Lilac
Blue Violet
Lavender
Prussian Blue
Cerulean Blue
Blue Grey
Cobalt Green
Ice Green
Green Grey
Yellow Green
Leaf Green

Oil Color Mixes

Mix 1
Cream + Jaune
Brillant + Orange
+ Blue Violet
1:1:touch:speck

Mix 2
Jaune Brillant +
Cream + Orange
4:4:1

Mix 3
Cream + Jaune
Brillant + Orange
+ Purple Lake
7:3:1:1

Mix 4
White + Yellow
Grey + Jaune
Brillant
4:1:1

Mix 5
Orange + Purple
Lake
6:1

Mix 6
Orange + Mauve
+ Light Magenta
+ Cream
1:1:1:1

Mix 7
Cream + Light
Magenta + White
2:1:1

Mix 8
White + Light
Magenta
1:1

Mix 9
Light Magenta +
Rose Violet
1:1

Mix 10
Mauve + Jaune
Brillant
1:1

Mix 11
Lilac + Mauve
1:1

Mix 12
Lavender +
Mauve
2:1

Mix 13
White + Lavender
1:a touch

Mix 14
White + Cream +
Green Grey
6:3:1

Mix 15
White + Yellow
Green
2:1

Mix 16
White + Green
Grey + Leaf
Green + Orange
4:2:2:a touch

Rock Wall Reference Photo

As soon as I saw it I knew I would want to paint this charming rock wall with its dressing of beautiful flowers. I shot it from several angles to make sure I had adequate material for a painting. I always come back from a trip or hike with hundreds of pictures. That may seem excessive, but I learned that it's cheaper to take an overabundance of photos than to take another trip to catch what I didn't the first time!

Cat Reference Photo

I love this photo in spite of the fact that the focus is not sharp. The photo is blurry because I keep my flash turned off, especially when photographing something from which to paint later. I have learned to keep the camera pretty steady and often prop my elbows on a table to steady my camera—but it would take a tripod to achieve a really sharp photo in poor light. Therefore, I will often take another photograph with the flash on in order to have an image in which I can see clearly any details I might need later—but that photo will not be used for light and shadow shapes. Flash photography is flat and boring!

Begin With the Drawing

Loosely draw or transfer the composition onto the canvas using a soft pencil. A traceable line drawing is available on page 139.
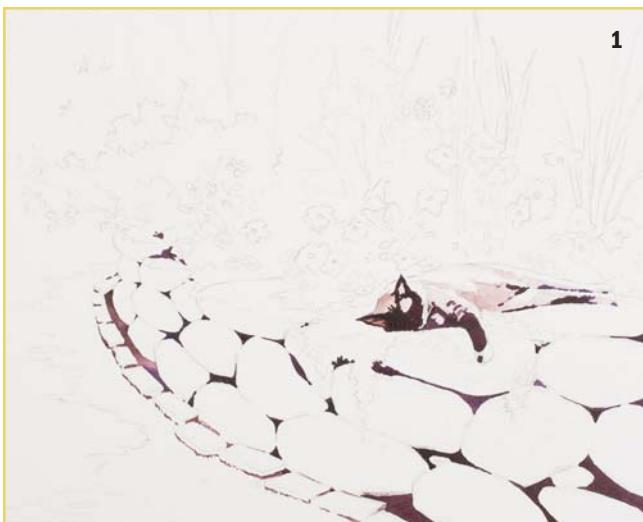
1. Cat and Rock Wall

Using acrylic mix A1, begin by painting the spaces between the rocks in the rock wall, defining the brick edging, and painting the dark "points" on Simon the cat's face and front leg. Dilute mix A1 with water to get mix A2, and begin to model his body, painting shapes to separate the legs and define the belly.

Note: the cat's back legs in the finished painting are a little different from what you see here and in the coming steps. After I completed the painting I made some small changes in the position of Simon's back legs to make him seem more relaxed. You'll see what I did in steps 18 and 19 on page 89.

2. Dark Foliage and Cast Shadows

Add Permanent Violet Dark, Turquois (Phthalo) and Cerulean Blue Deep to your palette and paint the cool dark foliage area behind the flowers and iris blades above the cat. Also paint the shaded foliage beneath the cat's face, the shadow cast by his front leg and the shadow cast by his rear leg that runs along the length of his body. Allow the three colors to mix and mingle as you change from one color to the next. Vary the amount of water used to dilute the paint as well, so that you have some darker areas within the light.

Use the same colors—much diluted—and the same treatment to paint the first layer of color on the cast shadows to the left of the wall.

3. Cast Shadow and Flowers

Darken that same cast shadow with the same colors, less diluted, along with mix 1. Don't extend the darker color all the way to the edge of those shadows, though, because cast shadows lighten as they move away from the object casting the shadow. Make the ground a bit darker than the brick edging so the bricks appear higher than the ground.

Use Hansa Yellow Light to paint the yellow flowers and centers and Quinacridone Magenta to paint the magenta portions of the petunias.

4. Magenta Flowers

Again with Quinacridone Magenta, paint the magenta flower mass from the left over to the right as the shape diminishes. Use it also to paint the small flowers that rise above the mass on the left. Use a slightly less diluted version of the same color to paint the red flowers with the yellow centers that are above the dark blue foliage area.

5. Orange Tone

We're now going to start toning the white areas of the canvas with Transparent Pyrrole Orange. In this step, paint everything in the large foliage area that is still white canvas with diluted orange. Continue the orange tone up and along the top of the canvas, painting right over the little flowers that extend above the main flower masses.

6. Orange Tone

Tone the left side of the white canvas with diluted orange, painting around the outer edges of the cast shadow.
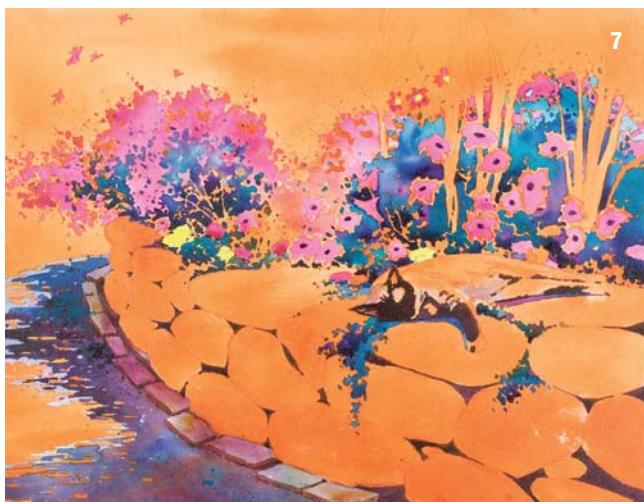
7. Orange Tone

Tone the remaining white canvas, including the cat.
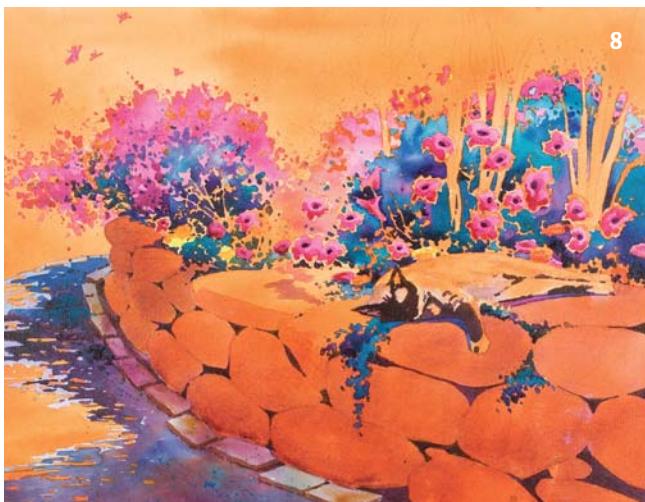
8. Petunias and Rock Wall

Model the pink petunias with stronger glazes of magenta over the parts of the petals that turn away from the light. Glaze over the lower left area of the magenta mass as well.

Run a light Dioxazine Purple glaze over the rock wall, avoiding where the sun is directly hitting that more-or-less central rock to the left of the cat's head.
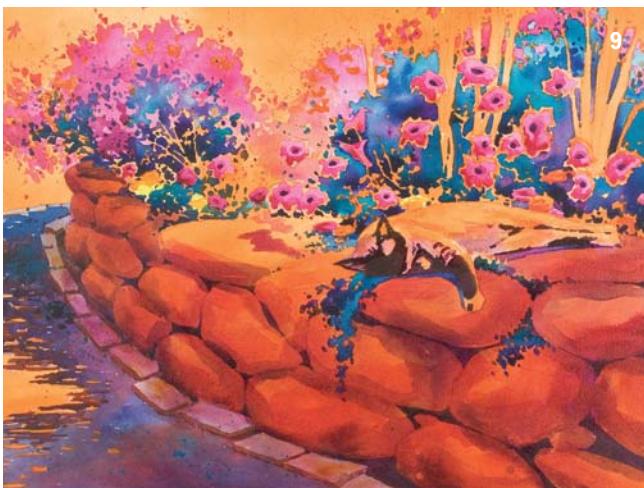
9. Rock Wall

Further enhance the modeling of the rocks with glazes of Permanent Violet Dark to shade and shape each individual rock.

We are now ready to switch to oil paint for the remainder of the steps.

10. Flowers and Background

Let's begin the oil painting stages by starting on the orange flowers to the left of the wall. Paint the small pink flowers that rise above the mass with Light Magenta, Rose Violet and mix 7. Start painting in the "sky" with mixes 4 and 14, painting around flowers and stems. Paint into the flower area with Orange and Light Magenta, but leave lots of the acrylic under-painting showing through. Work your way into the rock wall and shadows on the ground. Notice that there is no horizon line between the ground and sky. The background might not even be sky. It's just background—subject to interpretation by the viewer.

11. Flowers and Background

Continue with the background, using mixes 4, 14, 15 and 16 to paint around flowers, stems, etc. You can also scrape in some stems with the tip of your palette knife or a dull pen knife. Use Green Grey and touches of Lilac and Lavender to fill in a loose triangle of foliage towards the center of the painting and pull some stems up into the background with the same colors. Loosely paint some flowers, leaves and stems in the sun-struck area, work on the rocks and paint the sun-spots on the tops of the rocks.

12. Flowers and Foliage

Carry on painting flowers and foliage, moving across the canvas from left to right. Take full advantage of the acrylic under-painting. Remember that all the important shapes are set in stone, as it were, with an acrylic under-painting that isn't going anywhere! Work back and forth between the background and foreground flowers and leaves so that the edges between the two areas are soft.

13. Cat and Rocks

Begin painting the cat using Yellow Grey, Orange Grey, Purple Lake and mixes 3, 4 and 5. Use mix 6 for the inside of the cat's right ear and a touch of Light Magenta on the left, to indicate the sun shining through that very thin membrane. Use a combination of brush and palette knife to describe the cat's fur. Paint the rocks just beneath and to the left of the cat using the very same colors plus mixes 7, 10 and 12, and touches of Cerulean Blue and Jaune Brillant for the areas in full sun. Don't neglect the foliage growing in the crevices.

Color Lesson #6: A UNIFYING ORANGE TONE CREATES WARMTH

A unifying orange tone on the canvas creates an allover glow and warmth, perfect for depicting the heat and bright sunlight of a lazy afternoon. Toning the canvas is a time-honored technique, but is more traditionally done using a color less bright than the orange that I use. I prefer orange for almost every painting because orange is such a warm, happy color. It works well for everything I paint. In the case of this painting, you can see from looking at the example below right that the orange tone peeks through in the places where the oil paint doesn't completely cover the canvas. This creates a feeling of warmth on a subconscious level, since your conscious attention is focused on the top layers of paint. One could, of course, adjust the colors to warm the painting sufficiently—the orange tone already in place simply makes it easier. An allover tone of color also has a strong unifying effect, tying the whole painting together with the one color that glimmers through the subsequent layers of other colors.

Painted on White Canvas

In this little study of the rock wall and flowers in "La Siesta del Gato," I left out the orange tone and just painted on plain white canvas. Compare this to the painting at right. Notice how the feeling of hot sunlight is not as evident in the study above.
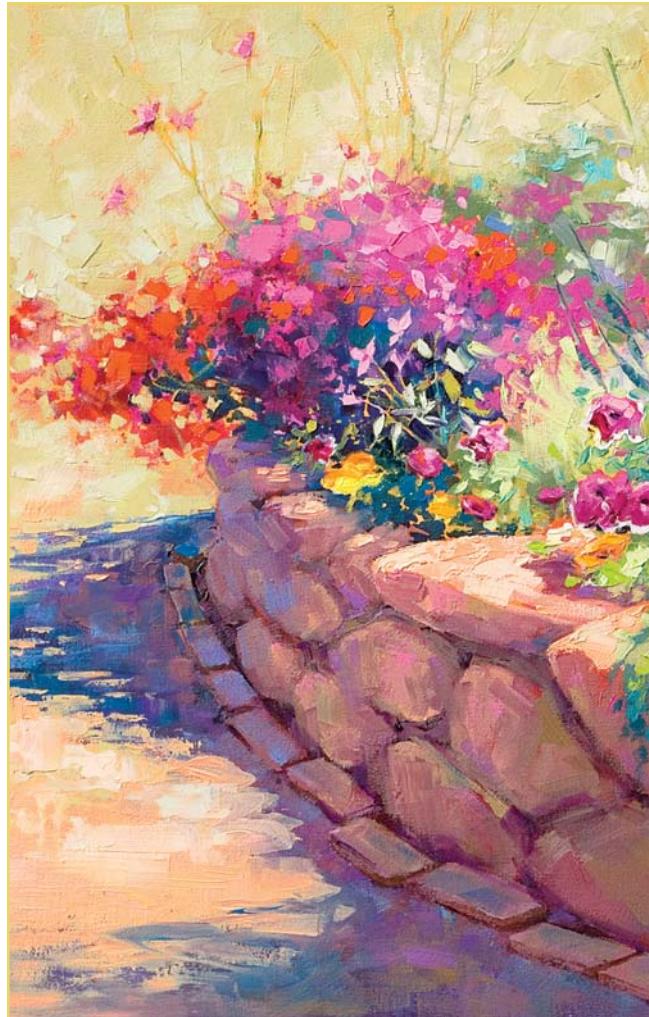
Painted on Toned Canvas

While the starting method does not dictate the outcome of a painting, it does influence it. I think you can see in this demonstration that the way you begin a painting can head it in the right direction. Toning the canvas with orange is very much in keeping with the mood I am aiming for. I could compensate for the cooler color of the white canvas by using hot colors in top layers of paint, but would have to work a bit harder to achieve the feeling of warmth, especially in the cool green foliage. If you look very closely, you can see orange glinting here and there through the cool colors. I did in fact have to overcome the warm orange in the cat, though—he was a very hot cat there for a while!

14. Rock Wall

Concentrate on the rocks now, working around towards the left to meet up with where you left off earlier. Continue to use the same colors as in Step 13 and model the rocks by painting their front-facing planes lighter, the side planes darker, and the crevices darkest (Purple Lake). Allow some of the spaces between rocks to be smudged (or "lost") to give the wall a bit looser finish.

15. Rock Wall and Sunlit Ground

After you've finished painting the rock wall, paint the sunlit area on the ground to the left of the wall with Jaune Brillant.

16. Sunlit Ground and Shadow

Brush a random-looking pattern of strokes of Yellow Grey over the Jaune Brillant to keep the ground from looking too flat. Brush some Cerulean Blue and mixes 11 and 12 to the cast shadow at the bottom. Break the ground up even further with brushstrokes of mixes 4 and 14 over parts of the Yellow Grey. This will boost the effect of sunshine on the earth. Using Jaune Brillant and mix 4, refine the cast shadows a bit by painting the sunlit color right up to the edges—or over, if necessary—to give them better shapes.
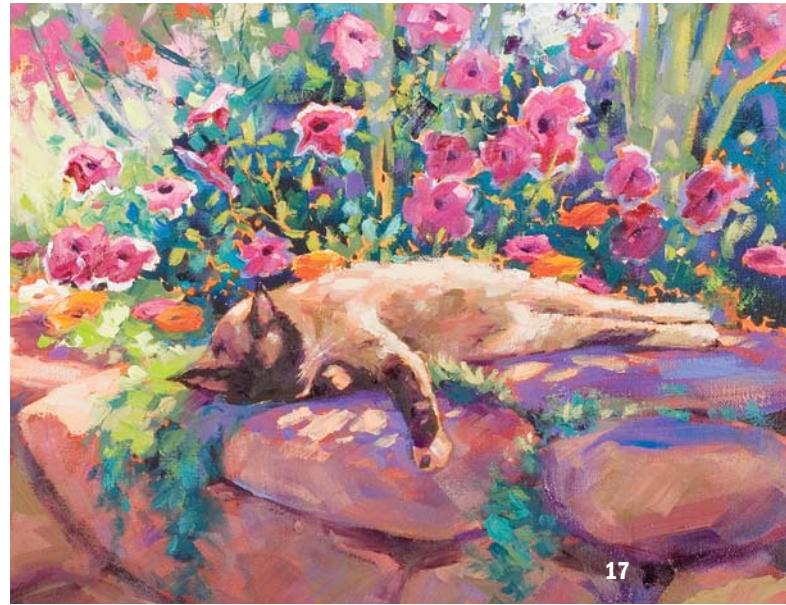
17. Cat

It was at this point that I thought the painting was finished, even though I wasn't totally happy with the cat. I showed it to my editor, who told me she was sorry to say it but the cat's lower body looked a bit like a dead chicken. Well! No point in getting huffy, though—she was right! These next few steps will show how I attempted to fix that darn cat. First I tried to fluff up the fur a bit, as shown above.

18. Cat

Then I added a tail draped across his legs. This actually didn't look too bad. However, now I was on a true mission to create a great looking cat, not just an OK cat. So I threw caution to the wind and began painting spontaneously the cat you now see in the finished painting below.

19. Revised Cat

After spending a lot of time studying photos of cats in similar positions, I settled on this pose. I scraped the paint off of the offending areas and re-painted the bulk of the body with medium value Yellow Grey. I also repainted the background of flowers, foliage and rock around the new cat shape to create the new body contour. I then proceeded to model the body by darkening the belly with Orange Grey, and used Purple Lake for the dark markings and to separate the legs. On the darker fur over his ribs I allowed the Purple Lake to mix with the underlying Yellow Grey so it is not too dark. I used mix 4 for the sun-splashes on the top of his head and arm, his shoulder, back, haunch and feet. I laid the light value over the darker paint underneath as if I were "frosting a cake" to keep the layers from mixing together.
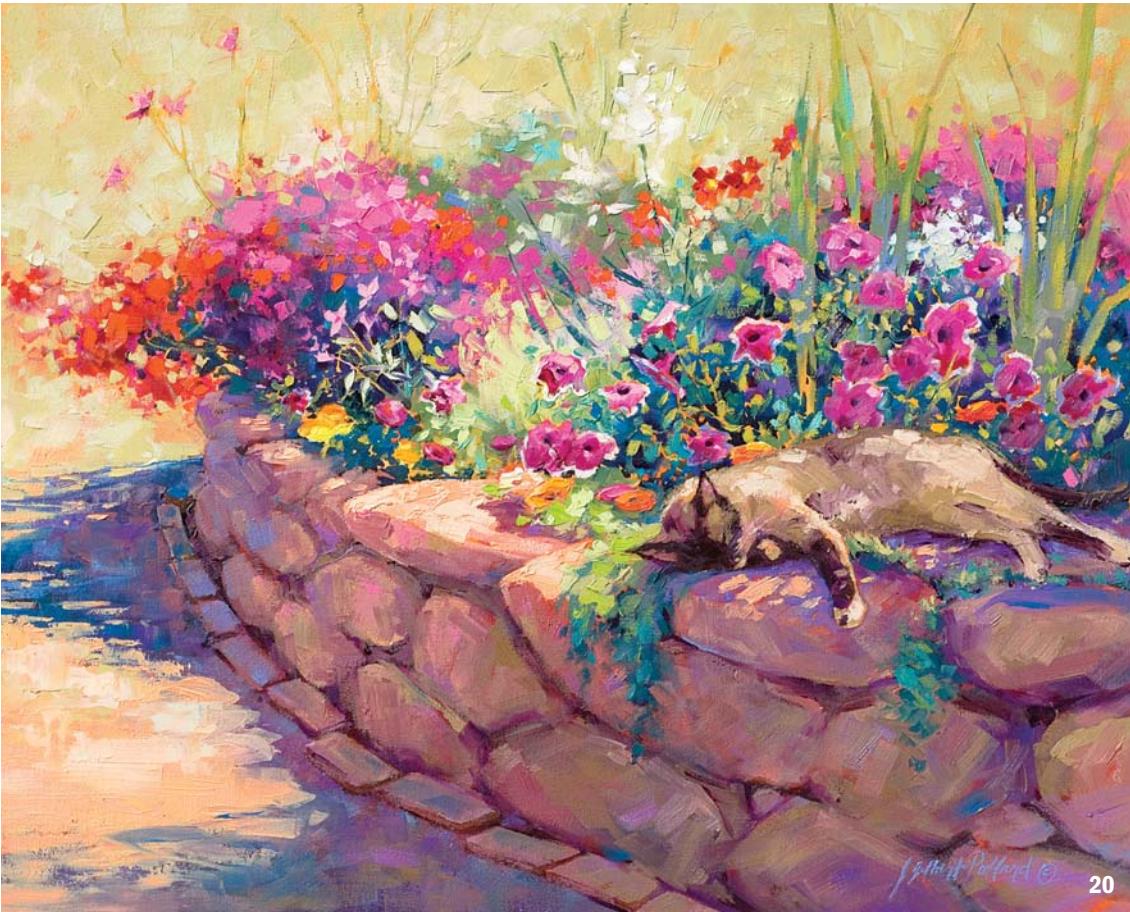
20. Check Your Work

So—here's the final version of the painting. There must be a lesson here somewhere. The one that springs to mind is paint it 'til you get it right. Something you will hear quite often is that a painting looks "overworked." And it's true that a painting can become muddy and unattractive when worked on for a long time, especially if during that time the painter is unable to accomplish the desired objective! But I think the word "overworked" is definitely overused. By working over a problem area of a painting, you can correct and freshen if you do it right. It just takes practice. You won't get that practice if you fear overworking. You must be willing to make a lot of messes in your painting career in order to become a practiced and confident painter.

Twilight on the Creek

I spend at least a week every year in Oak Creek Canyon above Sedona, Arizona, and this is one of my favorite spots along the creek. I love to poke around among the rocks, take pictures, paint "en plein air" and just sit and listen to the music of the water. I have sat for many hours—often with pencil or brush in hand—staring at the action of the water as it runs swiftly and smoothly, then cascades, then splashes and burbles into decreasing concentric circles, internalizing this movement until I not only see it but feel it. The experts usually tell us to paint what we know. A complex subject such as this demands this intimate familiarity. Spending time with a musical creek is also balm to the soul!

Twilight on the Creek, 20 x 16 inches (51 x 41 cm), oils over acrylic on canvas

COLOR MIX CHARTS

ACRYLIC COLORS USED

Place the following acrylic colors on your palette as you need them. Use a brush to create the mixes shown in the chart at right. Thin to transparency with water as required in the instructions on the upcoming pages.

Transparent Pyrrole Orange
Dioxazine Purple

Acrylic Mixes

Mix A1
Trans. Pyrrole Orange
+ Dioxazine Purple
1:1

Mix A2
Trans. Pyrrole Orange
+ Dioxazine Purple
1:1

OIL COLORS USED

Place the following tube oil colors on your palette. Use a palette knife to create the mixes shown in the chart at right.

Titanium White
Cream
Marigold
Yellow Grey
Caramel
Deep Yellow
Jaune Brillant
Orange
Rose Grey
Purple Lake
Light Magenta
Rose Violet
Mauve
Lilac
Lavender
Blue Grey
Prussian Green
Cobalt Green
Green Grey

Oil Color Mixes

Mix 1
White + Lavender
+ Orange
3:1:a touch

Mix 2
Lavender + White
+ Orange
3:1:a touch

Mix 3
Yellow Grey +
Lilac
1:1

Mix 4
Lilac + Rose
Violet
2:1

Mix 5
Yellow Grey +
Orange + Rose
Violet + Mauve
6:1:1:1

Mix 6
Rose Grey + Light
Magenta + Rose
Violet
1:1:1

Mix 7
Lilac + Mauve
1:1

Mix 8
Jaune Brillant +
Mauve
1:1

Mix 9
White + Lavender
1:a touch

Mix 10
White + Blue
Grey
1:a touch

Mix 11
Cream + Marigold + Lilac
2:1:1

Mix 12
Cream + Yellow
Grey + Marigold
3:2:1
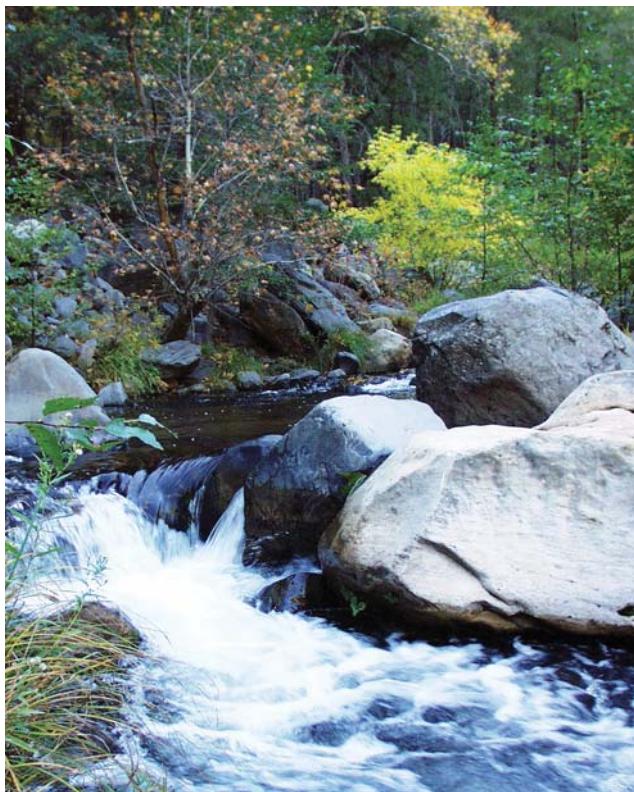
Reference Photo

This was taken in Oak Creek Canyon on a late afternoon in November. The sky was luminous as the sun was still shining somewhere beyond the canyon walls, giving me enough light to take pictures and then make it the half mile back to the cabin before dark. But the canyon itself would get no more direct sun that day and it was getting pretty chilly. I usually paint in full sun and shadow, so painting this ambience was a departure for me.
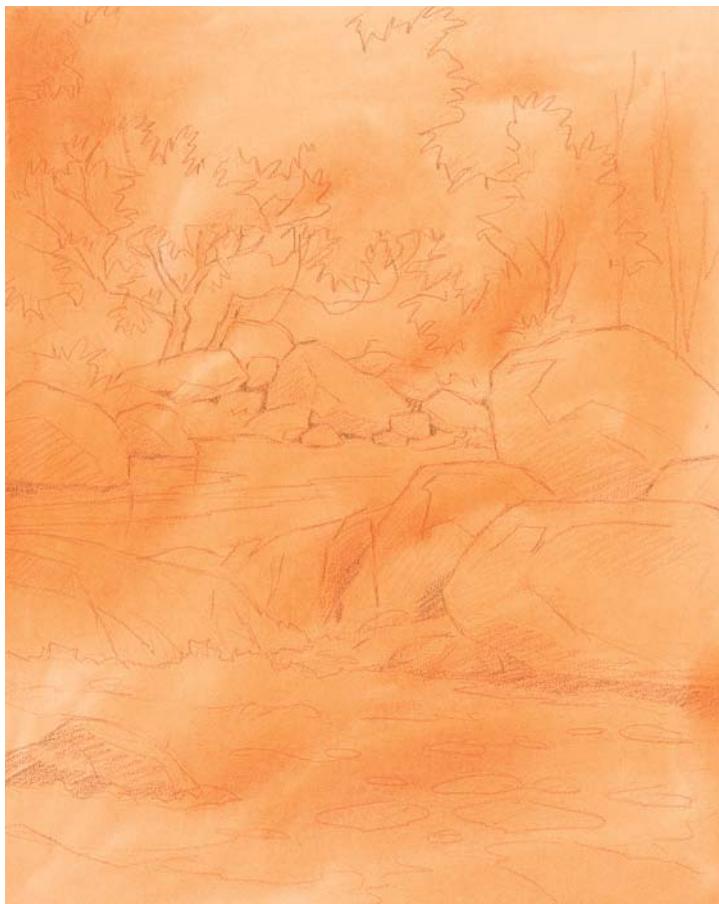
Tone the Canvas and Transfer the Drawing

Tone the canvas with diluted washes of Transparent Pyrrole Orange. You can wet the canvas first with clear water if you want a smoother and wet-into-wet look. Let dry.

Draw or transfer the drawing onto the toned canvas. A traceable line drawing for this painting is available on page 140.

BEGIN WITH AN ACRYLIC UNDER-PAINTING

1. Shadowed Areas

Acrylic colors Transparent Pyrrole Orange and Dioxazine Purple, when mixed, produce a color very similar to the oil color, Purple Lake. Use this mix A1 and a more diluted version, mix A2 (see the acrylic color chart on page 92), to paint a monochromatic under-painting that will map out the shapes and many of the correct values for the finished painting.

Begin by painting some of the spaces between the rocks just under the tree and the darker waterline of those rocks. Then drop down to the boulders in the foreground and darken parts of the lower left rock, the recess under the boulder at far right and parts of adjacent rocks as shown here.
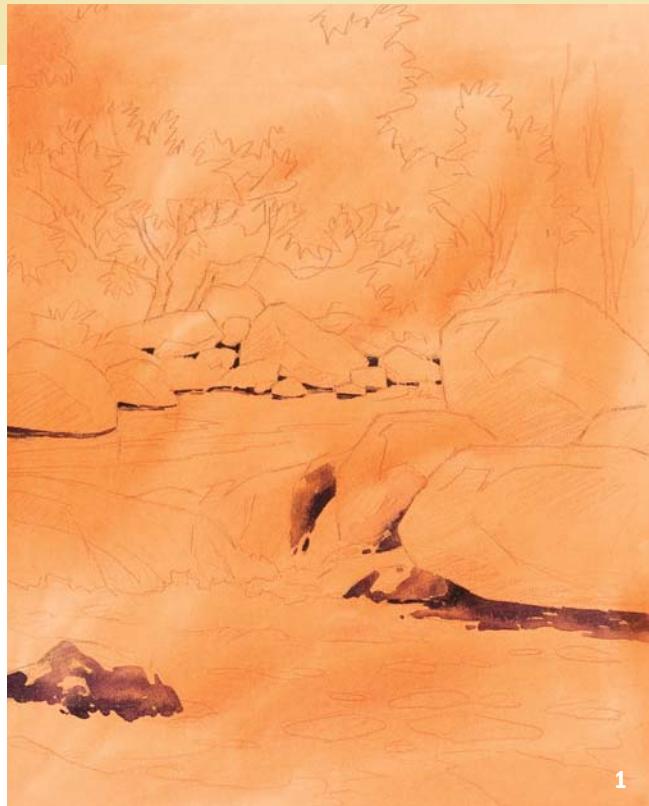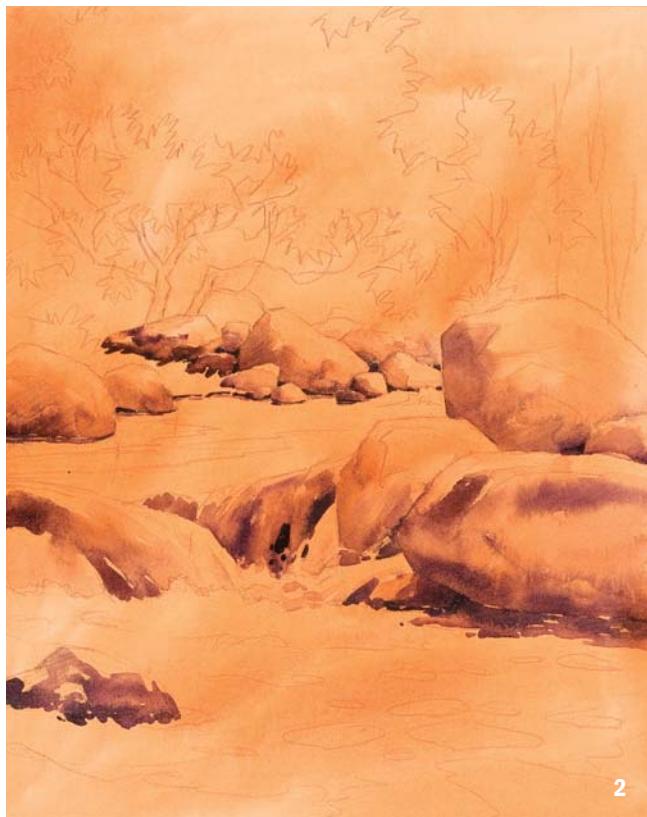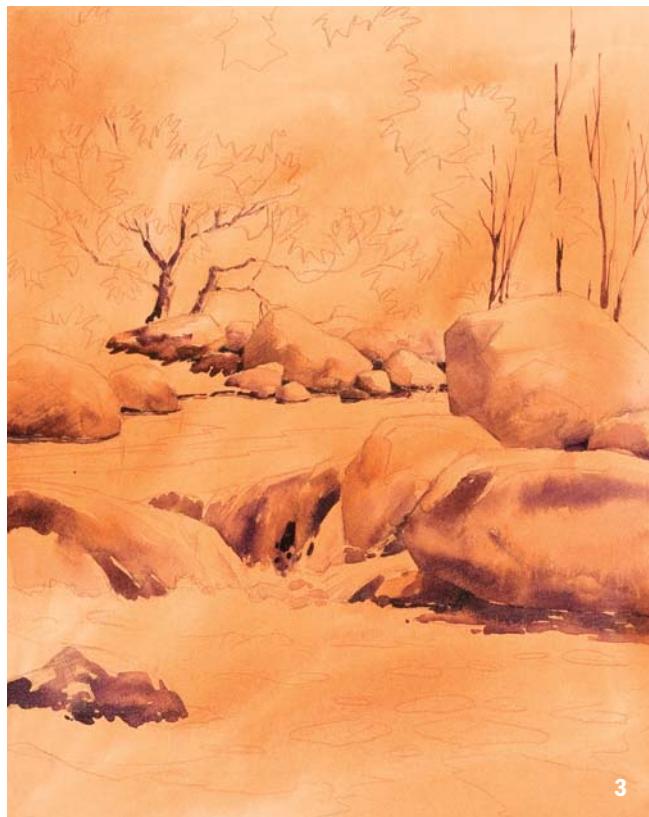
2. Rocks, Boulders and Flowing Water

Using the same two acrylic mixes, continue modeling the shapes of the rocks and boulders, and the water where it flows over unseen rocks.

3. Tree Trunks

Paint the main tree trunks, keeping them lighter on the right side because of the direction of the light source. The slender tree trunks to the right behind the largest boulders are too spindly to warrant this kind of attention—just paint them flat.
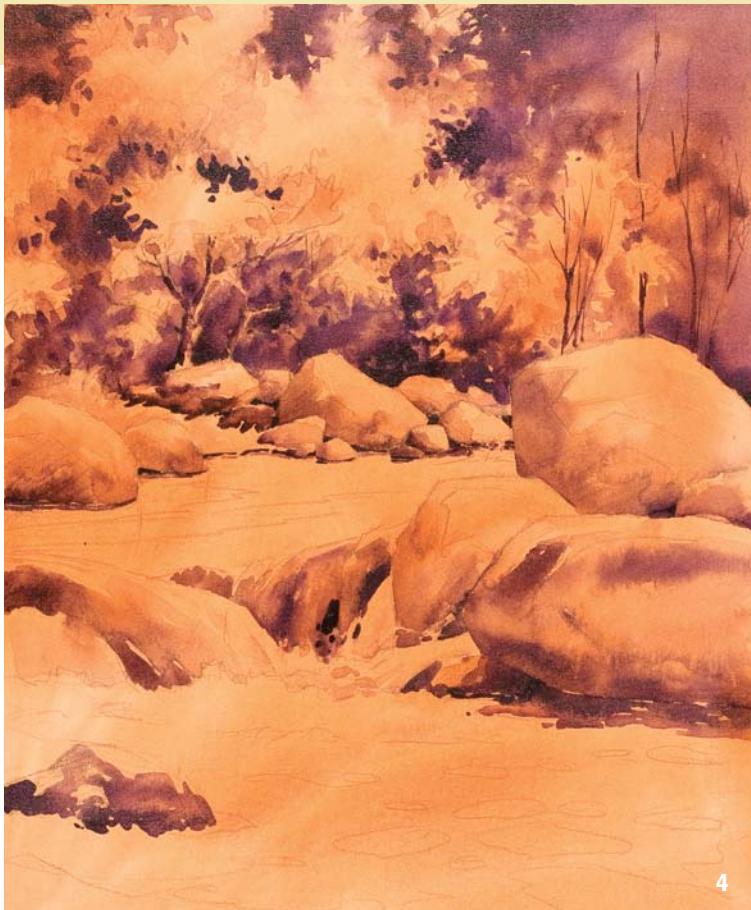
4. Dark Background

Loosely paint the background around the large foliage area to really push that background back into the woods. Slightly darken the interior of the tree foliage, going around the clumps of leaves that are in front of the trunk. Notice how each step gives the painting more depth.
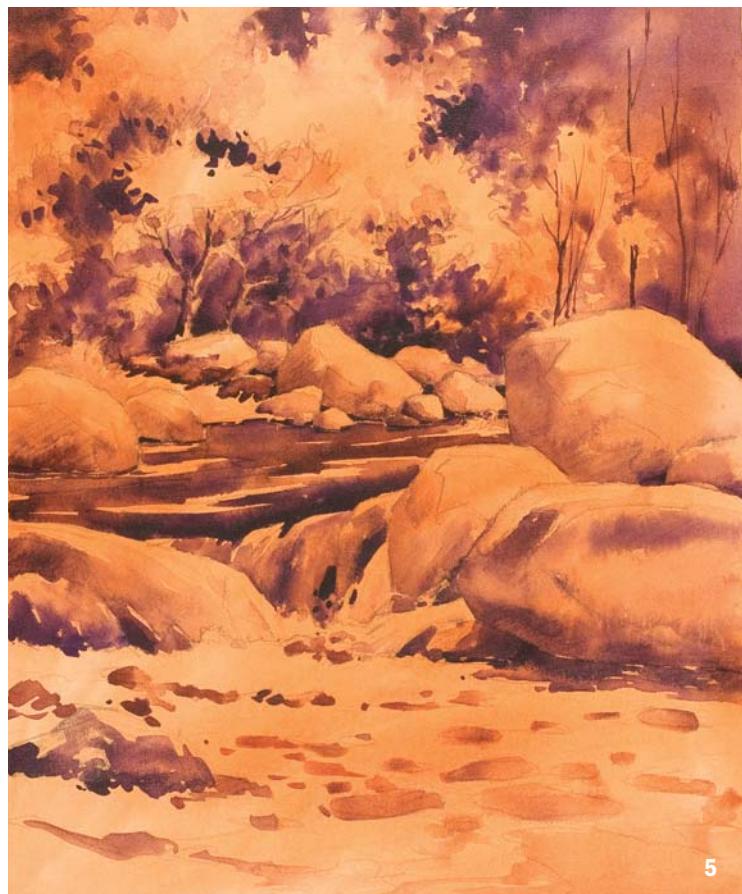
5. Water Movement

Study the movement of the water in the background for a moment, then paint, with your brushstrokes moving to the rhythm of the water. Try to feel that serene current. Do the same with the choppier texture of the water after it has fallen to the lower level in the foreground. Feel the agitation of the water in that area. Sometimes it is helpful to imagine a leaf floating down the creek—picture the movements of that leaf as it travels down the quiet, smooth water; then plummets; then bounces around in the rapids and comes out of that turmoil and down the quieter stream once again. The successful drawing and painting of water in motion requires internalizing the visual information of that action and energy.

Now, look at what you have accomplished with just two colors: The whole picture is there—just waiting for some beautiful color and texture to be added with oils.

PAINT IN OILS TO FINISH
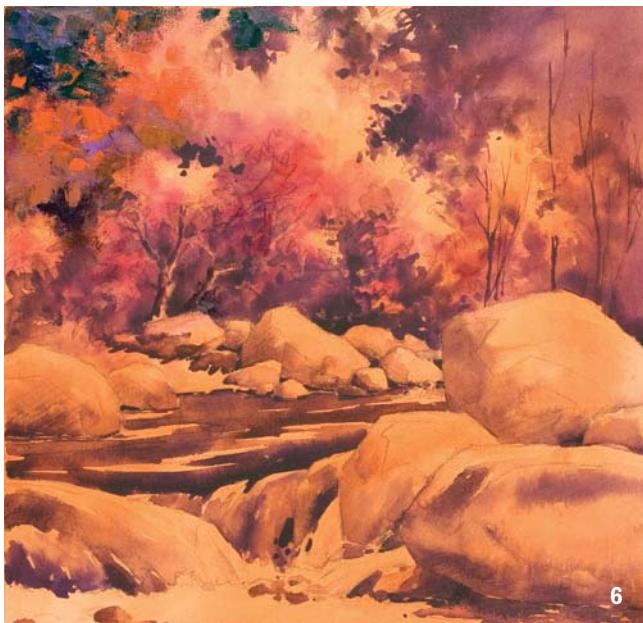
6. Tree Foliage

Scrub first Mauve, then Rose Violet transparently to add richer color to the foliage.

Working on the upper left corner, brush in dark Prussian Green and purple mix 7, then Deep Yellow (which actually looks very orange) and mix 5 to begin painting the fall foliage.
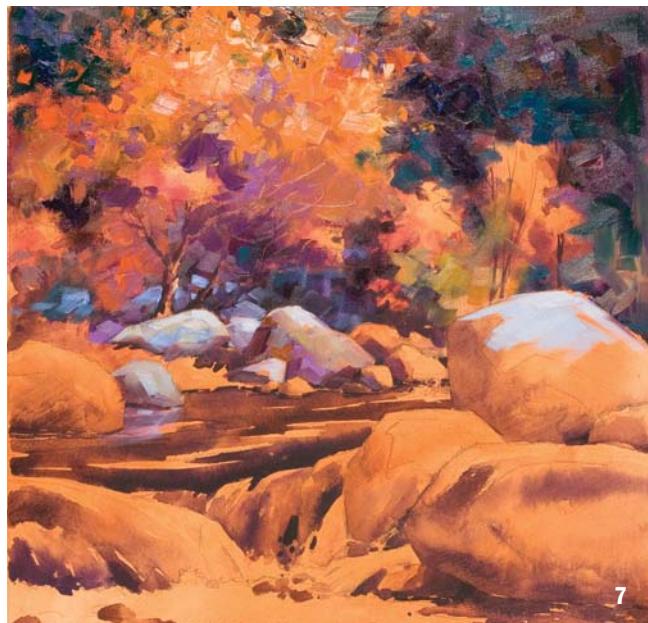
7. Rocks and Tree Canopy

Start painting the rocks in the top half of the painting using Yellow Grey, Rose Grey, Purple Lake, Lavender, and oil mixes 1, 3, 5 and 7.

Carry on painting the tree canopy, using purples in the out-of-light areas and continuing the dark background to the right side of the tree. Scrape some branches out of the foliage with the tip of a palette knife.
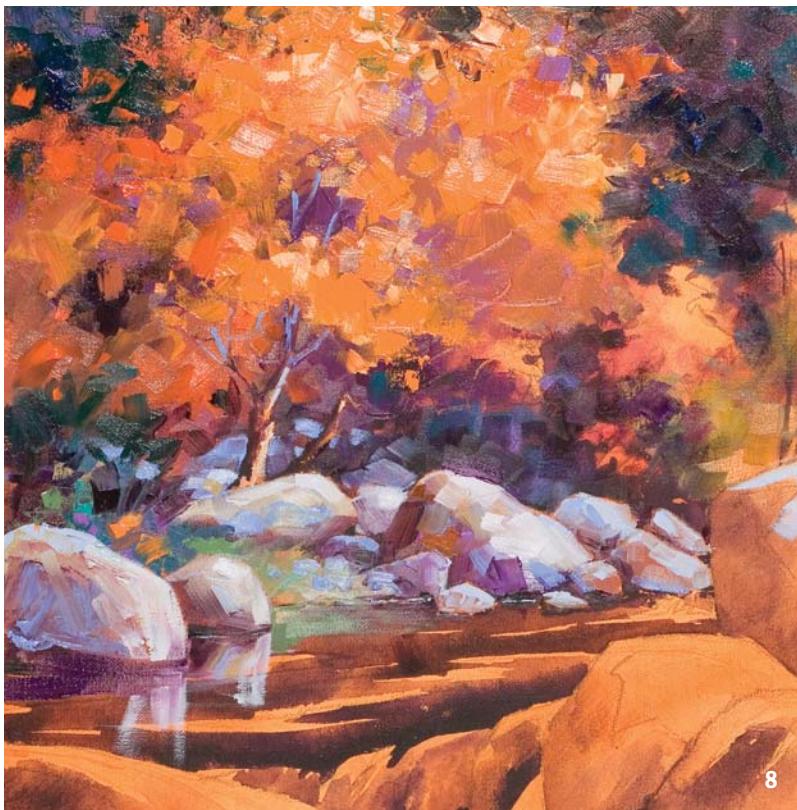
8. Rocks and Reflections

Paint in some branches and twigs with Lavender. Paint the light side of both large and smaller tree trunks with Jaune Brillant.

As you develop the rock shapes, pull some of the same rock color down into its reflection in the water using vertical brush strokes. Note that reflections are mirrored directly under the object that is being reflected.

Also notice that the rocks are darker where the water has lapped up against them just above the waterline—use Purple Lake for these areas. That dark is often reflected into the water as well. Additionally, where the water meets the rock, it curves up ever so slightly against the rock and that curve forms a sliver of a plane that reflects light back into the viewer's eye, so paint a fine, broken line of light at water's edge with oil mix 1.

These three aspects—reflections, a darker band of color above the waterline, and a fine line of reflected light—do wonders in capturing the look of water.

9. Boulder and Yellow Tree

Being conscious of the light and dark planes of the boulder on the far right, paint them with appropriate values of Caramel, Rose Grey, Purple Lake, Lavender, Cobalt Green, Green Grey, and mixes 1, 2 and 4. Allow some of your colors, such as Rose Grey and Lavender, to mix on the canvas to make a dark gray. Begin to flesh out the small yellow tree above that far right boulder using Deep Yellow, Yellow Grey, and mixes 3, 5 and 12.

10. Orange Leaves

Paint the orange leaves in front of the yellow tree and over some of the rocks, thereby pushing the smaller tree and the rocks back—more depth in the painting! Add some more twigs using a combination of painting with Purple Lake and Orange Grey and more scraping if needed.

Add lighter colors of Cream and Jaune Brillant to the sides of the trees that are in brighter light.
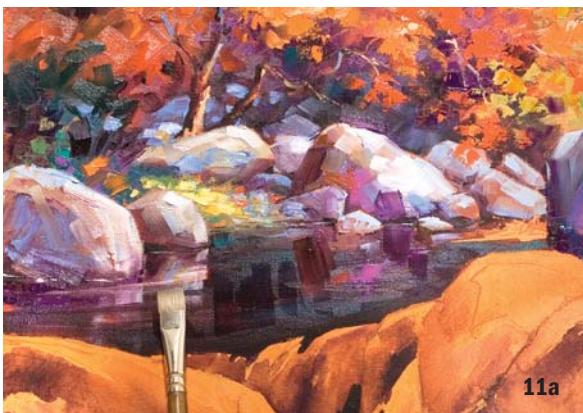
11. Rock Reflections

Begin developing the reflective quality of the water by pulling the colors of the rocks down into the reflections. In order to make water look wet and reflective, a combination of horizontal (top) and vertical (bottom) brushstrokes is needed.
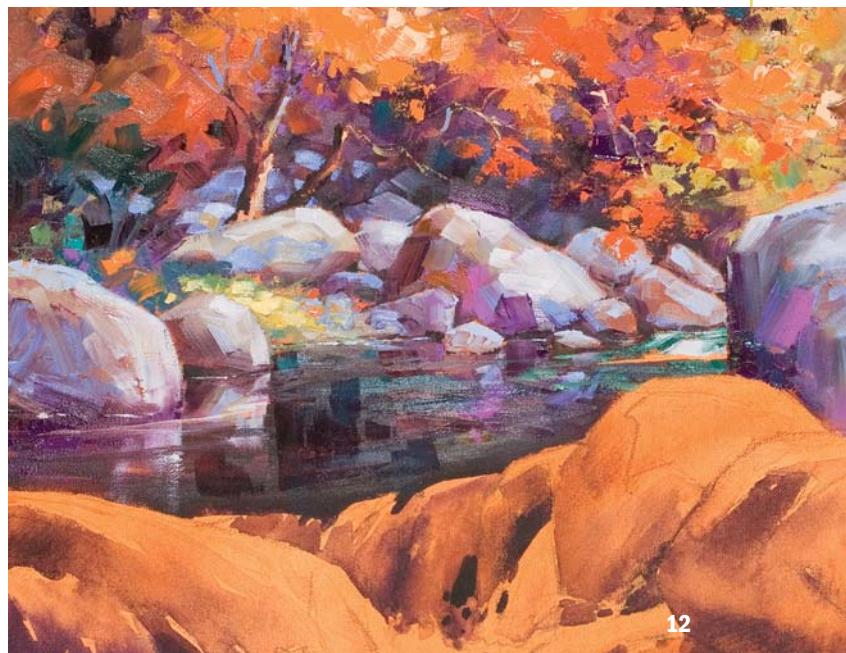
12. Small Creek and Whitewater

Add more reflected color as needed. Surround the small whitewater area with Prussian Green. Begin painting the small area of creek leading to the whitewater with Blue Grey and touches of mix 1, allowing your brush to imitate the flow of the water, especially where the water falls down to the bubbly area.
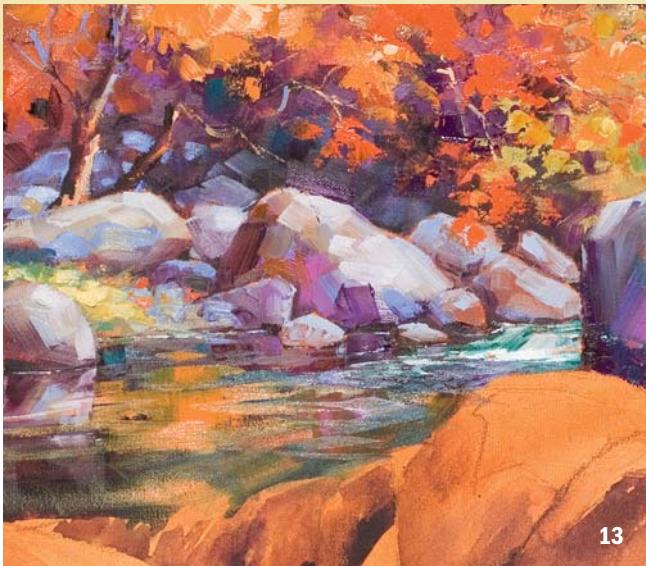
13. Whitewater and Orange Reflection
Now paint the whitewater itself, using mix 9, not pure white! Coming forward in the creek, paint the orange reflection of the tree above the water using Deep Yellow.
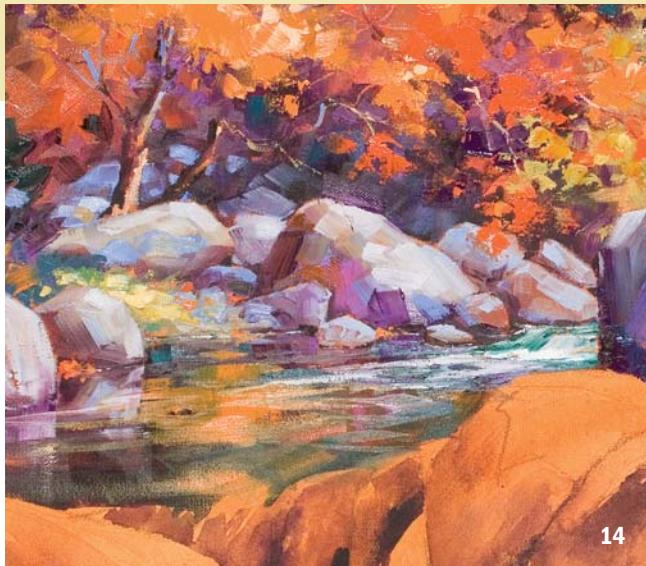
14. Rippling Water
Extend little ripples of whitewater over the orange reflection.
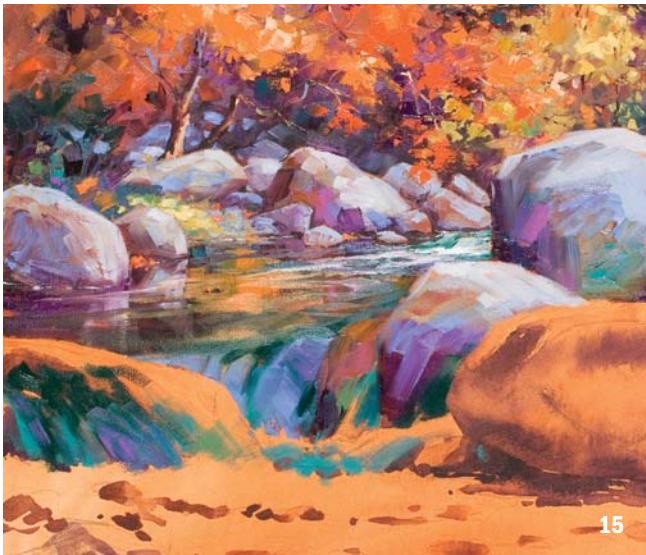
15. Boulder, Rock and Waterfall
Paint the boulder and rock just to the right and left of the main waterfall using Yellow Grey, Lavender, Blue Grey, Prussian Green, Green Grey, Purple Lake, and mixes 1, 3, 5, 6, 7 and 8. Use diagonal downward strokes to begin the waterfall itself, using the same colors.
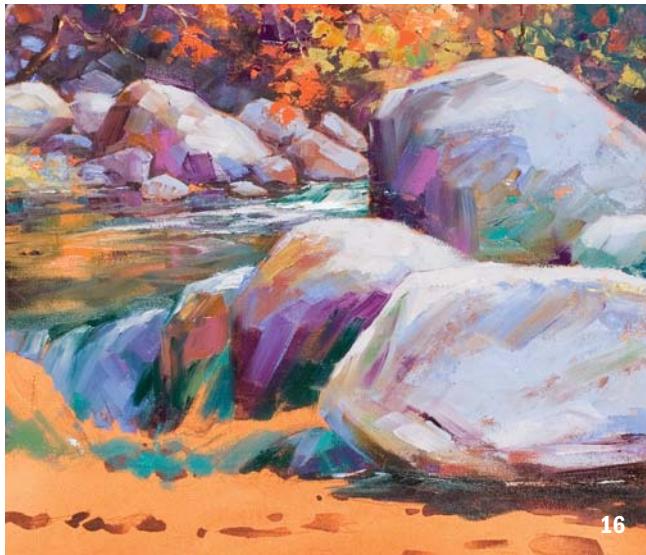
16. Large Boulder at Far Right
Begin working on the large boulder at far right, taking care to remember the direction of the light source. Paint the dark water under that boulder with Purple Lake, then use the chisel edge of your brush with mix 9 to create a water line.

17. Boulder at Left of Waterfall
Apply more color to the boulder at far left that is hidden by the water that is cascading over it. You're actually painting the water here; the way you shape it will indicate that there is a boulder just under the flow of the water.
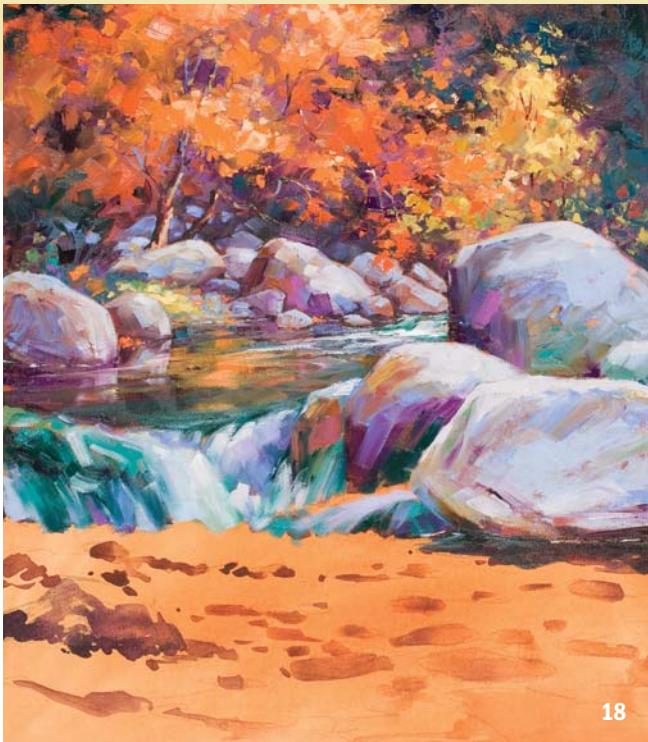
18. Waterfall

Notice how the water is plunging into that central area from several directions? Paint the splashes that occur there. For the darker water, use Blue Grey, Cobalt Green and touches of mix 7. For the lighter, use mixes 1, 2 and 10, plus a bit of Lilac.

20. Choppy Water in Foreground

Following the acrylic under-painting, use choppy strokes over the "dips" in the foreground water using Green Grey.

Start painting the small wet rock on the left, using dark colors—Purple Lake, Green Grey and mix 7—on the left, out-of-light side and Deep Yellow and Jaune Brillant on the top and right side to reflect the autumn color of the tree above. Also use some Lavender and mixes 2 and 3 to keep it lively and not a solid orange.

19. Waterfall

Paint the lighter values of the water that is gushing into the central pool from between the rocks on the right, using mixes 1 and 2. Move your brush in the same direction the water flows.
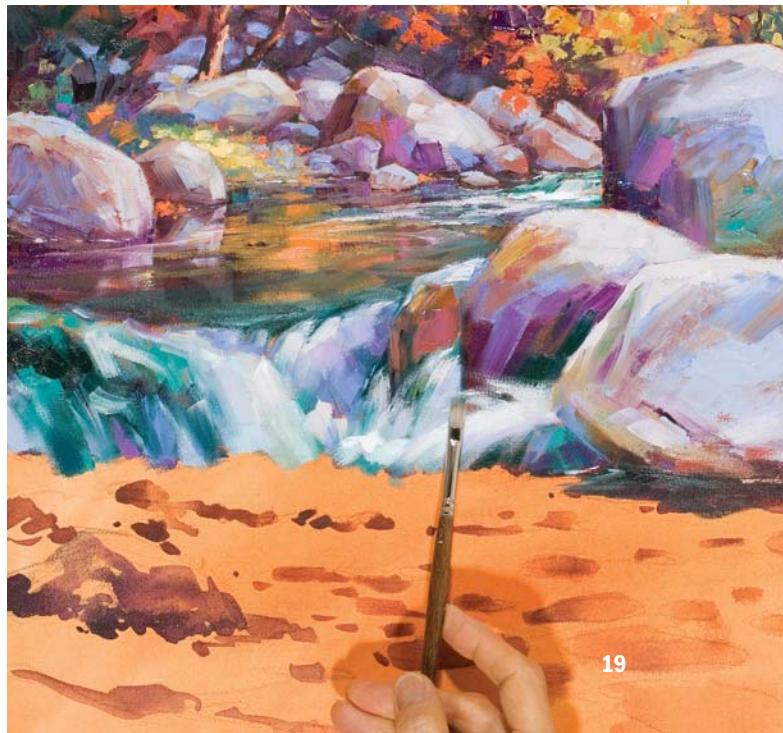
21. Choppy Water and Splashes

Add to the undulating water that is forward of the whitewater with darker values of Blue Grey inside—not completely covering the earlier strokes of Green Grey. Using mix 2, add strokes that will provide a base for the whitewater to come.

Using mixes 1 and 9, bring in some water splashes from the left.
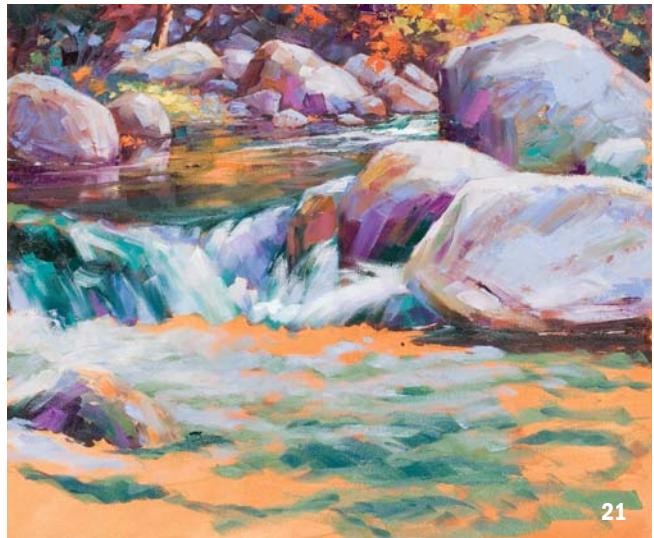
Color Lesson #7: PAINT MOVING WATER USING VALUES AND EXPRESSIVE BRUSHWORK

When you look closely at the painting in this demonstration, *Twilight on the Creek,* you can see many different aspects of water as it flows downstream through a rocky creek bed and over a small waterfall. In the background, the water moves slowly and serenely along tree-lined banks, and the calm water reflects the colors of the rocks and foliage above it. Then it suddenly cascades over a small waterfall, creating whitewater and foam as air bubbles mix with the active water. The fast-moving water causes small waves and choppiness in the foreground as the creek comes toward the viewer.

So how do you portray all these different aspects of water in one painting? First, choose colors in appropriate values to differenti-ate between calm reflective water, cascading water, and very active whitewater. Second, use expressive movement in your brushwork to make the water come to life.

In this lesson, we'll look at some of the colors and values that were used for the water and rocks in *Twilight on the Creek.* Refer to the color charts on page 92 for the mixes. You'll notice that some of the same colors were used for both; that's because the colors of the rocks are often reflected in the water!

ROCK COLORS

| Deep Yellow | Mix 6 | Mix 7 | Mix 1 | Mix 4 | Mix 2 | Green Grey | Lavender |

WATER COLORS

| Cobalt Green | Lilac | Mix 10 | Mix 9 | Green Grey | Blue Grey | Mix 1 | Purple Lake |
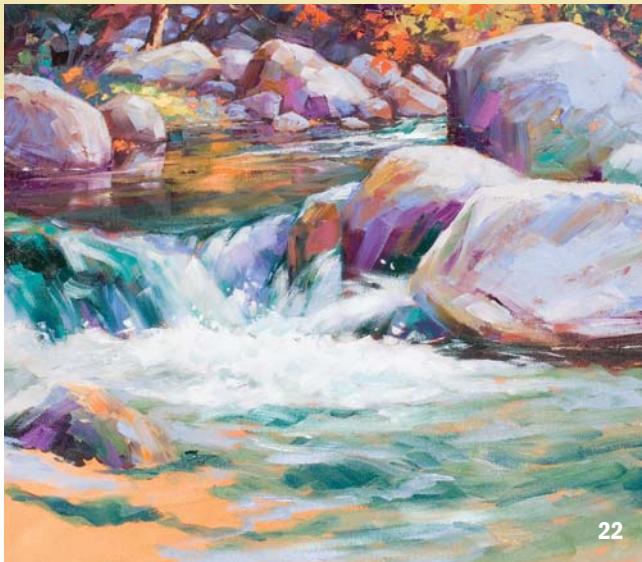
22. Whitewater

With mixes 9 and 10, paint the whitewater below the waterfall using choppy strokes. Add a few touches of whitewater splashes against the darker rock and water to really produce a frothy look. The very last step on the whitewater is to add—very sparingly—touches of pure white anywhere you want a little extra sparkle.

23. Reflections and Bubbles

Add some Lilac to the water on the right to create a hint of reflection from the boulder above. The water has too much movement here to show much reflection. Also, begin painting some gestural strokes to suggest the concentric circles of bubbles that fan out from the area of whitewater.
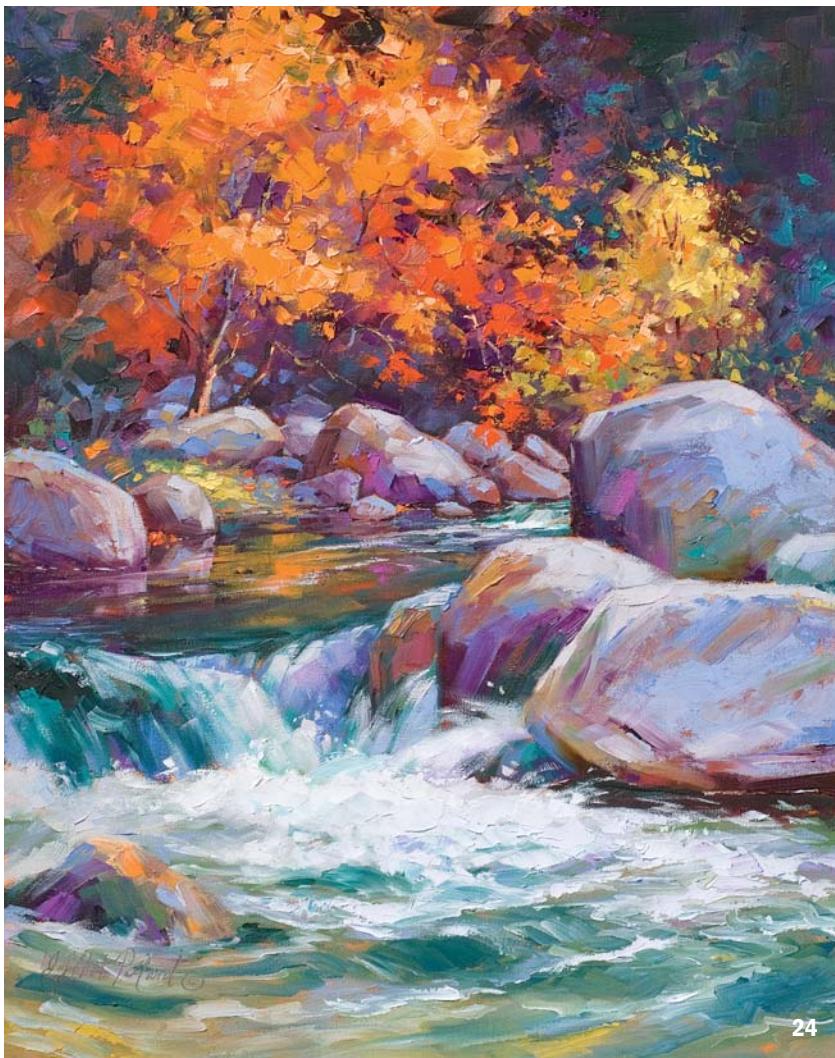
24. Check Your Work

Take a final look at your entire painting to see if there are any areas that can be improved. I decided to refine the foreground water with strokes that reflect the movement of the water as it swirls towards the viewer. Notice the almost scalloped brushstrokes that add a little more "swirl" to the water. I used mix 9 for this—pure white would take too much attention away from the waterfall area.

Sonoran Spring

I can't talk about this day, this place, without using a profusion of exclamatory statements. All of the weather elements had conspired that season to show off Arizona's Sonoran Desert in unbelievable glory! I chose to paint this particular scene for its composition, but other photos I took that day show flowers in an abundance of color that actually rival my painting. This painting may look like I took extreme artistic license but I really didn't have to! It's usually hard to get both composition and details that you want in the same photograph, which means that it's often necessary to combine photos, so that's what I did. This was a painting I simply had to get out of my system after that spectacular day, so I allowed myself to go wild with the flowers.

Sonoran Spring, 16 x 20 inches (41 x 51 cm), oils over acrylic on canvas

COLOR MIX CHARTS

ACRYLIC COLORS USED

Place the following acrylic colors on your palette as you need them. Use a brush to create the mixes shown in the chart at right. Thin to transparency as required in the instructions on the upcoming pages.

Nickel Azo Yellow
Pyrrole Orange
Pyrrole Red Light
Quinacridone Magenta
Permanent Violet Dark
Dioxazine Purple
Cobalt Blue
Cerulean Blue Deep
Turquois (Phthalo)
White gesso

Acrylic Mixes

Mix A1
Nickel Azo Yellow
+ Quin. Magenta +
Dioxazine Purple
2:1:a touch

Mix A2
Nickel Azo Yellow
+ Quin. Magenta +
Dioxazine Purple
2:1:a touch

Mix A3
Pyrrole Orange +
Dioxazine Purple
1:1

Mix A4
Dioxazine Purple +
Turquois (Phthalo)
1:1

Mix A5
Dioxazine Purple +
Turquois (Phthalo)
1:1

Mix A6
Nickel Azo Yellow
+ Turquois (Phthalo)
1:1

Mix A7
Nickel Azo Yellow
+ Turquois (Phthalo)
1:a touch

Mix A8
White gesso + Cerulean Blue Deep +
Nickel Azo Yellow
3:2:1

Mix A9
White gesso + Dioxazine Purple
1:1

Mix A10
White gesso + Nickel Azo Yellow
1:a touch

OIL COLORS USED

Place the following tube oil colors on your palette. Use a palette knife to create the mixes shown in the chart at right.

Titanium White
Lemon
Cream
Light Yellow
Yellow Grey
Yellow
Deep Yellow
Jaune Brillant
Orange
Cadmium Red Hue
Rose Grey
Purple Lake
Rose Violet
Mauve
Lilac
Lavender
Blue Grey
Cobalt Green
Leaf Green

Oil Color Mixes

Mix 1
White + Cream +
Lemon + Lilac
2:1:1:a touch

Mix 2
White + Cream +
Lemon
3:1:1

Mix 3
White + Lemon +
Light Yellow
2:1:1

Mix 4
Yellow Grey +
Deep Yellow
1:1

Mix 5
White + Jaune
Brillant + Cream
3:1:1

Mix 6
White + Jaune
Brillant + Cream
1:1:1

Mix 7
Jaune Brillant +
Cadmium Red
Hue + Deep Yellow
1:1:1

Mix 8
Jaune Brillant +
Lilac
1:1

Mix 9
Rose Grey + Lilac
1:1

Mix 10
Rose Violet +
Cadmium Red
Hue + White
2:1:a touch

Mix 11
Mauve + Lilac
1:1

Mix 12
White + Lemon +
Cream + Cobalt
Green
3:1:1:1

Mix 13
White + Leaf
Green
1:1

REFERENCE PHOTO AND DRAWING

Reference Photo
Lost Dutchman State Park, Arizona. Wow—a color explosion! This particular photo doesn't show the lupine, blue dock and purple phacelia that were also blooming in profusion every-where—except in this photo! So I simply "planted" them into my painting from my other reference photos taken that day.
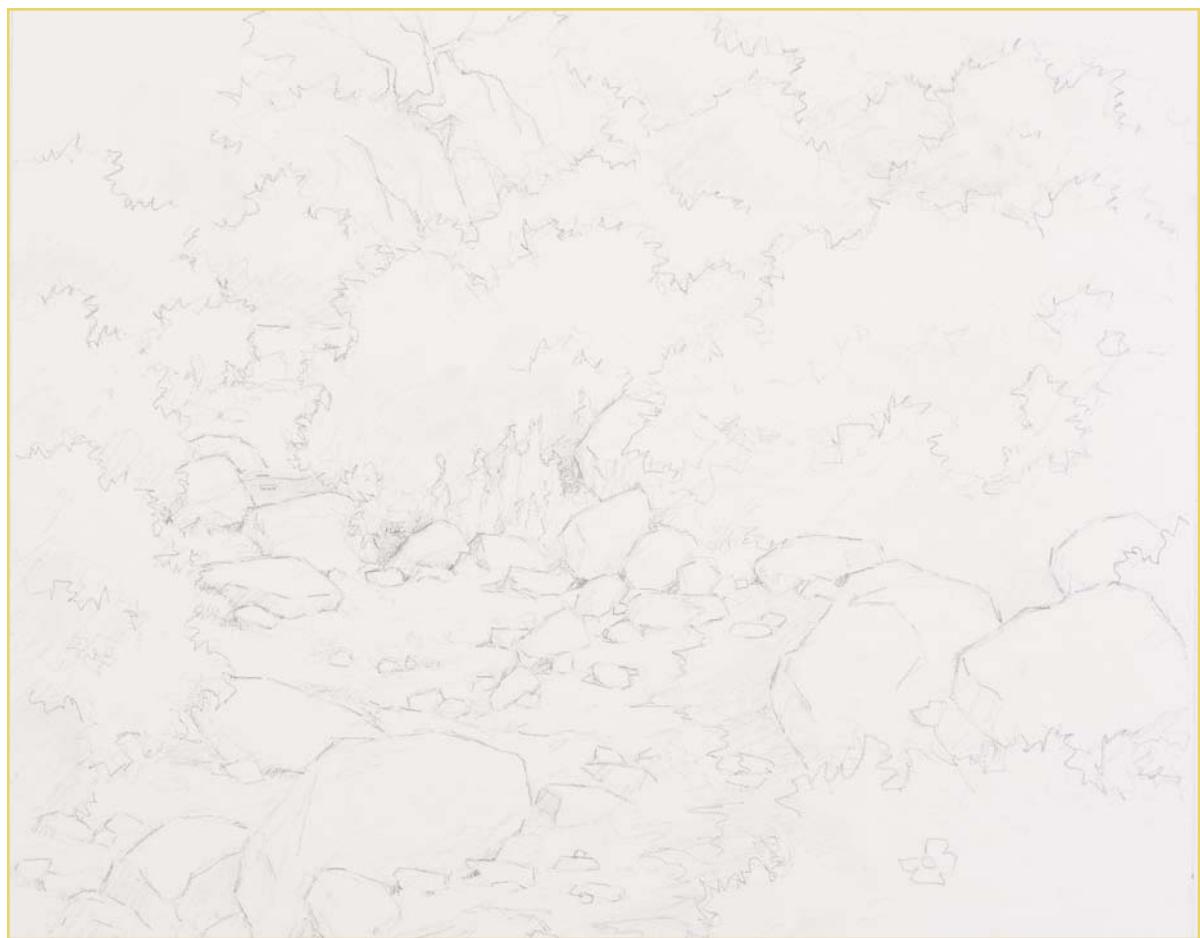
Begin With the Drawing
Loosely draw or transfer the composition onto the canvas using a soft pencil. A traceable line drawing for this painting is available on page 140.
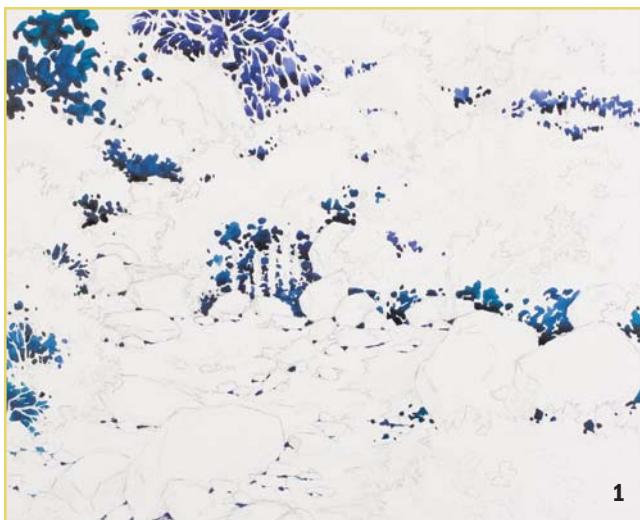
1

2

1. Darkest Shapes

This demo will be painted mostly with acrylics with some oil colors added in the last stages for texture, richness and possibly some correction. Using Dioxazine Purple and Turquois (Phthalo) in a very dark mixture—mix A4 on the acrylics color chart—paint all the darkest accent shapes.

2. Mid-value Shapes

Use a diluted version of this same mixture—mix A5—to put in a pattern of medium values. Add some darker color to the shadow at the bottom. Your value structure is now established.

3. Background Trees and Bushes

With Nickel Azo Yellow, lay a wash over the yellow bushes. Use diluted Pyrrole Orange for the bank and tree trunk. Lay a wash of mix A7 over the tree twig tangle on the right side. Paint right over the monochromatic under-painting. Use Turquois (Phthalo) to run a glaze of color over the upper left corner, then add a little yellow as you move further right and into the base of the yellow bush. Carry the turquoise and violet into the tree to push some of the tangled twigs back into the shadows. You can add a touch Permanent Violet Dark, too, for more color interest. Model the bank with washes of mixes A1 and A2, making sure to save the planes that are facing the sun. Note that mix A2 is the same as mix A1, just diluted with more water.

3

Paint on across the top of the painting, using Quinacridone Magenta and Permanent Violet Dark for the red chuparosa bushes and Cobalt Blue for the lupines below them. Add a little red splatter if you like.

Bring the Cobalt Blue lupines on down around what will be the orange flowers (see step 7).

Continue with the same blue, painting clockwise down and around to the right of the orange-flowered bush.

Jump over to the left side of the painting and paint the narrow part of the sandy wash with diluted orange.

Darken the same area of the wash with mix A1, going around the large rocks. The lighter rocks against the darker sand will really make them come forward.

When this is dry, model the rocks with mix A2, perhaps a little less diluted this time.

4. Red Bushes
Begin painting the red bushes in the center and to the left of the sandy wash with Permanent Violet Dark in the areas where they are not receiving full sun.
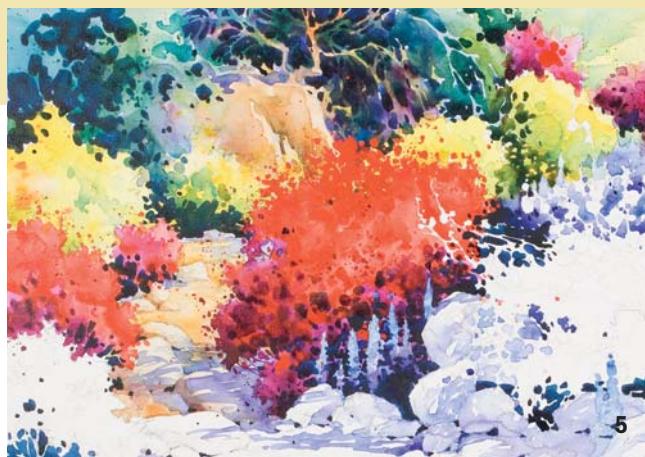
5. Red Bushes
Paint the sunny sides of these red bushes with Pyrrole Red Light. Accentuate the out-of-light sides of the bushes with splatters of Permanent Violet Dark.

6. Orange Flowering Bush
Paint the green foliage on the orange flowering globemallow bush with mixes A6 and A7.

7. Orange Flowering Bush
Add the orange flowers with Pyrrole Orange.

8. Red and Orange Flowering Bushes
Continue modeling the red bushes with Permanent Violet Dark. Use Dioxazine Purple in the deepest recesses of the bushes. Model the foliage of the orange bush by glazing over the out-of-sun leaves with mix A6—a bit less diluted—and with mix A4 in the deepest areas.

9. Sandy Wash, Rocks and Boulders
Glaze over the foreground sandy wash, rocks and boulders with diluted orange. Model the rocks in the foreground wash with Pyrrole Orange, a bit less diluted, and diluted Cerulean Blue. Darken the wash around the rocks and boulders with mixes A1 and A2.

10. Foreground Wash

Add still more depth and texture to the foreground by painting the dips in the wash with the darker values of mix A1.

11. Foreground Wash and Boulders

Further model the rocks in the foreground wash and the boulders on the right using the same colors you've been using all along.

12. Yellow Brittlebush and Poppies

Paint the yellow brittlebush on the left and the poppies on the right with Nickel Azo Yellow. When the poppies are dry, glaze over them with diluted Pyrrole Orange.

13. Yellow Brittlebush and Poppies

Glaze the foliage around the poppies with mixes A6 and A7. Paint in a couple of orange poppies on the left in front of the yellow brittlebush. Model the brittlebush with a less diluted version of Nickel Azo Yellow.

14. Tiny Yellow Flowers

Paint the deep parts of the poppies with Pyrrole Orange.

We've been painting transparently up until this point. But now, add some white gesso to make opaque mixtures and paint a few tiny yellow flowers with mix A10—and leaves with mixes A8 and A9—at the base of the big red bush in the center.

The painting could actually be considered finished at this point. Compare this stage with the final version. In my opinion the addition of some oil strokes (coming up on pages 110-111) adds a finish that I find desirable. You may wish to leave it as it is here—looking more like a watercolor painting.

Color Lesson #8: CREATE COLOR PATTERNS OR PATHWAYS FOR THE EYE TO FOLLOW

A painting like *Sonoran Spring* can look like an uncontrolled riot of color, but there is actually method to the madness! There are several color patterns that provide a pathway for the eye to follow through the painting. By arranging repeating colors in certain patterns, they act like stepping stones in a garden. If there's a large gap between the stones, it causes too big of a jump which can stop you in your tracks. The same thing happens in a painting: too large of a gap between colors stops the eye. As the eye searches for a "stepping stone" to jump to, tension is created. This is a wonderful device for creating a focal point. A "jump" in the wrong place, however, is disconcerting to the eye and interrupts the comfortable visual flow in the painting. When you learn to use color and value patterns and jumps, you can literally take the viewer's eye and lead it around your painting by the nose—so to speak!
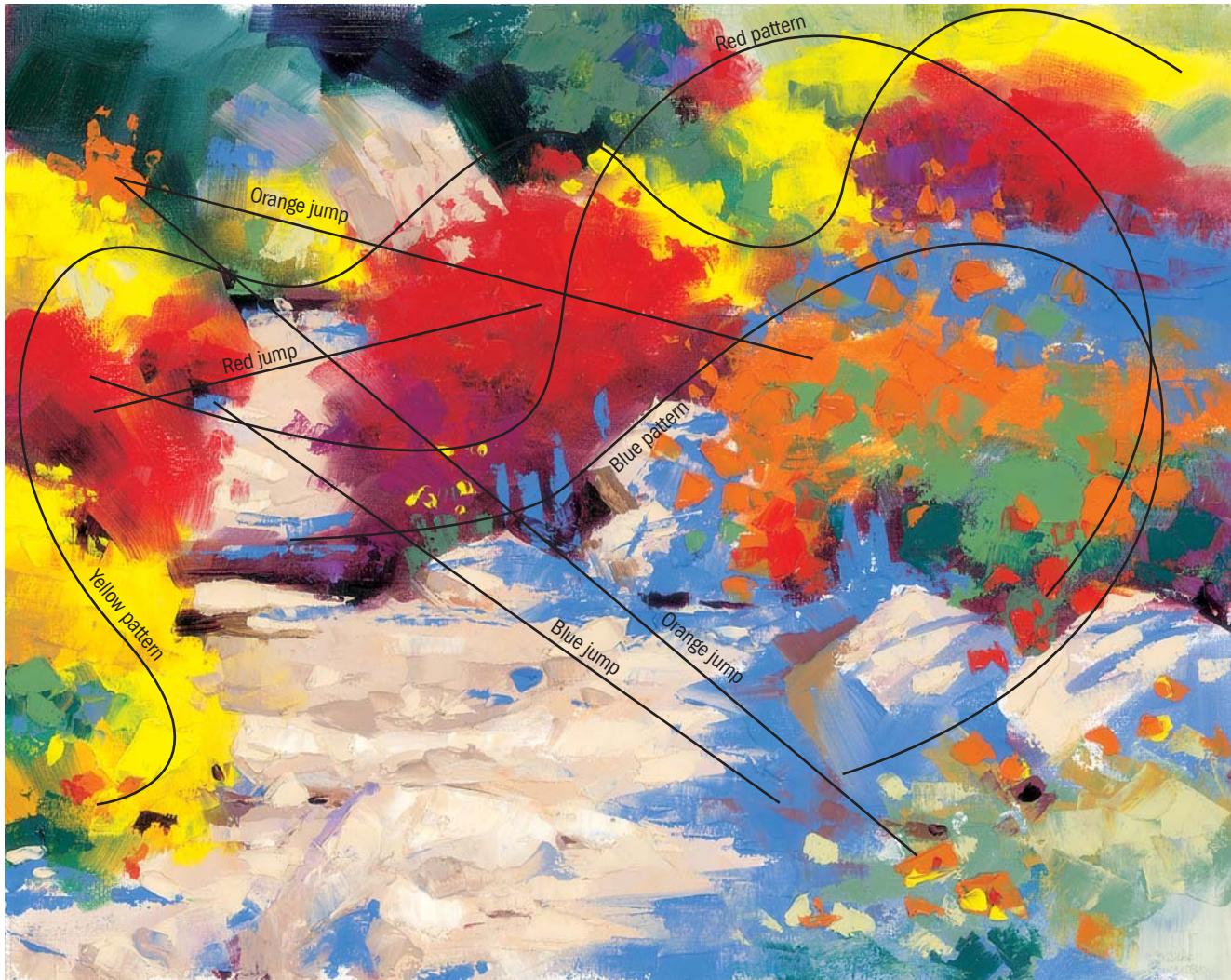
Here's a quick study of the same scene we're working on in this demo. I've left out the details so you can clearly see the color patterns in the painting. The straight black lines indicate "jumps" between reds, blues and oranges. The curving black lines show the color patterns: follow these lines and you'll find the color pathways through the painting.

PAINT IN OILS TO FINISH
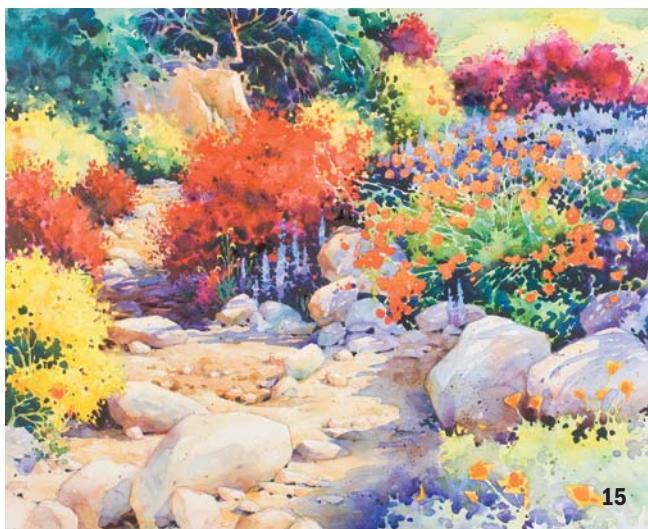
15. Red and Yellow Bushes

As you proceed with oils, don't cover up all of the acrylic under-painting! We're going to embellish it, not obliterate it.

Brush on some Cadmium Red Hue and oil mix 7 onto the reds of the bushes at left. Use oil mix 2 in the yellow bushes.

In the bank of the wash below the tree in the distance, use Lilac and oil mix 4. Use some Cobalt Green and Blue Grey in the foliage to the left of the bank and also above the red bush.

Add some oil mix 11 to the out-of-light side of the little red bush up at the center top of the painting.

16. Flowers, Foliage and Rocks

Continue to "decorate" the flowers, foliage areas and rocks throughout the upper half of the painting with strokes of matching oil colors. Use oil mixes 1 and 2 in the distant yellows; mixes 10 and 11 for the distant red bushes; Lavender in the blues; Yellow, Deep Yellow and Orange for the orange flowers; and Cobalt Green, Blue Grey and mixes 12 and 13 for the foliage, with touches of mix 11. Use Purple Lake where you need a very dark value.

Add some mix 4 to the out-of-light sides of the rocks and boulders, and some mix 6 to the light-struck spots between the shadows that are cast over them.

17. Cast Shadow and Small Rocks

Scumble Lavender, Rose Grey and mix 11 over portions of the large cast shadow in the bottom half of the painting.

Add some smaller rocks in the depression in the sand directly below the large red bush. Use Yellow Grey and Jaune Brillant and mixes 4 and 6. These are the basic "sand colors." Begin painting the large boulder at far right in the same manner as the other rocks and boulders, adding mixes 8 and 9.

18. Sun Spots and Poppies

Bring some sun spots into the cast shadow on the sand with mix 6.

Dab some foliage colors into the poppy and foliage area at bottom right. Add some Yellow and Deep Yellow to the poppies to give them some form. Use Orange for the centers of a few and Light Yellow for the lightest parts.

19. Rocks, Orange Flowers and Yellow Bush

Use a small palette knife to add a rough sunlit texture to the tops of the rocks and boulders at left using mixes 5 and 6. Add some Lavender to the shadows at the bottoms of the rocks to balance the oil paint texture throughout the painting. Speaking of balance, add another small spot of orange flowers up in the far left, just above the yellow bush.

Flesh out the far left brittlebush with Light Yellow in the out-of-direct-light areas and mixes 2 and 3 in the lightest spots. Use mix 1 sparingly for the very lightest petals. Bring the suggestion of petals out over the background rocks, sand and red bush just above for overlap. Add strokes of color to the poppies and small rocks below the bush.

20. Tree Branches and Bank

Darken the tree branches at the top of the painting if they're too light. Mine were, and it detracted from the focal point of the painting.

Likewise, I decided the bank was a bit too strong so I softened it with strokes of Lilac and mix 4.
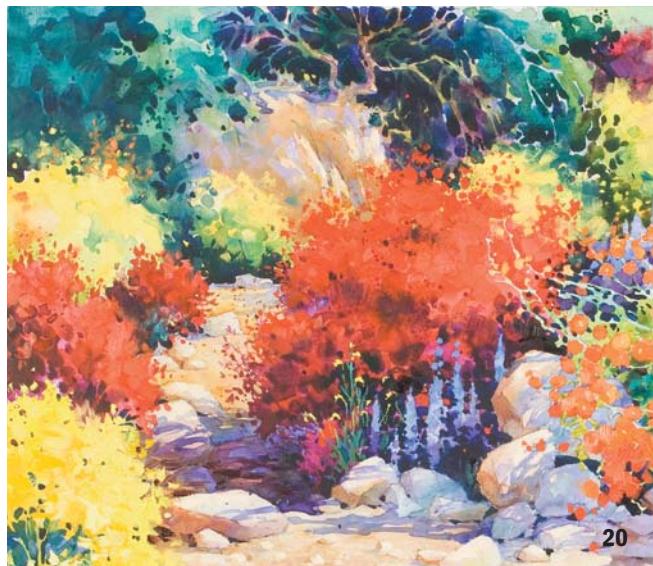
21. Check Your Work

Check the painting over. Are any more adjustments needed? I have made a few small ones to mine.

I felt that the orange was out of balance, so I made the small orange bush in the upper left more pronounced—then suggested some poppies with orange at the base of the large red bush.

Furthermore, I softened the transition between the red bush and the large orange bush. Studying the finished painting, you will see that the value contrast has been toned down in that area with strokes of medium-value colors over the very dark accents that were there before.

Oh, one more thing: I added some lighter green leaf strokes to the tiny yellow flowers at the foot of that large red bush.

I don't know about you, but I'm going to stop right now! If you've managed to leave much of the acrylic under-painting untouched with oil, you have a painting that has the flavor of both oil and watercolor, a look I particularly like.

J Gilbert Polland

Butchart Gardens Gem

Here we are again at Canada's lovely Butchart Gardens in Victoria, British Columbia. The first time I painted this scene I was sitting on a bench under the tree whose branch you see at top left. We had taken the whole magnificent tour, I had carried my portable painting equipment around on my back for several hours and I was bound and determined to have a "plein air experience"! The small watercolor sketch I was able to produce wasn't much to look at but the experience was invaluable.

If you want to become a good painter you must paint—and then paint some more. You must put a lot of mileage on your brush. Try not to be upset when your paintings fall short of your mental image of how you hope they will turn out—mine always do fall short. Remember that your skills have to catch up with your vision—and that our personal vision is the prize that makes us persevere!

Butchart Gardens Gem, 20 x 16 inches (51 x 41 cm), oils over acrylic on canvas

COLOR MIX CHARTS

ACRYLIC COLORS USED

Place the following acrylic colors on your palette as you need them. Use a brush to create the mixes shown in the chart at right. Thin to transparency as required in the instructions on the upcoming pages.

Pyrrole Orange
Dioxazine Purple

Acrylic Mixes

Mix A1
Pyrrole Orange +
Dioxazine Purple
1:1

Mix A2
Pyrrole Orange +
Dioxazine Purple
1:1

OIL COLORS USED

Place the following tube oil colors on your palette. Use a palette knife to create the mixes shown in the chart at right.

Titanium White
Lemon
Cream
Yellow Grey
Orange Grey
Caramel
Yellow
Deep Yellow
Jaune Brillant
Orange
Cadmium Red Hue
Rose Grey
Purple Lake
Light Magenta
Rose Violet
Mauve
Lilac
Lavender
Blue Grey
Prussian Green
Cobalt Green
Ice Green
Green Grey
Yellow Green
Leaf Green

Oil Color Mixes

Mix 1
White + Cream +
Jaune Brillant
3:1:1

Mix 2
White + Cream +
Jaune Brillant +
Light Magenta
6:3:1:1

Mix 3
Jaune Brillant +
Light Magenta +
Lilac
3:2:1

Mix 4
Rose Grey + Light
Magenta
1:1

Mix 5
Rose Violet +
Cadmium Red
Hue
1:1

Mix 6
Light Magenta +
Rose Violet
2:1

Mix 7
Mauve + Light
Magenta
1:1

Mix 8
White + Leaf
Green
4:1

Mix 9
Leaf Green +
White
3:1

Mix 10
Leaf Green +
White + Green
Grey
4:2:1

Mix 11
White + Yellow
Green
3:1

Mix 12
Yellow Green +
White
3:1

Mix 13
Leaf Green +
Cobalt Green +
Lavender
2:1:1
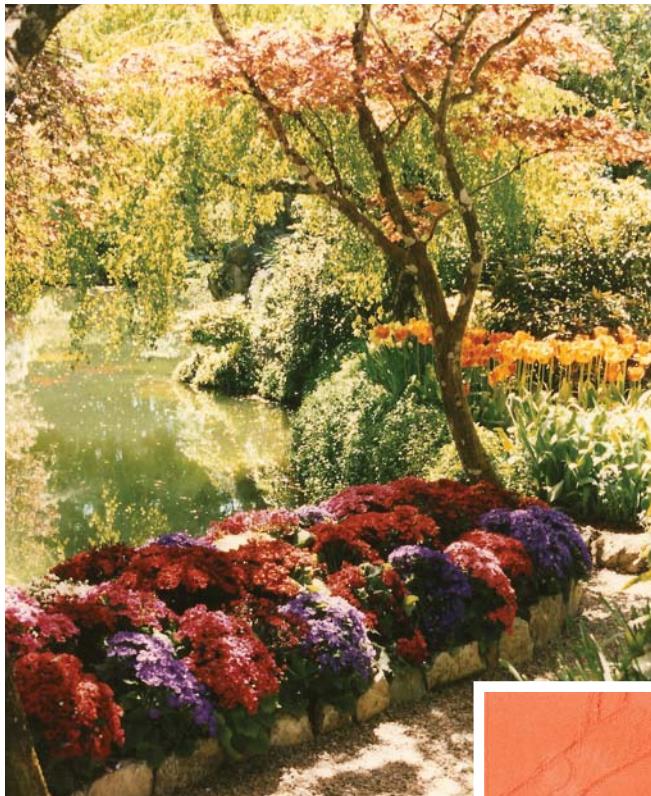
Reference Photos

In another instance of photo combining, I chose a picture of ducks I had taken in a nearby park in Victoria. Luckily, the water is the same color and the photo was taken close to the same time of day with the sun filtering through the foliage. The photos work well together. Of the five ducks in the photo, I chose three for the painting that I felt made an attractive grouping.

Tone the Canvas and Transfer the Drawing

Tone the canvas with Pyrrole Orange and allow to dry. Draw or transfer the drawing onto the toned canvas. A traceable line drawing for this painting is available on page 141.
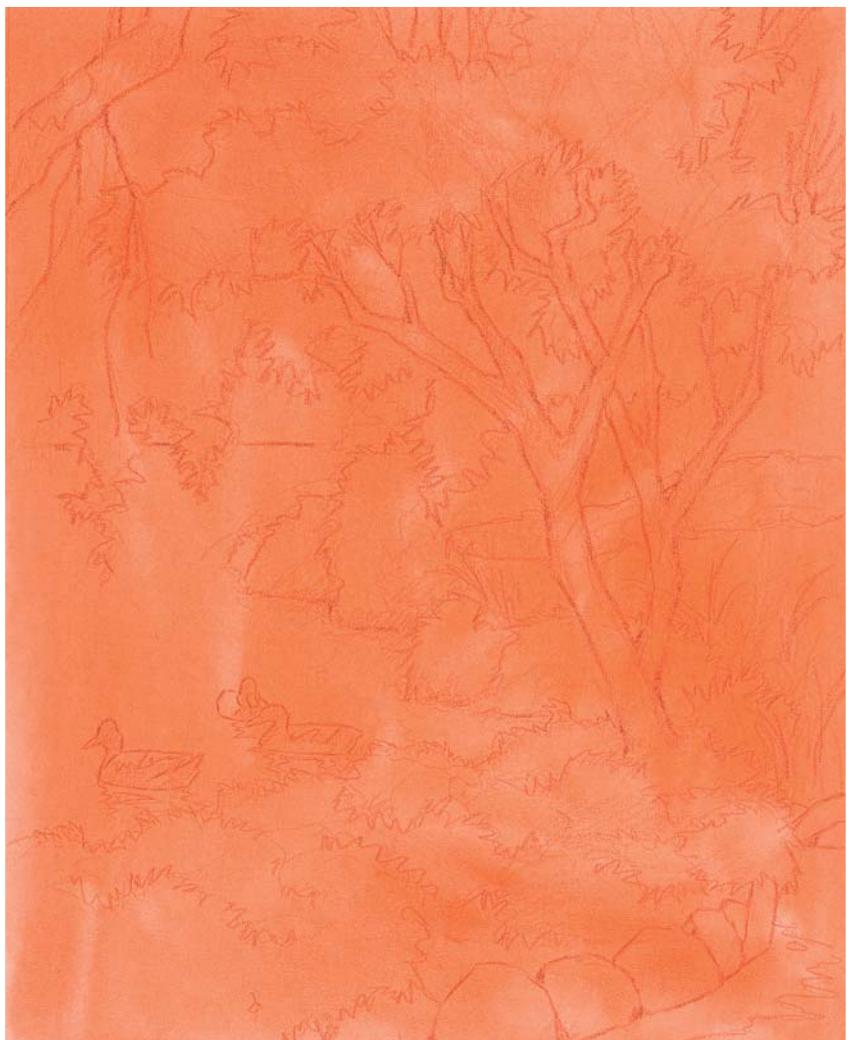
BEGIN WITH AN ACRYLIC UNDER-PAINTING

1. Darkest Shapes

With acrylic mixes A1 and A2, begin by painting the tree trunks, branches and twigs, then the dark parts of the ducks and the negative dark shapes between the various plant shapes and rocks in the plant edging.

When I tell you to paint the "negative shapes" I simply mean to paint around the positive shapes. Take a look at the tulip bed. The stems and flowers are "positive" shapes—the dark spaces between and around them are so-called "negative" shapes. If you look at step 4 on the facing page, you will see that I painted the light yellow-green background around the branch and twigs. That is "negative painting" with light color rather than dark. So remember that "negative painting" merely refers to painting around shapes.
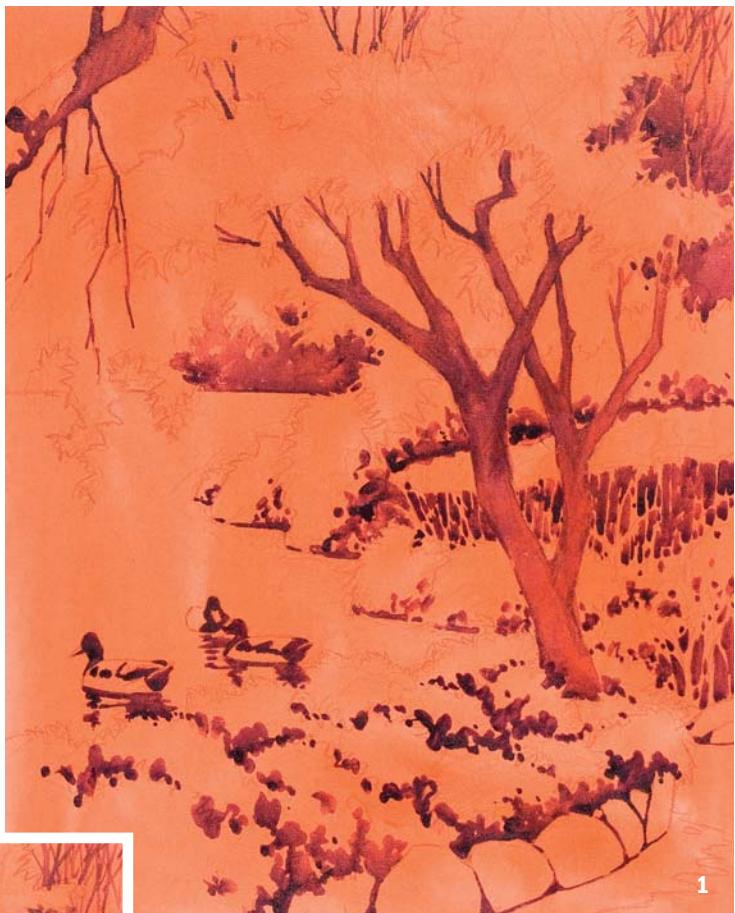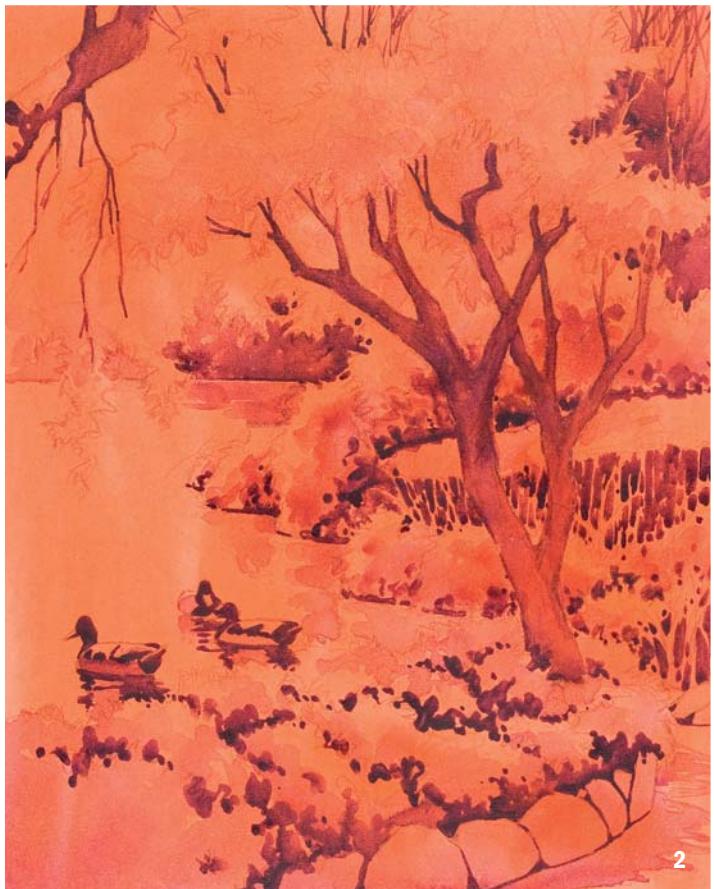
2. Cast Shadows, Reflections and Plant Forms

Use mix A2 to give the bushes and trees a bit more depth than was achieved with just the darker accent shapes in step 1. This is easiest to see in the bush mass above the bed of tulips. I also used mix A2 to establish reflections in the water and the shadows cast by the tree at lower right.

The composition is now locked in—time to bring out the oils!
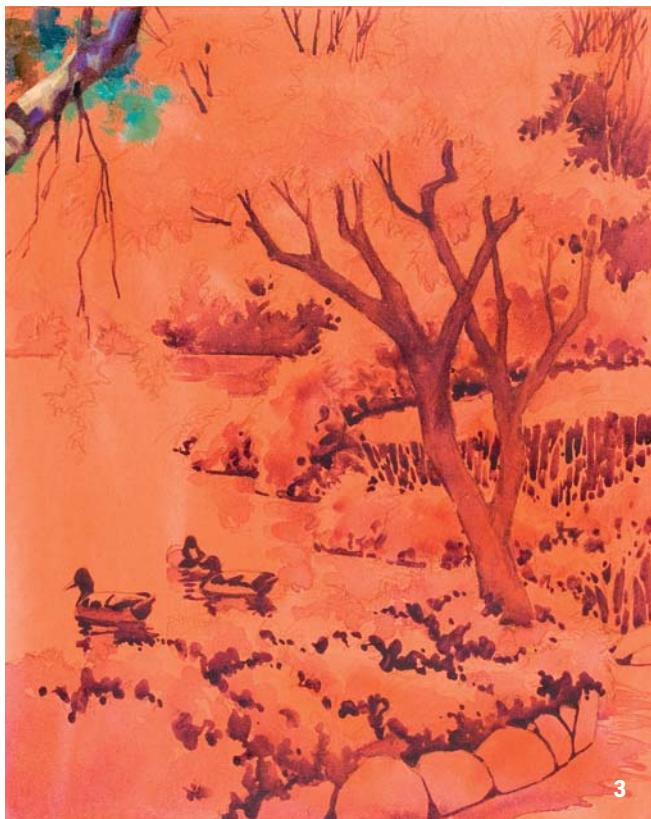
3. Tree Foliage and Branch

With Caramel, Rose Grey, Blue Grey, Cobalt Green and Green Grey, begin in the upper left corner to "smear in" some tree foliage. Then with Jaune Brillant, Purple Lake, Lavender and oil mix 7, paint the large branch in the upper left.

4. Tree Foliage

Apply oil mixes 8 and 11 over parts of the previously painted foliage area as shown. Some mixing will take place between the two layers. This is called "wet into wet" and produces desirable results when you learn to control the mixing that occurs. Continuing with mixes 8 and 11, paint across the top, not covering up the twigs but painting around them. Add mixes 2 and 3, plus Lilac, to the pink foliage.
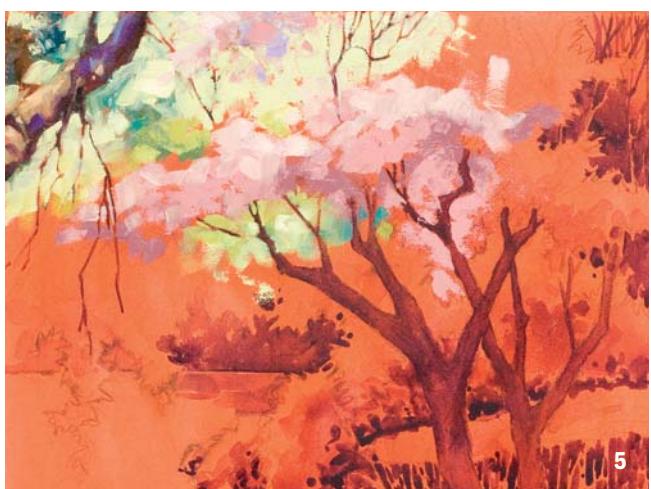
5. Pink Flowering Tree

Continue in the same manner and with the same colors, adding mix 4 for the darker areas, and work your way down into the large foliage clump of the pink tree.

6. Pink Flowering Tree

Add some Lilac and Lavender to the shadowy areas of the same foliage, then use mix 1 for the lightest and topmost leaves to indicate that the sun is hitting the tree from high in the sky. Add mixes 9 and 10 to your greens.
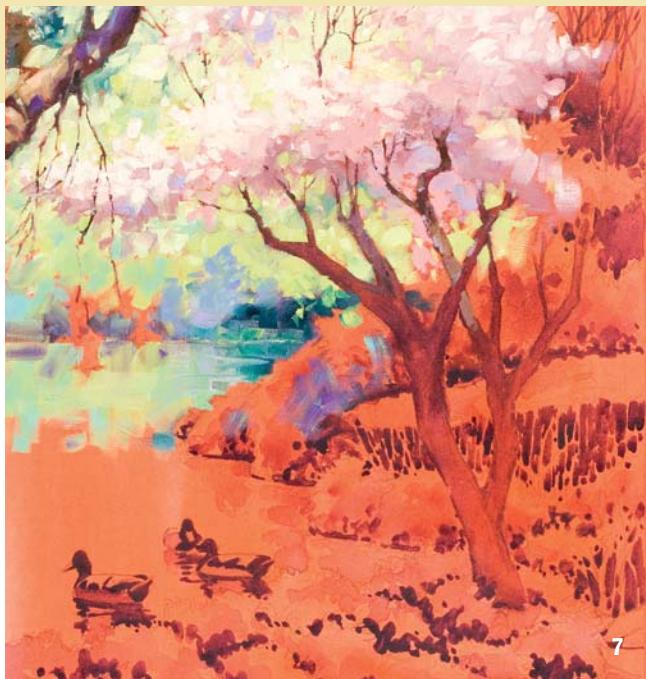
7. Background Foliage and Water Reflections

Work into the background beneath and behind the pink tree canopy with the same cool colors plus Ice Green and mixes 10 and 7. Begin defining some of the branches. Darken the deepest area with Prussian Green with Blue Grey directly beneath. Then pull a Blue Grey reflection down into the water, also with Blue Grey. Create a water line with the chisel edge of your brush and mix 10.

Pull down reflections of colors into the water to the left as well. Add a leaf or two over the darkest area just above the waterline.
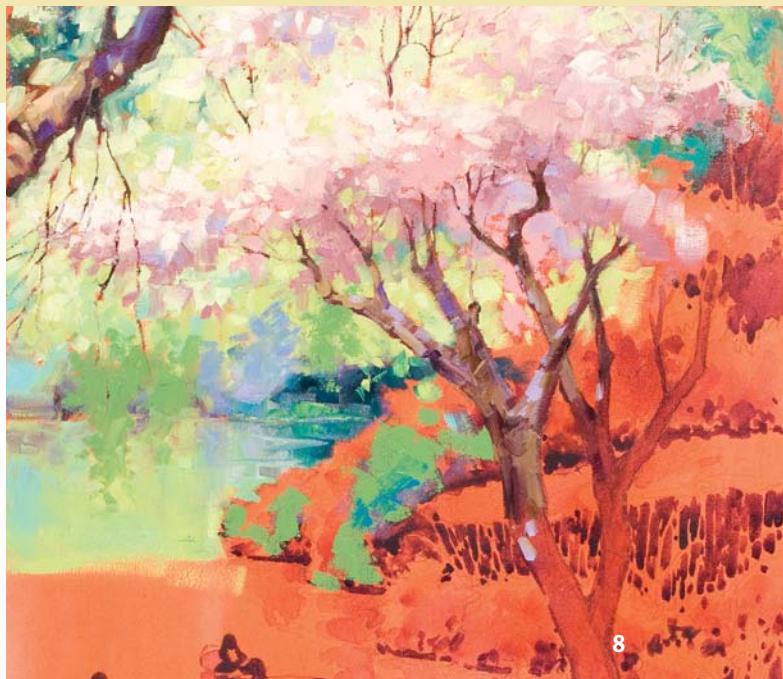
8. Foliage and Tree

Work into the upper right foliage and twig area, using the same colors and methods, following the acrylic pattern already laid out.

Bring the water down closer to the foreground. Further define the trunk, branches and twigs of the pink tree as you go. Use a variety of colors that you have already used. Pure Lilac is used for the sun spots.

Jump over to the left side and begin painting the leafy branches that are hanging down over the water using mix 13. Begin painting the bushes to the right of the water also with mix 13.
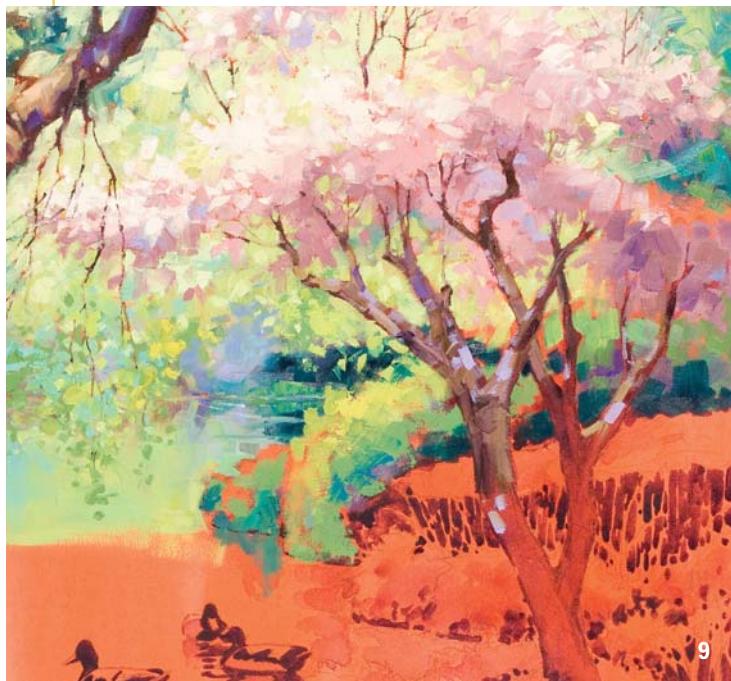
9. Leaves and Background

Add lighter value leaf shapes to the hanging branches and some lighter colors to the top of the bushes behind the pink tree. Add mix 12 to your greens. Work on the right side of the pink tree and the background down to the top of the mass of orange tulips.
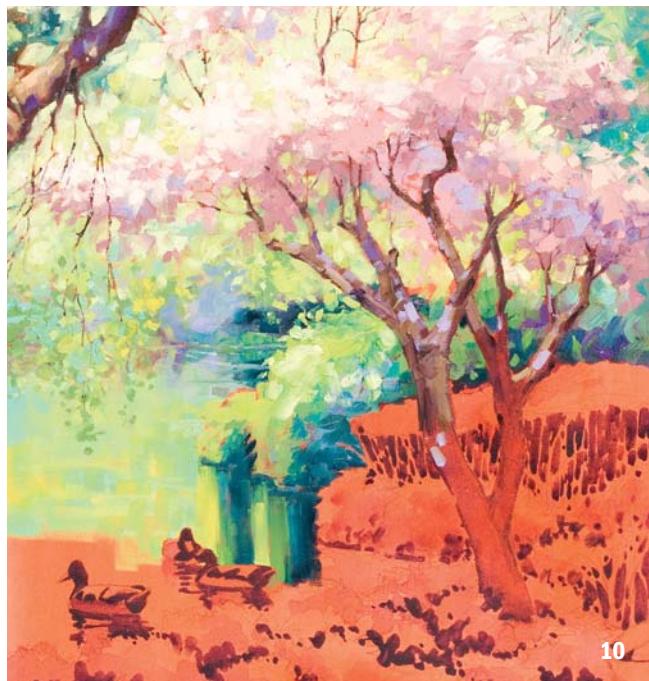
10. Pink Tree, Bush and Water

Define the pink foliage and the bush a bit more. Paint the water on the left farther down, then paint some reflection color and value down into the water under the bush—the water and reflections must be painted down to the top and around the sides of the ducks' heads and bodies.
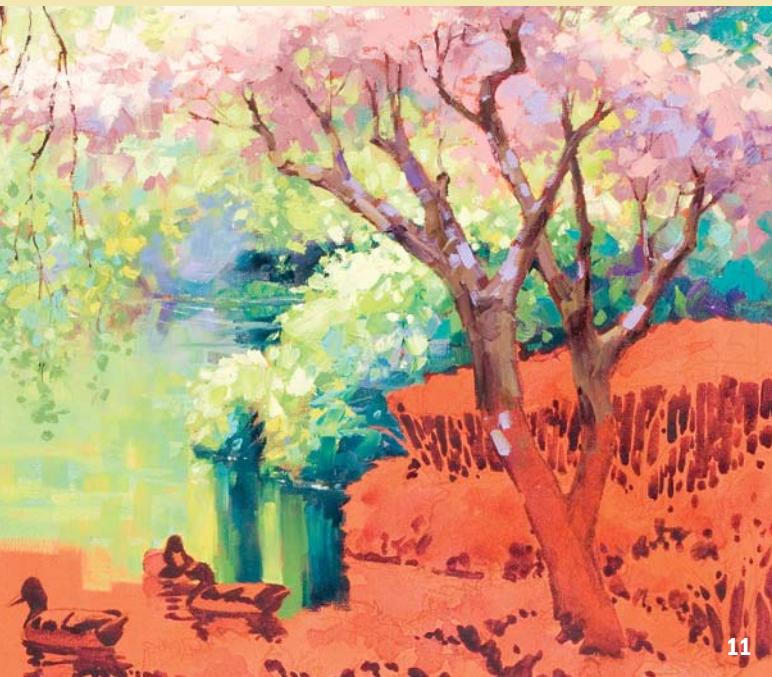
11. Bush

With mix 8, add some very light leaves to the top of the bush shapes to indicate where the sunlight is hitting the strongest.
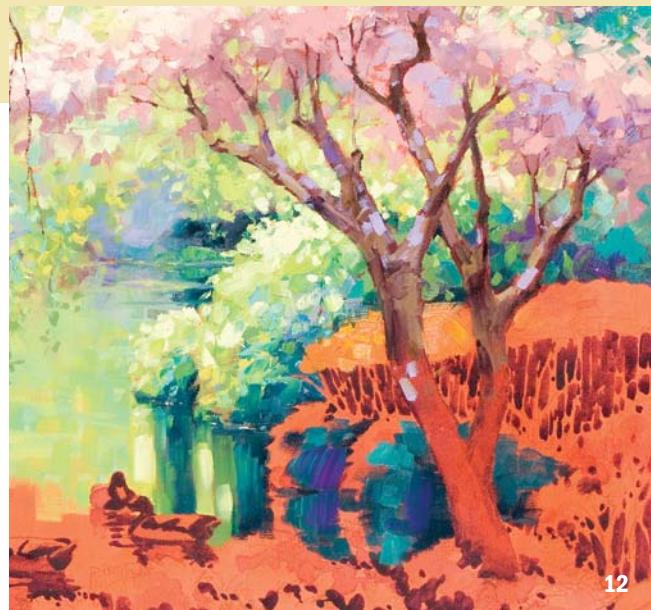
12. Orange Tulips

Using Deep Yellow and Orange, start painting the mass of orange tulips starting to the left of the pink tree trunk. Paint in a dark basecoat on the bushes directly under the orange tulips using Mauve, Blue Grey and Prussian Green. Add lighter reflection strokes under the green bushes using mix 11.
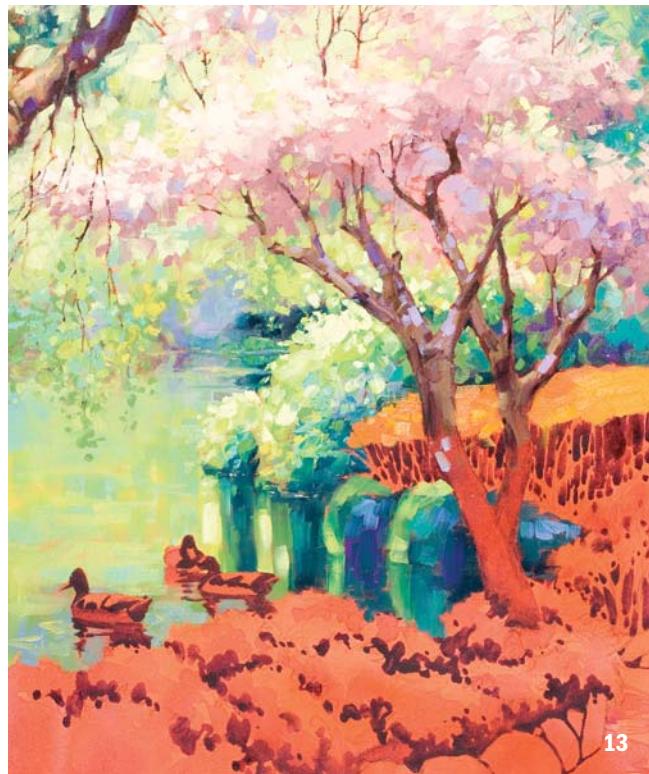
13. Tulips, Bush and Water

Add Deep Yellow to the right side of the tulip mass and a few dabs into the shadow area. Add more color to the small bushes beneath.

Back to the water: work it around the ducks and the ducks' reflections and down to the top of the foreground flowers. Suggest some movement in the water around the ducks with a few swirly strokes of a lighter color.

14. Tulips, Small Bushes and Reflections

Starting on the left side of the tree trunk, suggest some stems and leaves under the orange tulips and start fleshing out the small bushes, using Blue Grey, Leaf Green, mixes 11 and 13, plus touches of Lavender. Pull some of the same colors down into the water reflections.
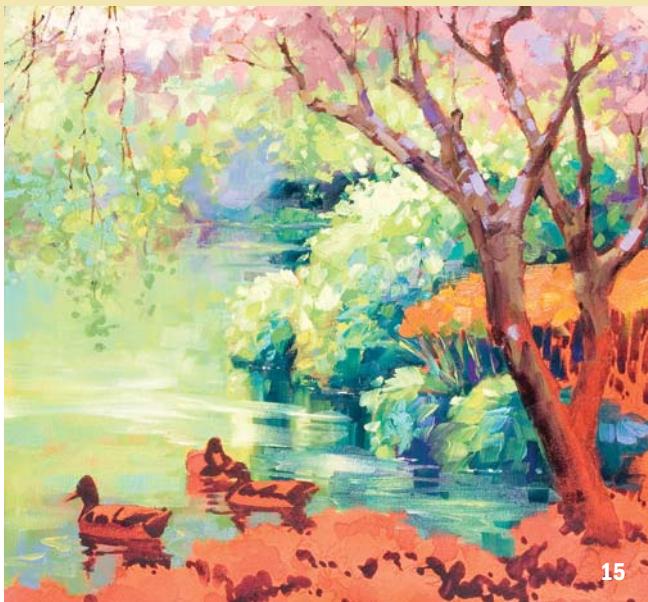
15. Water Movement

Some horizontal strokes of a light color, mix 8, combined with the vertical strokes already in place will give the water a wet, glassy appearance. It's important to remember not to use only horizontal brushstrokes when painting water—combining horizontal with vertical is the key! Using horizontal to slightly diagonal strokes, sweep from left to right, painting across the vertical reflections, both breaking them up and softening them for a more natural look.
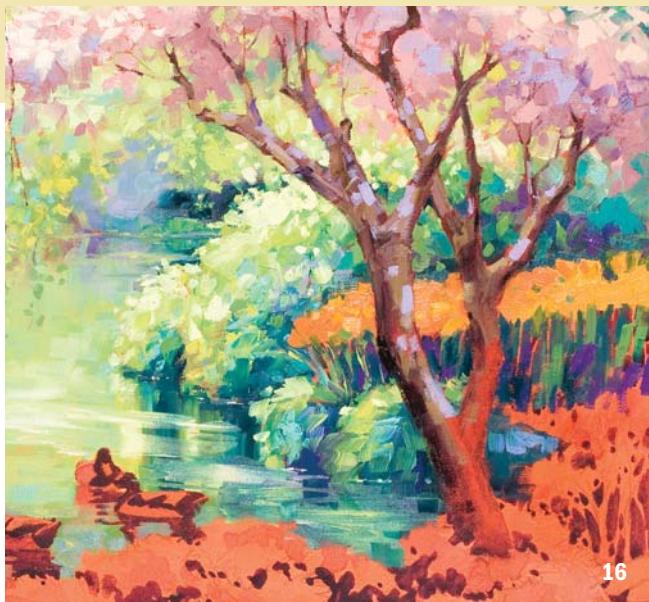
16. Tulip Stems

Now go back over to the right side of the canvas and paint the darker values into the tulip stems using Mauve, Blue Grey, Green Grey and mix 7. Leave some orange-toned canvas showing for some of the stems.

17. Large Leaves and Rock Border

Add some light sun spots to the tops of the tulips on the far right. Paint some broad leaves up over the tulip stems. Paint a few spots of Deep Yellow in behind some of the stems. Continue painting the patch of foliage beneath the tulips with Lavender, Blue Grey, Ice Green, and mixes 8, 10 and 12.

Add some very light strokes to the tops of those same leaves. Now paint the rock border and sunlit ground directly under, using mixes 1 and 4, Rose Grey and Purple Lake. Paint the ground around the cast shadow.
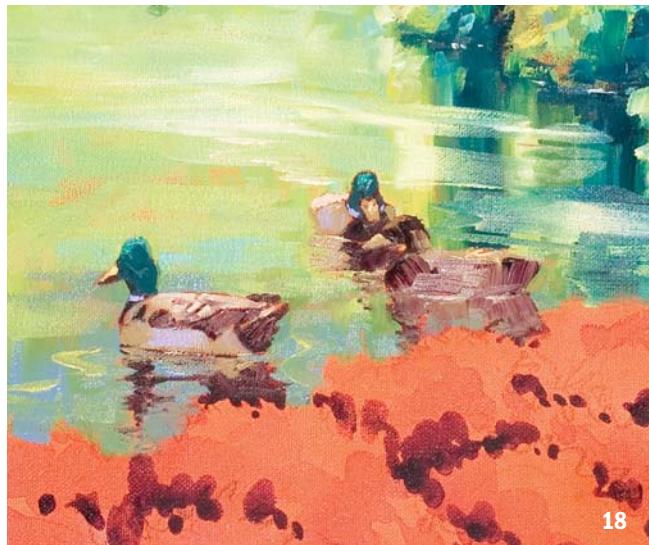
18. Ducks

Start painting the ducks with Cream, Yellow Grey, Rose Grey, Purple Lake, Lilac, Blue Grey and Cobalt Green.

19. Flowers and Rock Border

Refine the duck on the right with mix 7 and Lavender on her wing, and with mix 1 on the top of her back.

Begin painting the mounds of flowers under the tree, the rock border and cast shadow. Use Orange Grey, Rose Grey, Lilac, Lavender and mix 7 for the rocks and shadow. Use Lavender, Blue Grey and mixes 5, 6 and 7 for the flowers and foliage.
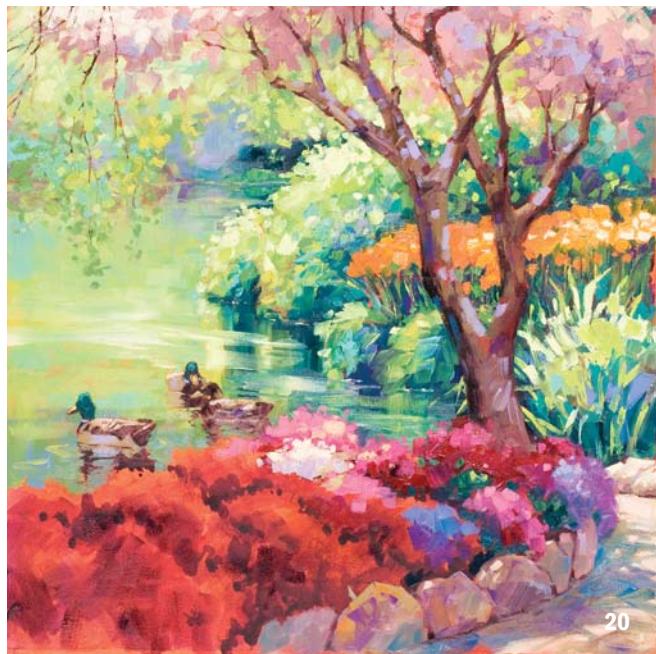
20. Flowers and Rock Border

Continue the rock border and ground with the shadows cast upon it. Add sun spots on the tops of the rocks. Add Jaune Brillant, Light Magenta and mix 1 to the flowers.
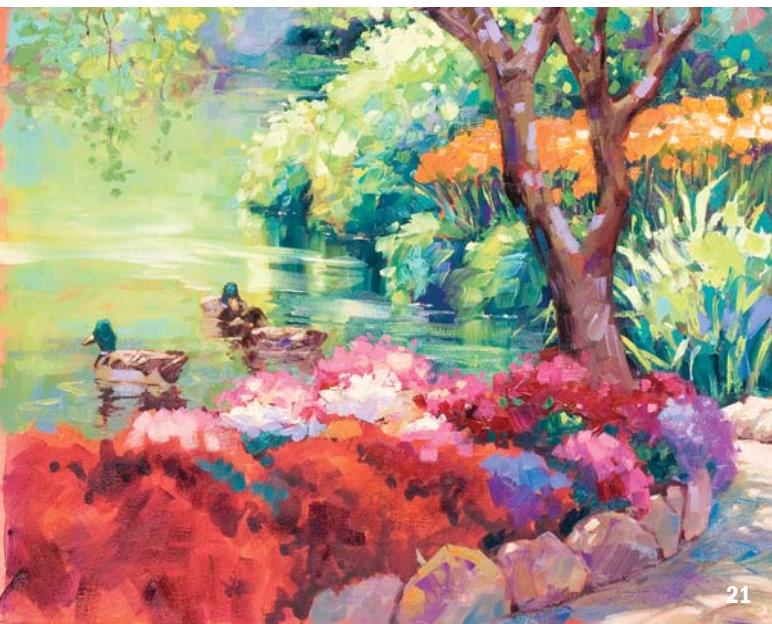
21. Dappled Light

As you carry on with the business of painting the mounds of red and purple flowers, pay close attention to how the light spots of color in the appropriate places works in concert with the cast shadows on the ground to create a dappled light effect.
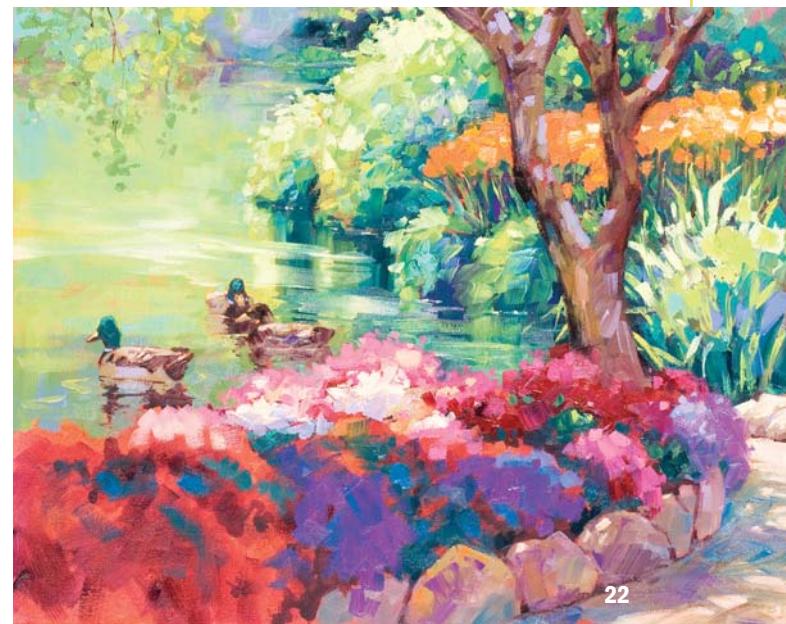
22. Purple Flowers

Block in the shadow shapes of the purple mounds with mix 7.

Color Lesson #9: USE PAIRS OF COMPLEMENTS TO CREATE COLOR CONTRASTS

Here's another lesson on using complementary colors to create brilliant color contrasts (we looked at the purple-yellow complements in *Dutchman's Gold* on page 58). This time the painting utilizes two outstanding pairs of complements, with the red flowers, the pinks of the cherry tree and reddish-brown rocks surrounding the greens of the foliage and water—the red/green duo—being most prominent. The color swatches shown below are some of the reds and greens from the Color Mix Charts on page 114.

Next in importance is the orange/blue duo—notice how your eye bounces back and forth between the orange tulips and the blue

flowers, which pulls your attention even more to the ducks than it otherwise might. If you examine the painting you will find many warm/cool contrasts that may not be exact complements, but nevertheless provide color excitement.

Tip: If you study the color wheels on page 19, you will see that with every single complementary pair, one of the colors is warm and the other cool as defined by color definition #1, the "absolute" definition. For example, in the red/green complementary pair, red is on the warm side of the wheel and green is on the cool side. So there you have two contrasts: color *and* temperature.

GREENS

Cobalt Green

Mix 8

Prussian Green

Mix 9

Mix 13

Mix 10

Blue Grey

Ice Green

REDS

Mix 2

Mix 3

Lilac

Mix 7

Mix 6

Mix 5

Light Magenta

Mauve

23. Purple Flowers

Add some definition to the purple flowers with suggestions of foliage and some lighter color—Lilac, Lavender and Cobalt Green—on the tops and some darker strokes in the shadowy recesses.

24. Flowers

Continue to add strokes of color and value as needed. Mix a little Lavender into some white and add just a few lighter spots of this onto the tops of the purple flower mounds, a few dabs of mix 2 on the red mounds, and mix 10 on a few of the leafy areas to suggest dappled light. These are small touches, but they do add to the feeling of sunlight.

25. Check Your Work

Now we're in the nitpicking stage! After stepping away from my painting for a while, I came back, studied it and decided to make a few tiny changes.

First I added a few more leaf shapes to the foliage under the tulips to give it more dappled light.

Then I added some horizontal light streaks in the water to the right of the ducks, taking care not to lose all of the vertical strokes that are already in place. Finally, I added a few more spiky leaves to the left of and behind the tree trunk to create more depth. Now I think we're done!
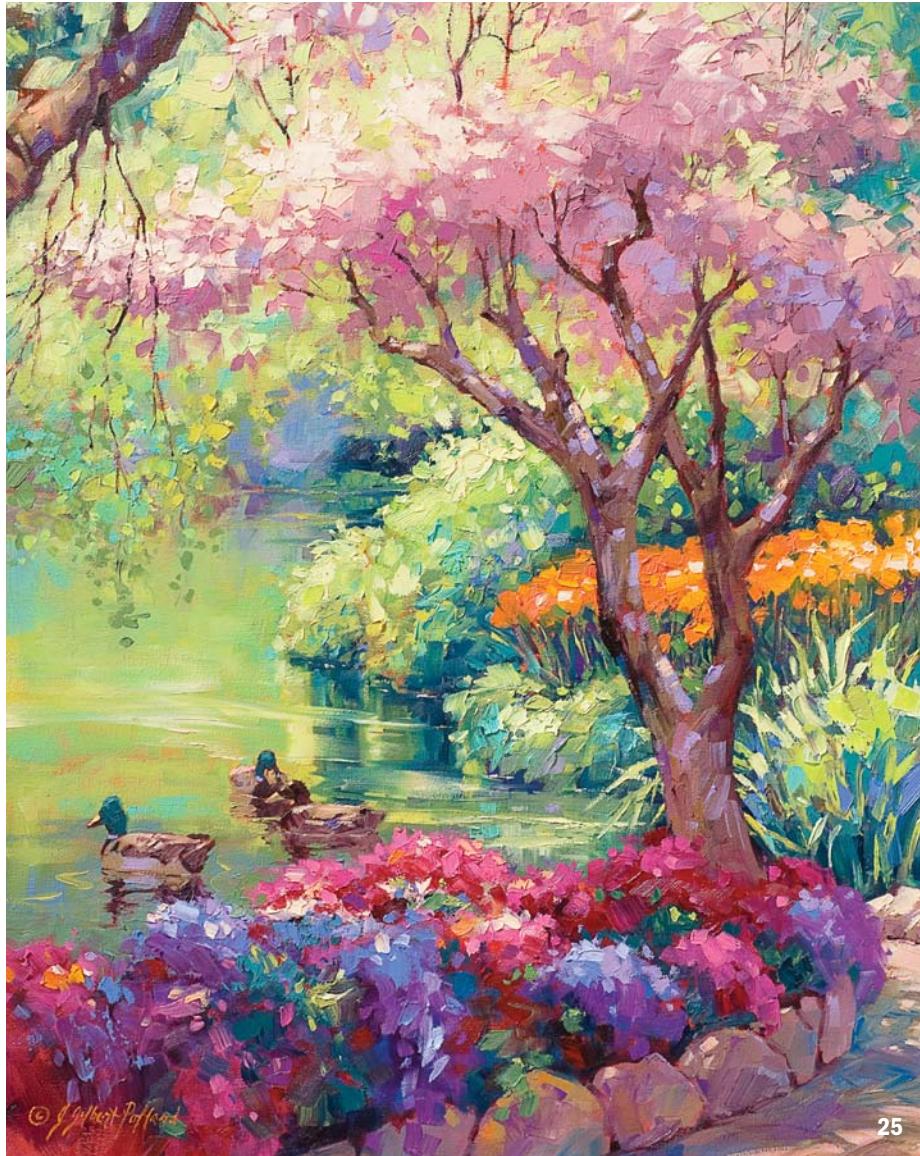
Through the Gate

As my husband and I were strolling through Victoria, British Columbia, we came upon a Victorian house with its lovely old iron gate, invitingly open, begging to be painted! I'm always on the lookout for subject matter and I carry a camera with me at all times. I do as much plein air painting as I can, but most of the time I paint in my studio from photos. Painting and photographing our favorite places allow us to bring them home with us. When I paint from my photos, my memories—visual, auditory, olfactory and emotional—become vivid. I'm there again. I get to re-live those moments of time spent in a magic place every time I paint. What joy—what a job!

Through the Gate, 16 x 20 inches (41 x 51 cm), oils over acrylic on canvas

COLOR MIX CHARTS

ACRYLIC COLORS USED

Place the following acrylic colors on your palette as you need them. Thin to transparency as required in the instructions on the upcoming pages.

Nickel Azo Yellow
Transparent Pyrrole Orange
Dioxazine Purple
Anthraquinone Blue
Turquois (Phthalo)

Acrylic Mixes

Nickel Azo Yellow	Transparent Pyrrole Orange	Dioxazine Purple	Anthraquinone Blue	Turquois (Phthalo)

OIL COLORS USED

Place the following tube oil colors on your palette. Use a palette knife to create the mixes shown in the chart at right.

Titanium White
Lemon
Cream
Marigold
Yellow
Caramel
Yellow Grey
Deep Yellow
Jaune Brillant
Orange
Rose Grey
Light Magenta
Rose Violet
Mauve
Lilac
Lavender
Cerulean Blue
Ultramarine Blue
Prussian Blue
Blue Grey
Cobalt Green
Green Grey

Oil Color Mixes

Mix 1 Lemon + White +Marigold 1:1:a touch	Mix 2 Cream + Lilac + Marigold 5:2:a touch	Mix 3 Cream + Jaune Brillant + White 2:1:1	Mix 4 White + Light Magenta + Deep Yellow 5:1:a touch	Mix 5 Rose Violet + Lilac 1:1	Mix 6 Light Magenta + Lilac + White 2:1:1
Mix 7 Lilac + Rose Violet 5:1	Mix 8 Mauve + Jaune Brillant 2:1	Mix 9 White + Lavender + Orange 1:1:a speck	Mix 10 White + Lavender 1:a touch	Mix 11 Lavender + Mauve 3:1	Mix 12 Mauve + Lavender + Ultramarine Blue + Prussian Blue 4:3:1:1
Mix 13 White + Cerulean Blue 1:a speck	Mix 14 White + Cerulean Blue 1:a touch	Mix 15 White + Cerulean Blue 1:1	Mix 16 White + Cerulean Blue + Cobalt Green 1:1:1	Mix 17 Cream + Lavender + Cobalt Green + Marigold 2:2:1:a touch	Mix 18 Cream + Cobalt Green + Marigold 3:1:a touch
Mix 19 White + Cobalt Green + Marigold 1:touch:touch	Mix 20 Lemon + White + Cream + Cobalt Green 7:2:2:1	Mix 21 Deep Yellow + Cobalt Green 2:1	Mix 22 White + Lemon + Cerulean Blue 1:1:a speck		

Reference Photo

Even though my reference photo shows a lovely Victorian house in the background, I didn't include the house in my painting. Victoria, B.C., is a city of gardens and this painting is all about an invitation to enter into a fabulous garden through an open gate.

Value Sketch

Using a black water-soluble pencil, I first do a value sketch. I re-compose it a bit compared to the reference photo by adding more space at the top and shaving off some on both sides, creating a format more proportional to the shape of my canvas. I also re-design the composition by replacing the house with the suggestion of a garden. Note that precision is not necessary—or even desirable—in a value sketch. The *pattern* of light and dark is the whole point here.

The new value composition pushes your eye up to the top part of the gate, rather than the shadow in the grass below the gate. In the photo, the top of the gate gets lost in the shadowed porch. The new sketch provides value contrast for that important area and helps lead the eye where I want it to go—which is *through* the gate and into the imagined garden!
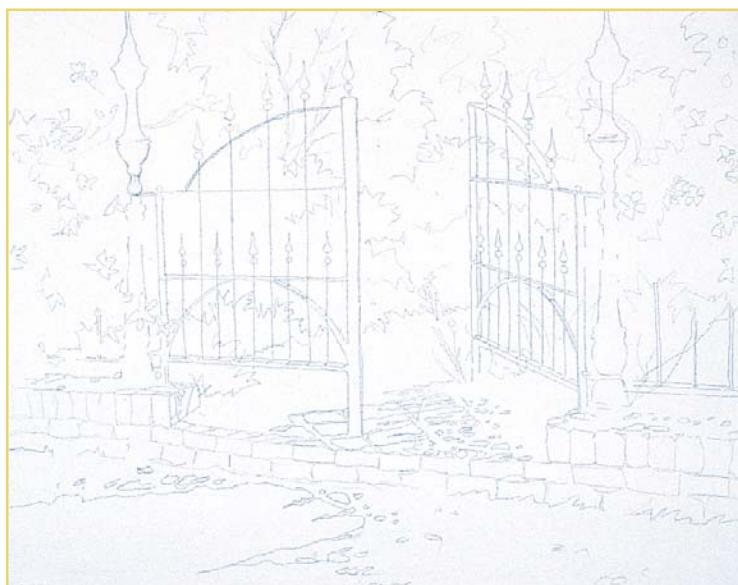
Begin With the Drawing

Carefully draw or transfer the composition onto the canvas using a no. 2 pencil. Be precise with the delicate iron-work shapes of the gate. A traceable line drawing for this painting is available on page 141.

BEGIN WITH AN ACRYLIC UNDER-PAINTING
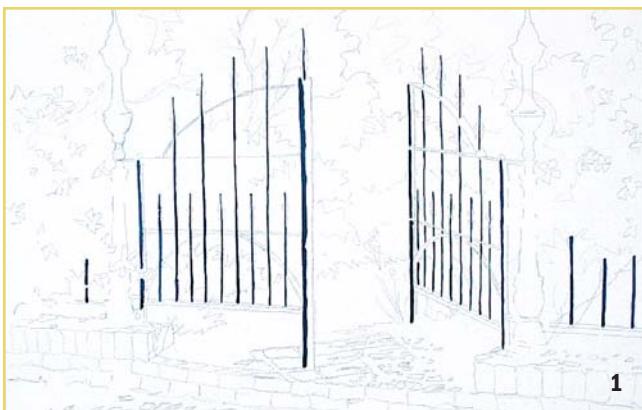
1. Gate and Fence

Using acrylic of a fluid consistency, begin by painting the vertical shapes of the fence and gate with Anthraquinone Blue.

2. Vertical Gate Posts

Paint the vertical gate posts with the same color. It is easier to paint a thin shape like a post by having the brush "aimed" at the edge from the inside of the shape rather than from the other direction.

3. Horizontal Bars, Finials and Posts

Using the same techniques, paint the horizontal and curved bars, the finials, and the large posts. On the left side posts, paint around the flower shapes. For the larger posts and finials use Dioxazine Purple and Turquois (Phthalo). Don't purposely mix them together but allow them to mix where they touch wet in wet. This adds color interest even at this early stage because some areas will be more purple and others, more turquoise. If you were to mix these two colors together the mixture would be the same color as Anthraquinone Blue, so you might prefer to continue using that color by itself, which would be fine.

4. Bricks and Grass

As you can see, the details of the gate need not be perfect!

Again using the same colors, paint the spaces between the bricks—also a broken series of brushstrokes at the bottom of the bricks to suggest little clumps of grass growing up along the edge of the bricks.
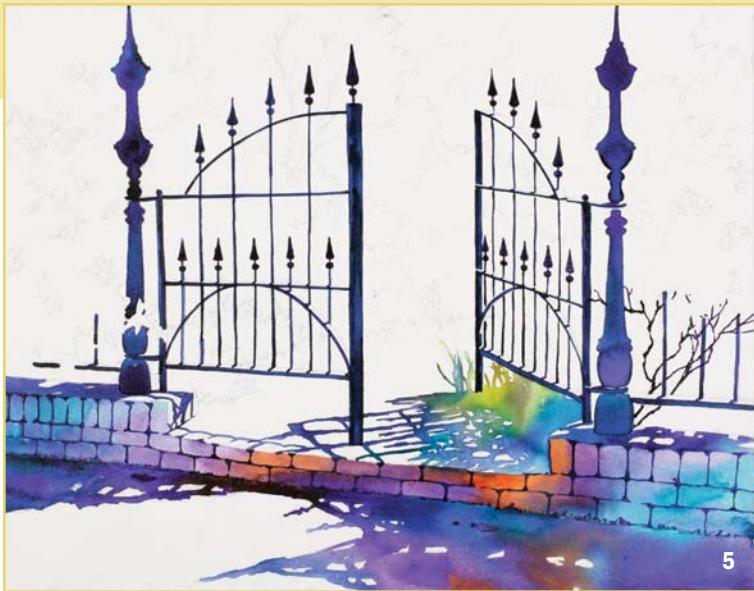
5. Shadow, Brick and Grass Shapes

Using the same dark color you used on the ironwork, paint some stems and twigs to support the flowering bush behind the far right post. Stop the twigs as they come up into the foliage area.

Now use transparent mixtures of fluid acrylics in Nickel Azo Yellow, Transparent Pyrrole Orange, Dioxazine Purple and Turquois (Phthalo), painting right over the previously painted ironwork and twigs. Alternating between warm and cool colors, allow the colors to run into each other within the boundaries of the shadow, brick and grass shapes. Treat these three types of shapes as one large shape. Don't mix the colors on your palette. Instead, brush in pure colors in appropriate dilutions and allow them to mix on the canvas.

6. Foliage, Tree Trunk and Branches

Continue those foliage colors up and to the right, again going right over the darker under-painting. Add the tree trunk and branches that are behind the left gate. Paint these branches from the top down starting with diluted Anthraquinone Blue and switching to Transparent Pyrrole Orange. If your blue runs down into your orange like mine did, the orange will become brown—not a problem.

7. Background Washes

Paint some dark irregular marks to indicate the edge of the pathway. Using the same colors, though with less orange, continue with the transparent washes as in steps 5 and 6, extending up into the foliage area on the far left. Since it's easier to manage washes within "trapped shapes," paint one section at a time. (Note that the previously painted dark acrylic ironwork subdivides the canvas into segments. These segments are called trapped shapes.) Run your washes around a few flower shapes, allowing them to remain white. If you "lose" a flower shape, don't worry, you can always get it back later with white or pink paint.

8. Background Washes

Continue in the same manner into the large trapped shape of the gate on the left, painting the cool blues, lavenders and turquoises right over the bars and finials and middle curved bar until you get to where the edge of the path shows through the gate. At that point, switch to yellow to create an under-painting for those yellow flowers. Try to paint around the upper curved edge where the sun is hitting it. If you lose this light-struck area, don't worry. You can always paint it back in later with oil.

9

10. Transparent Washes
Extend the blue and yellow colors to behind the open gate on the right.

10
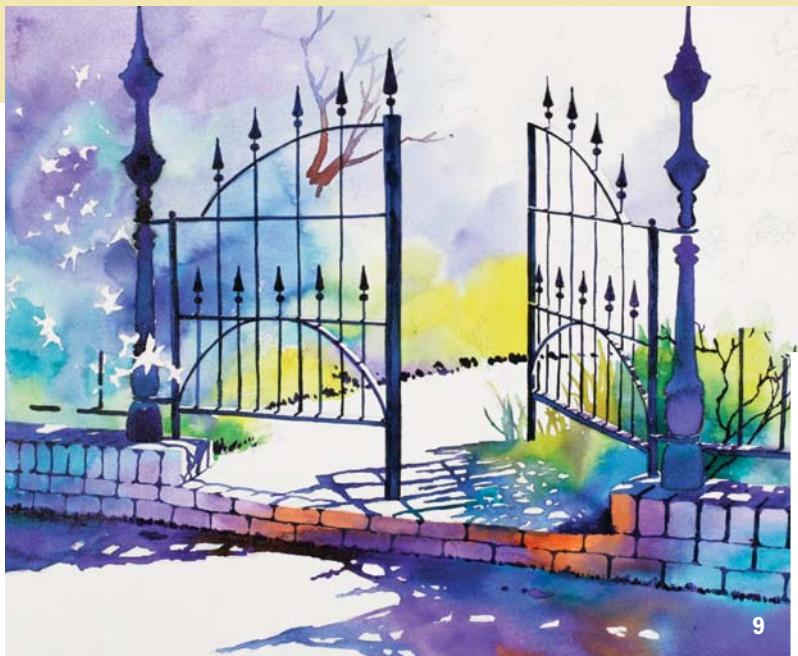
9. Transparent Washes
Now in steps 9, 10 and 11, paint the background that is still the original white canvas thinly with clear water. Into this wet surface, brush light dilutions of Dioxazine Purple, Anthraquinone Blue and Turquois (Phthalo) into the tree shapes, and Nickel Azo Yellow into the flower area. To achieve a continuous wash, just paint right over the ironwork—no need to paint around as long as your paint is *thinned to transparency.*

11

12

11. Transparent Washes
Continue working on the right side until the entire distant tree area plus the flowering vine is filled in. Leave a few flower shapes unpainted to the right of the large gate post.

12. Tree Trunk
Create depth by darkening the background where the tree trunk emerges from behind the foliage, using Dioxazine Purple and Anthraquinone Blue.

13. Dark Leaves
Add some dark brushstrokes of Anthraquinone Blue, suggesting dark inner leaves on the flowering vines on both sides of the gate.

14. Transparent Orange Wash
Thin down the Transparent Pyrrole Orange to a transparent consistency and apply quickly over all of the remaining white canvas. Allow this orange wash to overlap the previous washes to achieve a smooth look. You can soften the edges with clear water out into the blues/purples.

15. Yellow Flowers
Deepen the yellow at the base of the yellow flowers at the path's edge using Nickel Azo Yellow with very little dilution. This will model the flowers into mounded shapes.

16. Dark Foliage
Deepen the colors in the dark foliage on the left using Dioxazine Purple, Anthraquinone Blue, and Turquois (Phthalo).

This is the final step in the acrylic stages. We'll be painting with oils from here on.

17. Sky Colors
Starting with the sky, "smear" appropriate colors—oil mixes 14, 15 and 16—over the acrylic under-painting. Allow bits of the under-painting to peek through. Remember, your objective is not to necessarily cover up all of the acrylic but to allow the two layers to form one image.

18. Sky and Large Finial
Carry on with the sky and distant tree line at right. Allow the boundary between tree and sky to have a soft edge quality. Add some of the lighter leaves of the vine to overlap the distant trees. Paint the large iron finial with Prussian Blue, Cerulean Blue, Rose Grey, and mixes 9 and 10, keeping in mind the light source which is off to the right and slightly behind the gate.

19. Finials and Flowers
Continue painting the blue sky and clouds and the finials that are sticking up into the sky. You will need to use both negative and positive painting to refine both. With Light Magenta and mixes 4, 5 and 6, paint the lighter flowers over the dark foliage. Paint the lower leafy edge of the flower mass and the grass below it that can be seen through the iron bars with Blue Grey, Green Grey, and mixes 18 and 20.

20. Tree Foliage, Yellow Flowers and Path
Using Lavender, Blue Grey, and mixes 2, 12 and 17, continue the tree foliage across towards the left gate. Try to paint that foliage background in between the iron bars. Swirl a few vines around the finial and add a few new spring leaves. Add some Caramel to the lower and under-side of the yellow flowers that edge the far side of the path. Further develop the yellow flowers and begin painting the dirt path. When painting the path, use "broken color" in two shades—Jaune Brillant and mix 3. Broken color will add interest to what otherwise could be a flat, unexciting space.

21

22

21. Gate, Flowers and Grasses

Continue to refine the gate spindles and finials and center post. Begin painting the lower portion of the center post by highlighting the light-struck side of which only a sliver can be seen. Paint the lower portion of the post on the right as well. For all of these areas, use Rose Grey, Prussian Blue, Cerulean Blue, and mixes 9 and 10.

Add some white stalk flowers behind the yellows, some brushstrokes of Orange to suggest flowers, a clump of grassy plant material, and some grass poking through the gate. Work some purple (mix 11) into the cast shadow under the open gate. Add some lighter green (mix 20) to the grass at the lower left path edge.

22. Path and Large Tree

Continue with the path, painting up to, around and inside the cast shadows to refine their shapes.

Paint the large tree and the bushes in front of it using Lavender, Blue Grey, and mixes 2, 12 and 17.

Add the light-struck sides to the finials on the left gate and center post towards the top with mix 13.

23

24

23. Pale Green Plant, Grass and Bricks

Extend the pale green grassy plant to be seen through the left gate. Add some lighter brush strokes to the foliage under the tree.

Add some blades of grass at the bottom of the open gate and begin working on the bricks in that area. Apply Rose Grey and touches of mix 12 to the faces of the bricks, and Jaune Brillant to the sun spots on the tops of the bricks between the cast shadows.

24. Large Finial on Left Side of Gate

Start painting the large finial on the far left. The shaded left side of the finial is painted with Prussian Blue and the sunlit parts on the right side are painted with Rose Grey and mixes 9 and 10.

25

25. Flowers and Leaves

Paint flowers and foliage around the left-side finial and boldly scrape a swirling vine into the air around it. Flick in a few lighter leaves above the finials and behind the gate with mix 20.

26

26. Flowers, Post, Bricks and Shadow

Continue on down with the flowers, foliage, post, bricks and shadow. With Light Magenta, and mixes 4 and 5 (for the centers) and 6, add more flowers. With Cerulean Blue, Blue Grey, Green Grey, mixes 11, 12 and 21, create broken color around the flowers to suggest foliage. Use Prussian Blue where needed to reclaim any of the iron post that might have gotten lost. Merge the foliage into the brick area rather than creating a separation between the two subjects. This is an area that should be rather loosely defined. Bring some of the white stalks of flowers further left to be seen behind the gate.

27

27. Iron Work

Finish painting the iron work. Use Prussian Blue to re-establish iron bars and small finials as needed. Then add touches of sunlight hitting on the right side with mixes 9 and 10.

28

28. Lower-Level Path

Paint the lower level of the ground in both sunlight and shadow, using broken color—Cream, Jaune Brillant and mix 3—as you did on the upper level.

29. Bricks and Cast Shadow

Loosely add color and texture to the bricks, brushing on Rose Grey, Lilac, Blue Grey, mixes 7, 8 and 11 and even a few touches of Orange here and there. Allow the dark acrylic that shows the separations between the bricks to show, rather than painting the lines with oil. Add some lost edges by smudging over those lines in just a few places. Add more sunlight shapes in the cast shadow.

30. Check Your Work

Step back from your painting and see if it needs any adjustments. I think the lower right edge of the brick wall is a little too strong and attracts too much attention, so I will "plant" some sprigs of grass along where the brick meets the ground to soften that strong diagonal shape and bring the eye back into the painting. Amazing how such a small change makes all the difference!

Color Lesson #10: THE EMOTIONAL IMPACT OF COLOR

Color invokes such strong emotional response that a book about color would be incomplete without talking about *emotional impact.*

The conundrum is this: Every painting you undertake has subject matter that has "spoken" to you somehow. We all have an elusive mental and emotional picture of what we would like to express in paint. Yet, all a painter has at her disposal with which to create her "dreamscape" is a flat canvas and a few tubes of paint. The fact is, you must learn the nuts and bolts of painting—your skills must "catch up" with your vision before you can put on canvas what you see in your mind's eye.

One essential skill is that of analysis. Let's analyze the emotional impact of this painting created by subject and color.

While this painting—as is true with every painting—has multiple features that must be evaluated, the overriding feature of this painting is the subject matter and how it in itself evokes feelings:

- The wrought iron gate is strong with sharply pointed finials, meant to keep people out—yet it is open and inviting, making you feel welcome, even privileged, important.

- The open gate, path and flowers beyond are suggestive of hope and expectation.

- The sunlight and flowers tell us it's a warm and comfortable day—a happy day.

The second most obvious element used is color and color temperature. Cool colors predominate here, yet the painting does not look cold because the cool colors are balanced by the warm colors of the sunlit path and the yellow, pink and red-orange flowers. The sunlit parts of the path are painted with warm hues of pale peach and yellow, which are "happier" colors than the earth tones that you might ordinarily associate with a dirt path. The shadow areas are painted with cool tones of blue, mauve, lilac and purple, adding a feeling of mystery and romance. Still, there is some neutralized, more "earthy" color as well, just enough to lend a touch of reality. Without that balance, the painting might tip over the edge into saccharine sweetness.

A tip: as you paint cool colors, always add a bit of warm color next to them and vice versa. The resulting contrast in color temperatures helps create brilliant colors and a lively, exciting painting.

So, I had several emotions I wanted to express. How well do the nuts and bolts—subject, drawing and composition, use of color and value, brushstrokes and technique—support these ideas? There's usually more to a painting than just a pretty picture!

LINE DRAWINGS
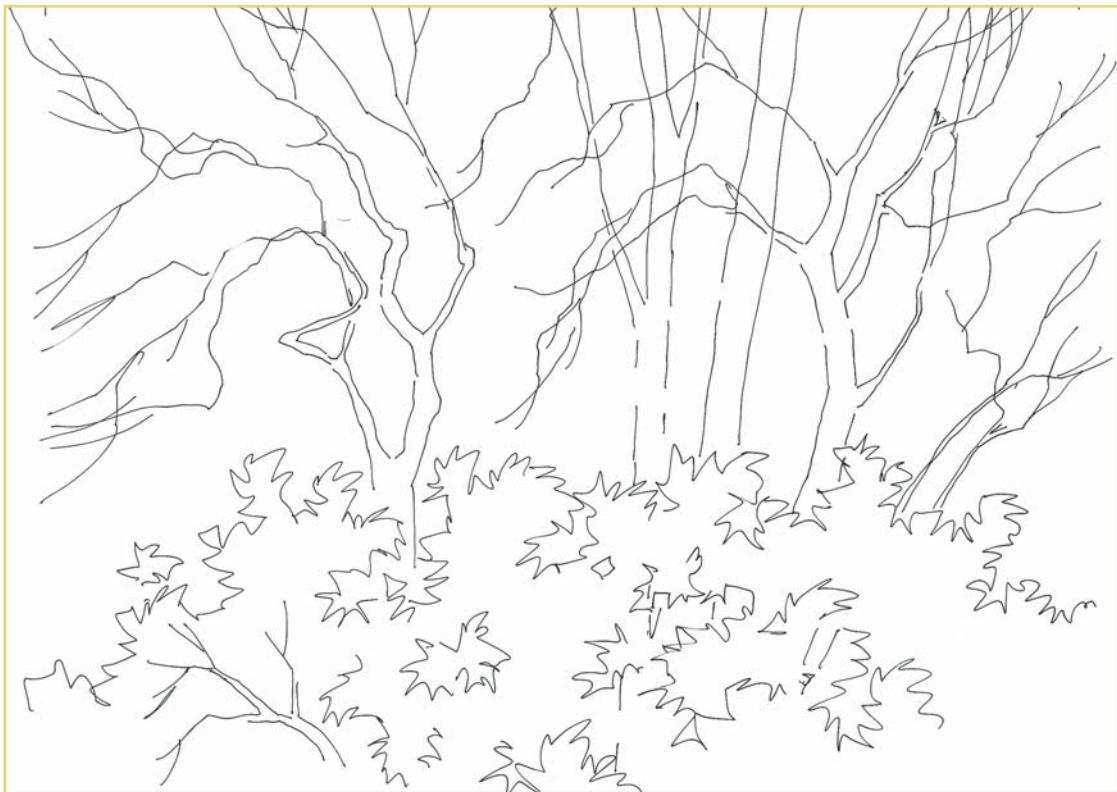
Demonstration 1: "Autumn Ablaze," page 28. Enlarge at 130% to bring up to full size.
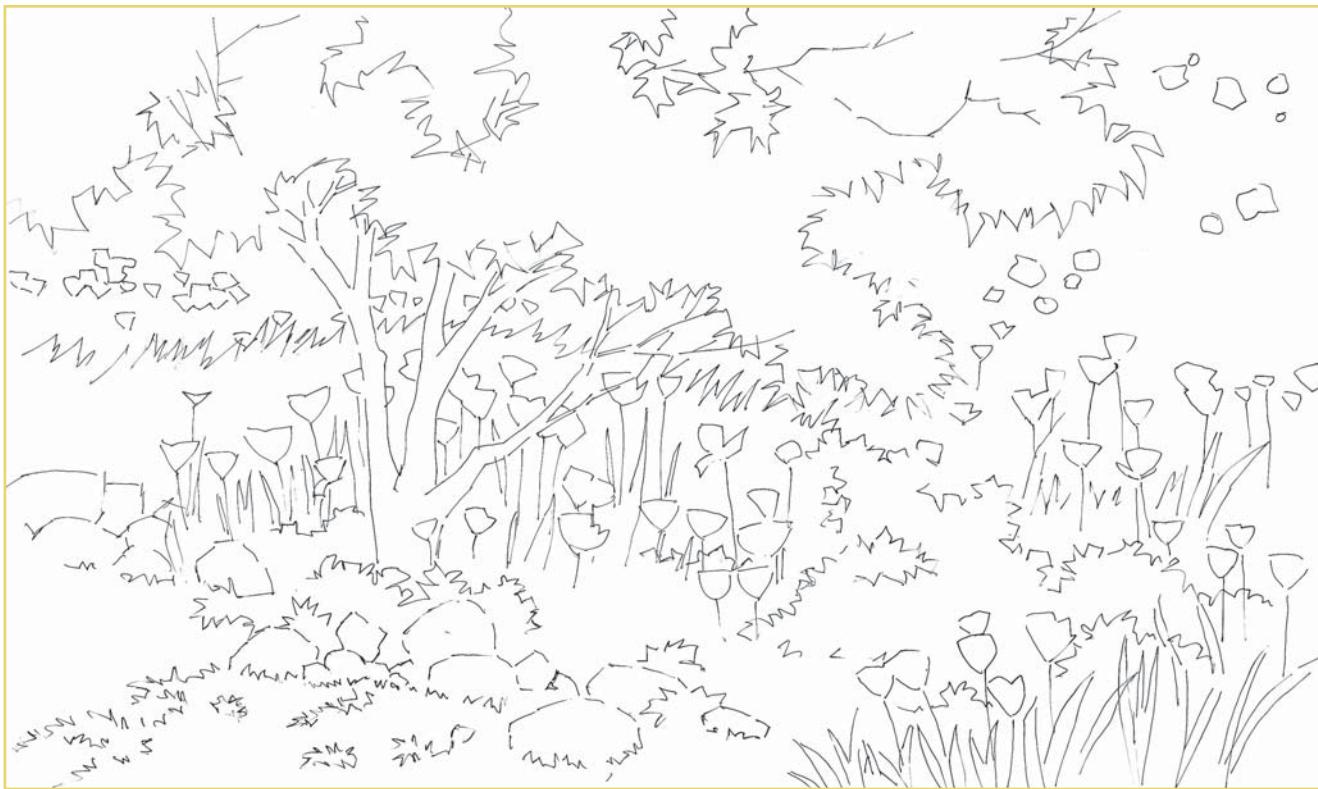
Demonstration 2: "Gone Wild," page 38. Enlarge at 145% to bring up to full size.

Demonstration 3: "Dutchman's Gold," page 48. Enlarge at 208% to bring up to full size.
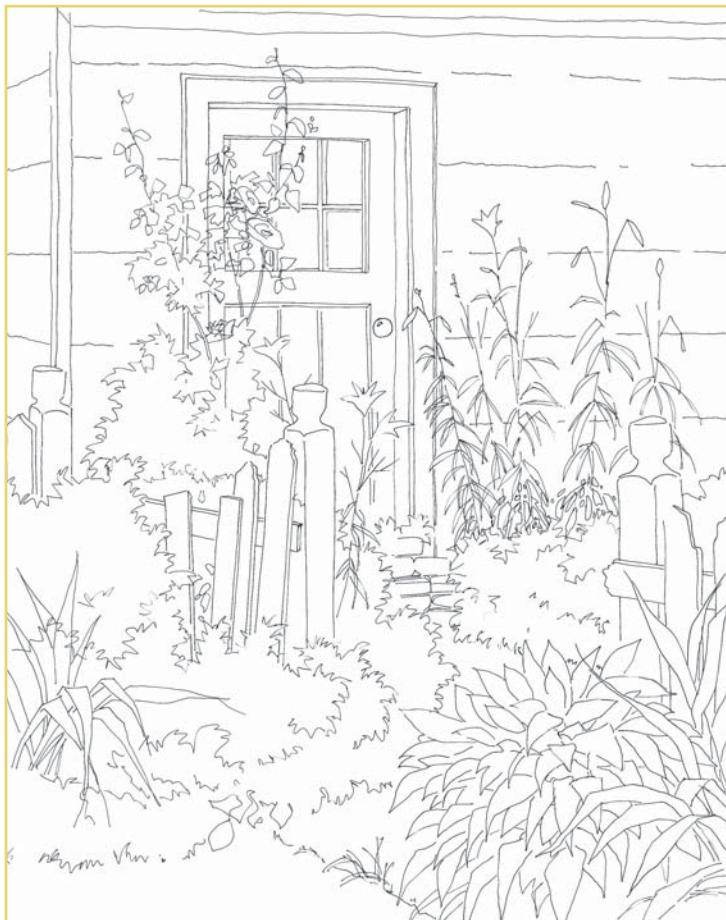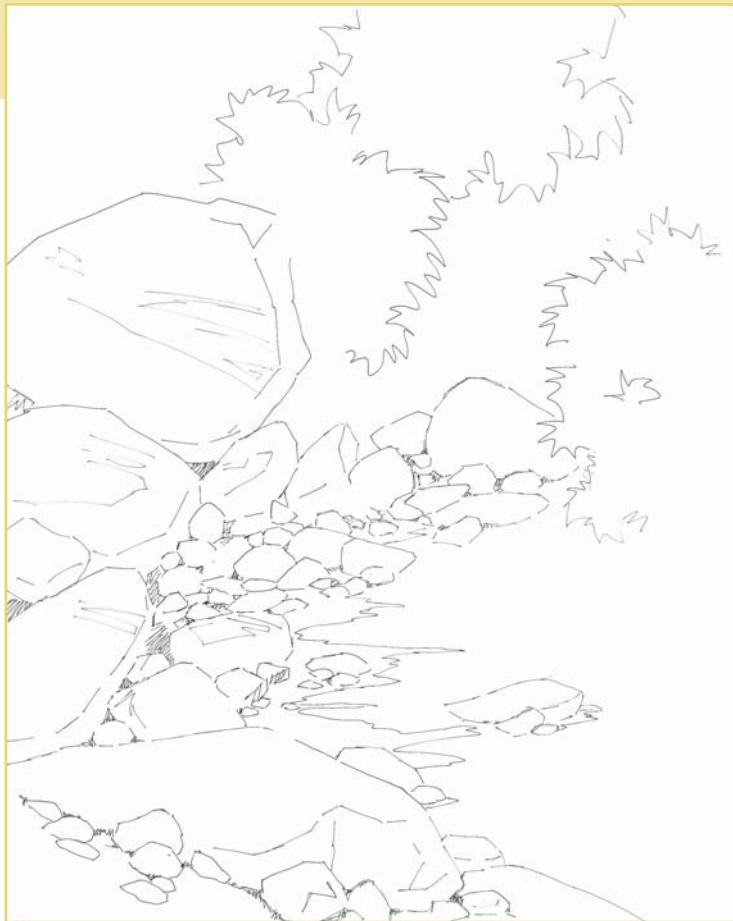
Demonstration 4: "The Red Shed," page 60. Enlarge at 208% to bring up to full size.
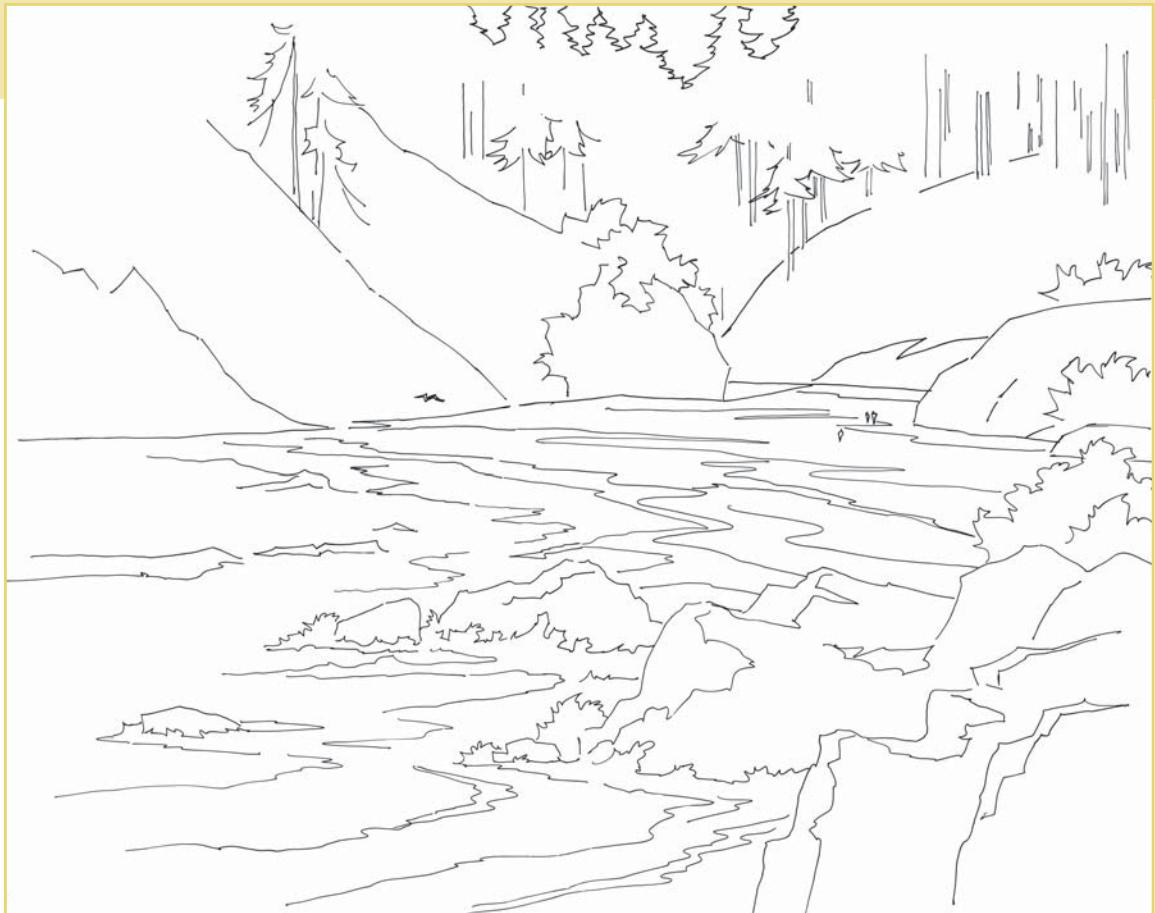
Demonstration 5: "Ecola Cove," page 70. Enlarge at 169% to bring up to full size.
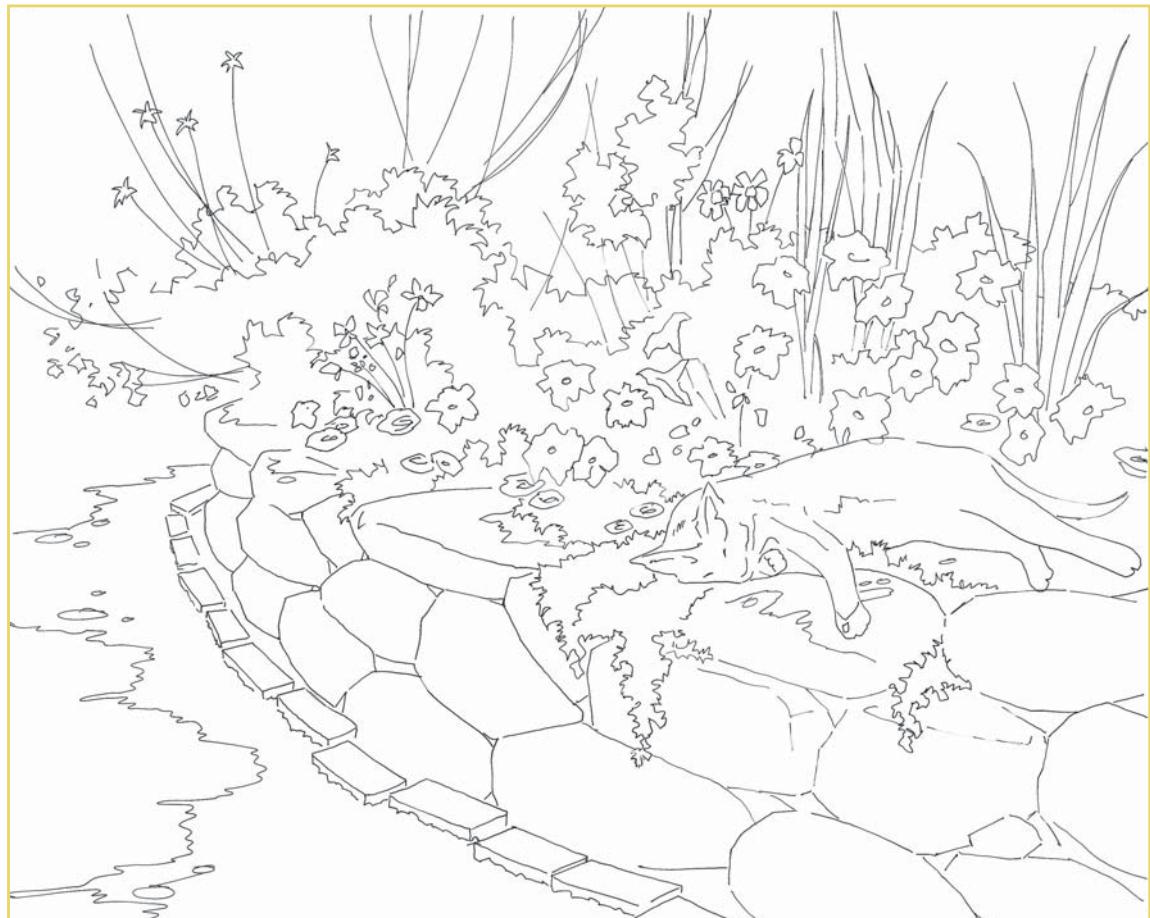
Demonstration 6: "La Siesta del Gato," page 80. Enlarge at 169% to bring up to full size.

Demonstration 7: "Twilight on the Creek," page 90. Enlarge at 208% to bring up to full size.
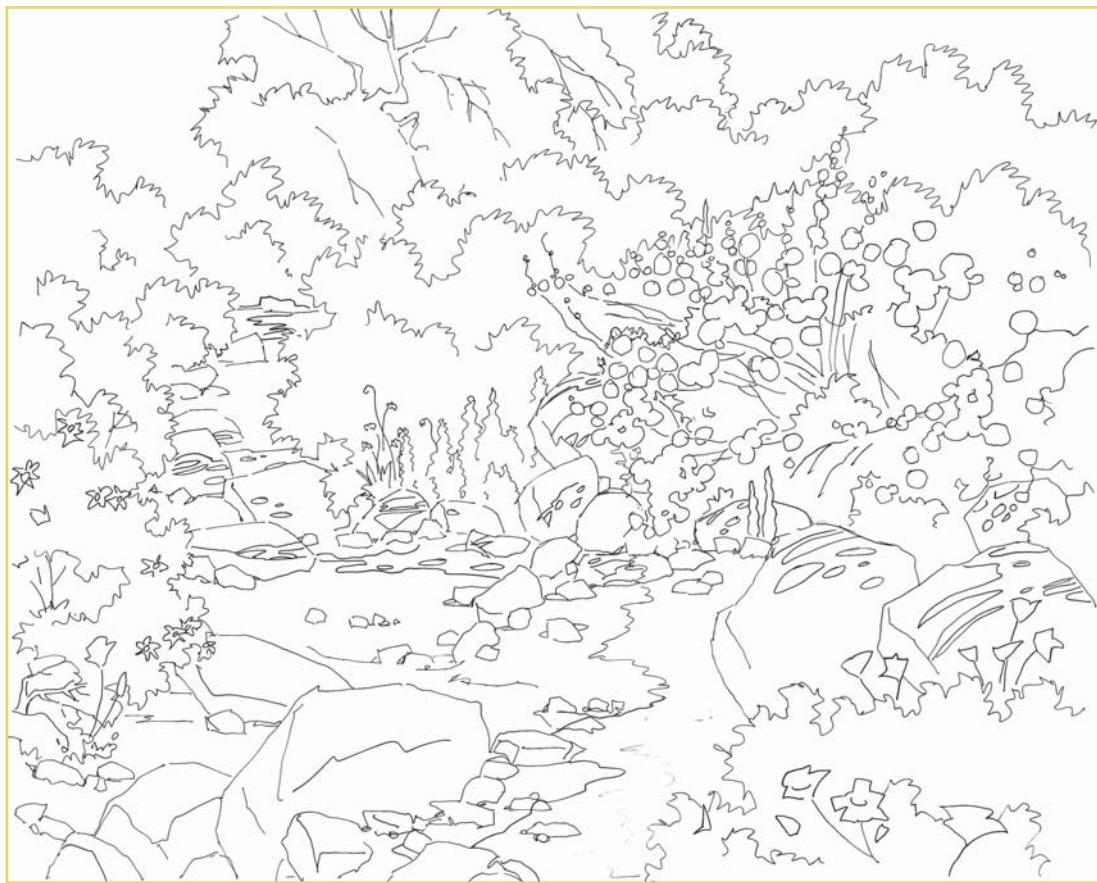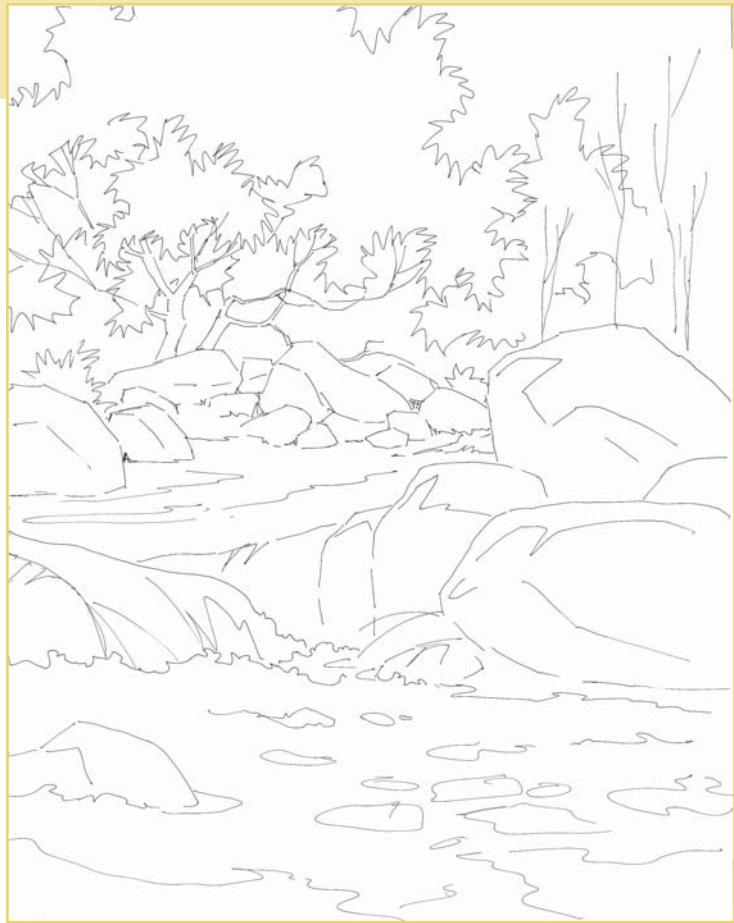
Demonstration 8: "Sonoran Spring," page 102. Enlarge at 175% to bring up to full size.

Demonstration 9: "Butchart Gardens Gem," page 112.
Enlarge at 208% to bring up to full size.

Demonstration 10: "Through the Gate," page 124.
Enlarge at 167% to bring up to full size.

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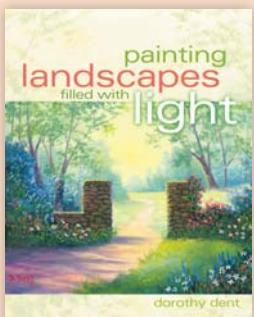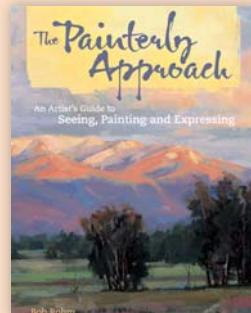
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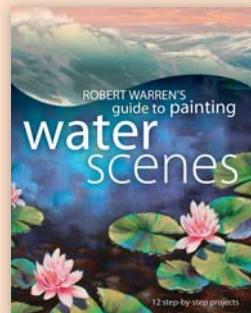
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