Learning To See, Draw and Paint

Welcome to Wonderland

Free Open Coursework to be used in conjunction with www.painting-course.com

Lesson 1: Seeing isn’t always believing
"Curiouser and curiouser!" cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English); `now I'm opening out like the largest telescope that ever was! Good-bye, feet!' (for when she looked down at her feet, they seemed to be almost out of sight, they were getting so far off). "

Lewis Carrol, *Alice in Wonderland*

Introduction:
Learning to draw is a bizarre and wonderful process in the sense that in order to really learn to draw you have to first learn how to see differently. It means changing the way you look at the world. All the time. In this course you will not only be sharpening your drawing skills on paper, but you will also be practicing your seeing skills. You are on the pathway to becoming a painter, and the first step on that path is to become confident at drawing. Through these lessons you will learn to draw step by step by starting with the basics and moving towards more complicated techniques.

This course is meant to be used and that means you need to draw and paint in order to make it work. The lessons are planned to build upon one another. You are going to go from basic contour line drawings to finished oil paintings. Everyone comes into the course at different levels. Get comfortable with where you are, know your limitations, and start working at getting better. Drawing is akin to yoga in this sense. If you push yourself too hard and too fast, you are doing it wrong.

**How your brain draws**

Certain activities cause changes in the way our brains work. There is an instrument called an EEG which measures different brain waves. In the photo below you can see a participant in a study which measures brainwave activity (attribution [http://en.wikipedia.org/wiki/User:Thuglas](http://en.wikipedia.org/wiki/User:Thuglas)).

Our brains produce four major brainwaves. Beta waves are present when we are in a normal awake and conscious state. Theta waves appear when we are in deep relaxation or problem solving. Delta waves are present when we are basically asleep but
not yet dreaming, and Alpha Waves are present when we are in a relaxed state yet still retain our sharpness and creative vision. Alpha Waves are where its at. You will not only improve your hand to eye coordination, but you will also learn how to get your brain to reach the Alpha wave state. Your brain learns these things step by step, much the same as one learns drawing or music.

A great example of an activity which requires a mastery of Alpha wave functioning is archery. When an archer pulls back his bow, closes one eye, and focuses on his target he may stop hearing the sounds and words around him. His fingers hold the string firmly. His breathing becomes more controlled and even. He calms his mind and this makes his aiming arm steady. He begins to visualize the arrow sailing straight into the big red spot. The bullseye wavers less and less as his finger tips begin to release the string. The string recoils and snaps forward. Splat. The arrow sticks into the target, and the archer begins to inspect his work.

This story encompasses all three of the major brain states. As the archer walks up to the line with his bow in his hand he is in Beta state. He is alert, conscious, and aware of his surroundings. As he pulls the string to his cheek he begins to slip into Alpha waves. He begins to relax and block out the sounds around him, yet he is still alert. Here’s the crazy part, the moment before he releases that string his brain waves dip dramatically, almost all the way down into a near sleeping state! It’s only for a split second, and then the arrow goes flying, and sticks into the target. He inspects the target to see if he hit the bullseye (Theta waves) then he snaps back to reality, and back to a Beta wave state.

When we draw we are going to be entering the Alpha and Theta lands. It’s a place that anyone who has a skill of any sort knows well. The basketball player throwing a three pointer with 2 seconds left, the concert pianist, the marksman, even the gardener or mechanic. All of these people have worked on a project so hard that they’ve completely lost track of time. I’m sure you have as well.

Think about a time recently when you’ve slipped into Alpha and Theta brain waves. Perhaps it was while fixing your vacuum cleaner, avoiding a deer in the road, or arranging a flower bouquet. Become familiar with what it feels like when you are in this state.

**Learning To Play The Tuba**

Everything you see through your eyes, all of the feelings, joy, sadness, whatever, your whole world comes from your consciousness. When drawing, you are simply trying to make this consciousness readable. It doesn't need to be anything deep. It could involve something as simple as the way a guitar leans up against a windowsill. You are transmitting YOUR view of the world to others. Sure there are technical aspects, and training that will be involved in order for you to be able to measure accurately the distance between shapes. These fundamental aspects of drawing are teachable, and with practice, you will learn them. The question then, is going to be, Who Are You? Why do you want to make a mark on the world? What do you choose to draw?

This is the big thing that separates this book from others. I am aware that you want to “learn how to oil paint” and “learn how to crosshatch”. All I need to do is look at what people type into Google before finding my site. But these are just skills, they don't really get to what making art really means. Of course we will go over all the skills you will need in order to become a successful artist. I will teach you some tricks, and new materials. But at the end of the day you also need to know WHAT it is you want to paint or draw. Through the following exercises in this book you are going to be exploring both your artistic vision as well as practicing exercises which will sharpen your eye and steady your arm.

Many people who are interested in art feel intimidated because the lines have been blurred as
to what is good art and what is crap. During the 20th century what it meant to be a “painter” or “artist” changed drastically. Previously draftsmanship and craft were highly valued. However this is no longer the case. Many times concept has taken precedence over craft. This basically means that today we give as much importance to ideas as we do to aesthetic appeal. You, on the other hand, have already decided to pursue the path of becoming an artist working in a very traditional medium. Paint. The goal of this introductory course is not only to make you technically proficient (that just takes practice), but also to help you find what you want to communicate through imagery. That being said, there is nothing worse than knowing what you want to do, but not possessing the technical abilities to bring the idea to fruition. If you know exactly HOW you want to draw and paint, and WHAT you want to draw, then consider the following analogy.

Think of an instrument you have no idea how to play, for instance, a guitar. Now it is generally accepted that if you want to become great at playing the guitar, you have to practice hard. No one expects someone to sit down and start playing the guitar immediately. A person generally needs a teacher, or at least a book and a whole lot of passion. But what it comes down to is that people are playing (practicing) daily. When they're not playing they may be listening to music and tapping out scales with their fingers.

In most drawing and painting or “art” (as it is so often referred to in the school systems) classes, many times teachers leave too much open to the students. They put too much emphasis on what the student is trying to express rather than addressing the fact that they may not even know how to get paint to stick to a canvas. The results are terrible paintings and drawings. No amount of pretense can make up for a poorly executed painting.

Let's return back to our guitar player analogy. Imagine you are listening to someone playing the guitar and singing. The voice is off key, the strumming is out of sync with the tempo, the chords are clumsily played, but the lyrics are fantastic. Are you going to say “He's a great musician!” just because the lyrics were great? Of course not. With music we put a great deal of importance on craft. A good guitar player’s fingers had to get calloused in order to push down the guitar strings. At first the stings clunk out, but then, with a little practice, it begins to get easier and easier. The same is true of drawing. It's just practice. If someone tells me that they are a terrible drawer, I tell them that I can't play the tuba, but I bet I could learn.

For some of you reading this book. You may already be comfortable with drawing, but find yourself coming up against certain stumbling blocks over and over again. You are going to learn to identify the problem areas of your drawings and become your own teacher. Even concert pianists practice scales. Drawing and Painting are no different.

Lesson 2
This is an optional fist assignment just because I don't want someone's access to the Internet to effect their ability to use this book. Those who can't make a blog will instead keep a sketchbook that also includes writing, and inspiration.

Now for those of you who have regular access to the Internet, and own a digital camera or scanner, you will be creating a blog. Relax, it's not as hard as you think. I'm a big proponent of blogging your work because I think it is an excellent way of making a time line of your inspirations as well as your progress. Many of you may be terrified by the idea of creating and maintaining a blog because you don't think of yourself as tech savvy. Trust me, if you can check email, you can create and maintain a blog. Instead of hitting “send” you will be hitting “publish”. I've also included a step by step at the end of this chapter for those who are completely new to the Internet as well.

In this lesson I want you to start researching and becoming familiar with what drawings and paintings you really love. If you don't know where to start just go to wikipedia.com and type in “20th century art” (or whatever century you're interested in). If you already know about a movement of art (say impressionism, or surrealism) that you are interested in then search for pages about that. If you are lucky enough to live in a city with a big beautiful museum then by all means go! Most public libraries also have a gorgeous selection of art books. I've also included a list of interesting artists from all over the artistic spectrum available at painting-course.com/artists. So you have no excuse. Start finding out what art you are drawn to the most.

Now that I've given you the “what” to do, I'm going to tell you the “why”. One terrible idea which has seeped into many people's minds over the years is that it is bad to try and emulate someone else's art. Every semester I have another student who loves a certain type of art or artist but thinks it would be bad to try and emulate that persons style. As if they should just find their own style on their own. Let me tell you something. Just about every single great artist over the centuries looked up to someone else. Historically speaking previously students would apprentice with a master painter, they would try their best to learn all of their teachers techniques and they did countless hours of repetitive drawings and paintings. I'm not saying that your end goal should be to paint just as your idol, i'm saying that if you first emulate the paintings which you love the most, then you will naturally create your own style and vision as you become more confident.

Think of it this way. Im sure Wayne Gretzky and Michael Jordan had their respective idols they watched growing up. In classical music we don't say someone isn't a musician because they are playing someone else's music. In fact concert pianists are playing note for note what's right in front of them. It's their interpretation and technical abilities which makes them unique. You need to start thinking about painting and drawing in the same way.

In previous years one would have a sketchbook of thoughts, images, and sketches of inspiration. Today with the advent of blogs, it is much easier to categorize your interests and inspirations. Remember, this isn't a course about just “learning how to cross hatch”, this is a course designed with the intention of getting you to create work that you are proud of. Work that says something about you and your interests. So the first step in that is to get interested in some of the art around you now! Also don't be afraid to really hate something. You can appreciate art, but that doesn't mean you have to like it.

1. **Ok, you've convinced me. So how do I make a blog?**

The first thing you've got to decide is what you want your blog to be called. This can be more difficult than you think.

If you want your name to come up in google searches I suggest just using your first and last name as your domain name, such as [www.jeremiahpalecek.blogspot.com](http://www.jeremiahpalecek.blogspot.com) (that was my first
If you have a common name and the address is not available then try using a hyphen, or dot between your first and last name. If you have a ridiculously common name you can also try something like XxJohnSmithxX or JohnSmith64.

If you want to create a more visionary name for your blog the first thing you will be doing is creating a mind map. A mind map is a diagram used to represent words, ideas, tasks, or other items linked to and arranged around a central key word or idea. As you can see in the illustration below I've started with the central key word “painting blog” and from that I’ve brainstormed a bunch of words and ideas associated with painting. There’s “descriptions of paint” (flake, chip, burnt, canvas, drip, slop, wet, gooey) “Materials” (ink, acrylic, oil, brush, pencil, gesso) “Famous Artists” (Michelangelo, Leonardo, Donatello, Raphael, Van Gogh ) “Art I like” (Dutch Landscapes, Surrealism, Dada, Impressionism) and the final category “cool names” (spark, antiquity, ancient, glisten, robot, dust, space) I did this mindmap in 5 minutes and now I can just start combining the keywords I generated to come up with cool website names such as PencilSpark, DadaDust, RobotSlop, AncientFlake, or GooeyVanGogh. It's that easy. Once you've got a name that hits you and you think “yeah, that's sounds cool” go with it. You've just created a new online identity. You can post anonymously there if you are shy about your work, but trust me, as your blog begins to fill with content you will want to be more closely associated with it. It will be a sneak peak into your artistic inspirations and personal progress. After you've got a few finished pieces up you can print out your blog name on business cards and give it to friends. They'll check back to see your progress. Trust me.

Now that you've got a Domain Name* you've got to choose where you want your blog to be hosted. The best way to describe what “hosting” means is to compare it to parasites. Sorry. When a parasite infects an animal, the carrier is called the host. The host is the person carrying the parasite, on the internet, the host is the computer which hosts your data. Sometimes people forget that the internet isn't some sort of ethereal netherworld. Every piece of data you look at when you are looking at a webpage is physically located on a computer somewhere. This
generally costs money. However there are a lot of internet companies which will give you all the space that you will ever need for free. Amazing, isn't it. Google's Blogger.Com are the biggest however there are literally thousands of different websites giving away free blogs. I suggest looking at wordpress.com, blogger.com, tumblr.com, typepad.com, and livejournal.com. The drawback of using a free site is that your Domain Name will include their's as well. So that's why you see addresses with .blogspot.com or .wordpress.com. It's because those companies are giving away storage space for free. If you're a little more tech saavy I suggest you look around at various blogging sites and choose which one you like the most. There are benefits and drawbacks of each. For this course I will be using word press as the default since it is the most widespread, sophisticated, and free blogging application available. It was also created by a large community of nerds for no profit. Which is pretty cool so they're always the good guys to support.

*Domain Name refers to the name of the address you type into a web browser (such as Internet Explorer or Mozilla Firefox). For instance Google's Domain Name is Google.com, My personal Blog Domain Name is Jersus.com

For those completely new to the internet I've created the following tutorial. Once you get to any of these sites there will be extremely simple instructions to get you going. At Blogger.Com there is a big orange button that says “Create a Blog”, On wordpress.com there is a similar orange button which says “sign up now”. They are all pretty similar and most all of the blogging sites you go to will be screaming for your attention with a giant “CLICK ME!” button.

I am a big fan of wordpress personally so I'll take you through the following step by step on how to get a blog up and running on word press within minutes. First go to wordpress.com. You there? ok. Cool. See that big orange button that says “sign up now”. Click that.

Express yourself. Start a blog.

Sign up now

Now you get to this page. Fill in your information. Check that you've read the terms and conditions. Make sure “gimme a blog! (like username.wordpress.com)” is selected. And know that your username can be different than the website name. So you can just use your first name, or admin as your Username. Click Next.
Get your own WordPress.com account in seconds

Fill out this one-step form and your blog could be ready in seconds later

Username: RobotSlop
Password: ********
Confirm: ********
Email Address: RobotSlop@email.

Have read and agree to the terms of service.

Blog Domain: robotslop.wordpress.com
Blog Title: Robotslop's Blog
Language: English

WordPress.com
Here you type in what name you will want for your web address. As you can see it put my Username in there as the default Blog Domain name. But you can change this and write in the name which you brainstormed using the mindmaps. You can also change the Blog Title to anything you want. If you want people to find your blog when they google your real name then put your real name in the Blog Title, for instance my Blog Title at Nerdkore.Com is “Original Oil Paintings by Jeremiah Palecek.”. If you wish you can put something more creative such as RobotSlop's Painting Paradise. Whatever you want. Just have the Blog Title say something about you! Then choose the language you will be blogging in. Choose whether or not you want your blog to appear in search engines (google, yahoo, msn, etc.). Then click Signup. and BOOM! It's yours!

robotslop.wordpress.com is yours

robotslop.wordpress.com is your new blog. Login

If you have any problems or questions, please do not hesitate to contact Support.

Click on login, and it will take you to https://robotslop.wordpress.com/wp-login.php . This is the address you will use every time you want to login to your “control panel” (which you will see in a moment).

Type in your Username and your Password, Click Log In, and the Control Panel page will open up.
This is where you can control all of the information which will be posted to your blog. It may look complicated but you'll only need to know a few places I'll highlight which will get you up and blogging in seconds. Do you see where it says “New Post” on the top left corner. Click it.

That takes you to the page where you will compose your “post”. Think of a post as an entry in a journal. Type in a name for your first post.
Then I want you to go where it says “upload/insert” (detail below)

And click on the rectangular icon. (You'll notice if you hover your cursor over it, it will say “upload image”.) This window will pop up. Click on Select Files. And you'll get a window popping up. Navigate to the folder which holds your images. This is the same as attaching an image or file to an email. Pick the file you wish to upload. And click “Open”.

You can customize the alignment, and sizing if you wish. Now click “Insert into Post” (bottom left). As you can see the image has been uploaded underneath your Title. You can click inside the rectangle and type some text under the image now. Then hit “Publish” which is located in the right sidebar.
And that's it. You've just published your first post with an image to the internet for all to see. Click on “View post” and you can see how the page is presented online. If you wish to change the look of your page you can click on “Appearance” (left sidebar) and further customize the look.

There you go. You're a blogger now. So start archiving images of what inspires you, and let's get down to the real business of learning how to draw, and then of course, learning how to paint! This website is going to serve as your diary of progress.

For a list of previous students' blogs please go to painting-course.com/blogs. To have your blog added to the list please email me and I'll be happy to add it.

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Start Drawing

Lesson 3
Finding Your Baseline
Before we push forward into the lessons, we need to make a record of exactly where you are at now. This is your baseline. It can be a very daunting task but you are just going to have to jump in and start drawing!

Open your sketchbook and on the first page write the date and sign your name under it. As you sign your name, imagine that you are signing a contract with yourself to give your passions the attention that they deserve. People can have very strong past associations with drawing, and many times students get discouraged because their drawing skills aren't up to snuff. But instead of buckling down and working hard they give up. This makes it hard for many to start drawing. For whatever reason you've made a pact with yourself to learn this new skill. There's the date, and your name. This marks the beginning of your commitment! Enjoy! Now all you have to do is put that pen to paper and start drawing. Don't worry if it's terrible, just jump in, and start drawing today!

I understand why drawing can be really hard for some people. Gazing at the white page mustering up the courage to make that first mark. And then suddenly, there your drawing is. Staring right back at you. During this point of reflection it is important to identify if you have any evil inner critic present. An evil critic is a voice in your head that discourages you, and tells you how you don't know anything. It is great to look at your own drawing and see where you need to make improvements, but don't be too hard on yourself in the beginning.

For your first assignments you will be creating three drawings. You will also get a "sketchbook" assignment which I will explain later. The accompanying images come from students, as well as famous artists. The point being that I don't want anyone to just copy how I draw. So I've tried my best to vary the drawing styles as much as possible.

Assignment #1: Your Baseline.
Time: 2 Hours
Drawing #1 "Small Object Still Life"
Materials needed: Sketchbook (Click here to buy a Moleskine, but any sketchbook will do).
Pencil.
For this assignment you will find a small object, position a light source on it, and draw it. It could be a salt shaker, a little figurine, a toy car, etc. For the light source you can use a desk lamp or even some tall candles. Just make sure the light is coming strong from one direction. If light is streaming in through the window in your kitchen sit down there and draw! Give yourself 20 minutes for this drawing. Set a timer, or an alarm clock.
Drawing #2 "An Interior Space"
Turn to a clean page in your sketchbook. You are going to be drawing an interior space. Let your lines touch the edges of your page. Do the drawing across two pages if you wish. The main concept here is to see how you deal with space. So you can draw shallow space (such as a table with an assortment of objects) or an entire room. You have 30 minutes. Go!

Drawing #3 "A Self Portrait"
This can be the scariest of all the drawings so why not just get it out of the way now! You are going to set up a mirror (even a small pocket mirror set up a meter (3 feet) away is big enough to get your whole face) and then you are going to light yourself. In drawing it is very important to always understand where your light is coming from. The best way to light a model is to use something called "form lighting". Form lighting (illustrated below for all you visual learners) is when you have a direct light source coming at a forty-five degree angle above the model.

This gives you a lot of nice cast shadows that fall on the form in a pleasant manner. There are many different ways to set up your lighting and once you get the hang of drawing you can delve more into using the lighting to create mood. But for now let's just stick to using form lighting. So once you've got the lighting set you are going to sit down and draw yourself. Try to have your head take up a good portion of the page. You have 30 minutes.
George Richmond (28 March 1809 – 19 March 1896) English

Sketchbook/Blog Assignment.
You are going to photograph or scan your drawings (instructions on how to photograph your work are below.) and upload them to your blog. I also want you to make one blog post post about one artist who you admire. It can just be a few short sentences and an image of their
work. Don't skip this though. Learning about loads of different artists will only help you find your own creative vision. If you cannot work out how to maintain a blog then print out an image and paste it into your sketchbook. Write a few lines about the artist. You can also go to http://antiquity.tv which serves as the art history department of painting-course.com. Here you will find constantly updated artist profiles from all throughout history.

**How to photograph your finished work**

Unfortunately photographing drawings isn't that easy. The best way to get a good copy of your drawings is to scan them. If you don't have a scanner available then there's always the possibility of photographing your work. Under optimum circumstances you will have two light sources. Both at pointing at the drawing from 45 degree angles. This minimizes shadow. However it can take a lot of trial and error before a good picture is made. One of the big problems is that most digital cameras have an automatic setting. There are light sensors in the camera and they detect how long to expose the image. So, when you point a digital camera at a white page the camera thinks it's lighter in the room than it really is. This can make the drawings look really dark. One way to fix this is to hold the button on your camera half way down (this sets the light settings) while pointing it at a shadow, then (keeping the button held half way down) point the camera at your drawing and push it down the rest of the way. This makes the camera think it's taking a picture in the dark which will make your page look a lot whiter. There are also services through facebook and twitpic which allow you to sms your images to the internet from your phone. So, if you've got a camera in your phone. You can post those images to the web! Having digital images of your work will make it easier to show off your skills and is a good habit to learn early.

**Drawing Lines**

**Lesson 4**

**Line**

Lines don't exist in reality. Everywhere you look you can see various forms bouncing into other forms, but no lines. This is the first thing to understand about a line. It is completely a creation of
the human mind. We understand lines and pictures because we know how to read them. When a line is drawn on a piece of paper it's intention is to depict the three dimensional world on a two dimensional surface. You are the magician deciphering what you see in reality and transforming it onto a two dimensional surface.

In the following drawing assignments you are going to be exploring contour lines. That means no shading. You are going to be focusing only on the edges of forms and shadows. It is on these edges where your line will wander.

Assignment #2 Contour Line Drawings
Drawing #4 Blind Contour Drawing of your Hand

Sit at a table where your arm is lying comfortably on the surface. Turn to a clean page in your sketchbook. Now I want you to pose your hand. Try to be a bit creative and scrunch up your fingers and position them at interesting angles. Hold your hand in this position. With your other hand place your pencil on a clean page in your sketchbook. Now I want you to begin drawing it. But here's the catch. You are not going to be looking at your paper. You are going to keep your focus on your hand, and do the drawing looking only at your hand. That's the "blind" aspect to this drawing. I want you to imagine that your pencil is touching the outward contours of your palm, winding in and out of all those wrinkles, and sliding down those slopes. As your eye moves: Your pencil moves. Think of yourself as Luke Skywalker when he's on the Millennium Falcon for the first time. And he's got to use his light saber to fend off lazer shots with his blast shield down. Use the Force! The urge to glance down at your paper will be strong. But don't fall into the dark side. Just keep your focus on your hand. The good thing about this drawing is that you have absolutely no responsibility to try and make it look "right" at all. Just let the lines wander all over the page as your eye traces the outside contours of your hand. As you can see in the example below, if the drawings look "correct" then you're not doing it right. You have 20 minutes to make 5 blind contours of your hand. Go!
Drawing #5 - "50% Blind 50% Looking"
In this drawing I want you to continue to draw while looking at your hand. But you can cheat. With that being said don't allow yourself to fall completely back into how you would normally
draw. Do an outside contour of a finger blind, then regain your positioning, and start again. So half of the time you should be looking at your page and the other half you should be drawing while looking at your hand (blind contour). You have to really slow down in order for this to work. One hand should take you at least 10 minutes. You have thirty minutes to make at least two hands.

Drawing #6 "Finished Contour Line Drawing"
For this drawing you will be positioning your hand once again and drawing it however you wish. Try and remember everything you've learned from the last few drawings and now incorporate those ideas into making the best completed drawing of a hand you can do. Don't worry about shading. It's still about the contour lines. You can outline areas of shadow if you wish, but please refrain from shading them in. We'll get to that later. You have 20 minutes.
Rock on.
Drawing #7 "Mucha Copy"
For this drawing you will be copying a master artists work (Alphonse Mucha). I choose Mucha because it's hard to find anyone with a more elegant and crisp line. Get as much done as you can in an hour. Look at how Mucha varies the thickness of his lines in different areas. This Mucha drawing is extremely difficult, however one must remember that as a student you are training and practicing. You are not obligated to make gorgeous drawings yet. Do your best. You have 1 hour.
Symbols of Drawing

Lesson 5

Negating and Identifying Powerful Symbols
Drawing #8 Find an image of anyone. Could be a famous person, could be a relative. Doesn't matter who. But try to find an image that is at least decently lit. You are going to stare at this image for three minutes. Trying to take in every little detail you can. Then, after three minutes is up I want you to put the photo away and draw the person from memory. You have 20 minutes. You may begin.
STOP! You must complete drawing #8 before you go any further.

We are surrounded by symbols in this day and age. We may even react to them without knowing. A red octagonal sign means "Stop!" all over the world. Other basic symbols tell us where the elevator is or where to run in case of fire. The most common type of symbol we see in every day life is something called a pictogram. In the pictogram below it is very easy to understand that this is a washroom for both women, men, and handicapped accessible.
While these types of symbols can be great for communicating basic messages they cause big problems for drawings. Here's one of the most important things to remember in this entire course. If you want to learn how to draw you have to stop thinking about what it "is" that you are drawing, and instead think of what you are drawing as a giant puzzle of shapes, shadows, and lines. So, if you're drawing an elephant, don't think of the trunk as a trunk, but instead the elephant trunk is just an abstract mass of shadow and line. This is what it means to start "seeing" like an artist.
Let's look at an example of a student's work who also did the "Drawing from Memory" assignment. In the first image we see the original image the student was working from.
In the memory drawing we get a good feeling for how the student makes certain features of the face. It is important to identify these symbols for "eyes" and "nose" so we can catch them when they sneak into places that we don't want. Everyone has a certain sets of symbols they use to construct drawings (especially portraits). Later on we can use these symbols to our benefit,
so we don’t want to throw out the baby with the bath water. But for now we need to identify what our habits are, and what symbols we use. This way we can stop using symbols for "eyes" and "noses" and start to really look at the shadow shapes present which give the illusion of an eye or a nose.  

Drawing #9 "Drawing A Portrait from a Photo" (Sideways)  
For this drawing you are going to be drawing from the image that you memorized for your first drawing. But as always, there's a twist. We really want to stop your brain from naming everything it's drawing so you will be drawing the portrait on it's side. No, you don't have to stand on your head, instead just turn the image on its side (see example below). For the shading you will be making simple left to right marks. Imagine that you are drawing the way a printer prints. Your pencil makes a simple left to write mark every time it sees an area of shadow. And yes, you may look at the source image.

You can touch up a few small lines indicating direction in the end but try to keep most of the lines moving in the same direction. You have up to an hour for this drawing so take your time. Once finished compare the drawings side by side and it will be obvious what symbols you generally use. Now that they've been identified they can be quarantined and perhaps we'll use them later, but generally, they are just left-overs from what someone told you when you were 14 years old. Forget about them and push forward, you still have to learn all about form, line, value, shape, space, texture, and color. Your old symbols probably won't be of much help. In fact they are generally the biggest stumbling block for older students to overcome. Learn to draw seeing shadow and light shapes.
Observational Drawings

Lesson 6

Gesture Drawings and Observation
In the following drawings we are going to work at getting loosened up. One problem many students encounter is that the more they concentrate, the harder the hold the pencil, the stiffer their arm becomes, and the tighter the drawings look.

We are going to loosen up our drawings by loosening up our arms. Before you sit down do some simple arm stretches and take some deep breaths. Sit down at a comfortable table and begin by drawing these circle spirals across the page. I used to have to do these as a child in a penmanship class. But I still find that it is a great way to get loosened up for drawing. When doing this exercise it is important to make the circles by moving your entire arm. Don't get all tightened up and draw with your wrist. Your arm should bend at the shoulder when drawing.

This is why it is very common in beginning drawing classes to work on very large pieces of paper. You have 5 minutes to fill up a page full of these spiral circles.

Now that you're loosened up it's time to jump into the gesture drawings. A gesture drawing is more about drawing what something feels like, rather than trying to depict exactly what you see in front of you. It's more about direction, weight, and speed, rather than measuring and perspective. You are capturing a fleeting glimpse of an object. Be careful not to think that just because you are drawing fast, that that means you are doing gesture drawings. This isn't the case. A good gesture drawing is fast, but it also captures the gesture of the object itself.

Drawing #10 "30 Gesture Drawings"
The first part of this drawing assignment requires you to collect thirty small objects from around your house. These can be absolutely anything. Small knick knacks, matchbooks, remote
controls, pens, forks, shoes, hairspray, etc. Collect everything together and put it on a table. The second thing you need is a stack of cheap paper. This could be newsprint, copy paper, or some paper you pulled out of the recycling bin. Now, you are going to be drawing each item separately. You will get one minute for each drawing so try to capture the essence of what that thing "is" in that minute. Think about the physicality of the object. How the edges swoop in fast before jutting back at our the rim. I always think about skiing when I'm doing these drawings. Imagine a little skier sliding down the contours of all these little objects. My pencil follows the movement of the little skier and slides in tandem with him. Swoooooop! Here comes the bunny hill! It's possible that your brain will start to strain at times, this is good! feel the burn. You have 30 minutes for 30 drawings. GO!

Made it through? Now may be a good time to take a little break and give your brain a chance to rest. Sometimes drawing will make you feel like you're cramming for a test. It's ok. You are simply using parts of your brain to complete a task it isn't used to yet. Nothing beats practice. You will be amazed at the improvements you can make by just devoting 30 minutes a day to drawing.

For the second part of this Assignment we are going to be doing our longest observational drawing that we've had so far.

Drawing #11 "Observational Still Life: Small Objects"

Time Required: 1 Hour

Arrange all of your small items on a table in front of you. Create a strong light source coming from one angle. This can be achieved with a small desk lamp or even by sitting near a window and turning off the lights. Just make sure that your objects have some sort of interesting lighting going on. In the two images below you can see what a big difference the way we light the scene can effect the mood of the drawing. But more importantly, we want our light to say as much as possible about the objects we are representing. I can't stress how important lighting is in terms of painting and drawing.
In this image the shadows tell us a lot of information about the underlying form.
In this image we have light coming from multiple angles. There are virtually no cast shadows,
and while the colors are brighter (the result of blasting the objects with multiple lamps) we aren't
given a lot of information about the forms themselves. If possible experiment with positioning the
light in different directions and look at how the light changes the way we see the forms.
Now that you've got your lighting set, and your objects arranged, you are going to do a drawing of your "still life". You have up to an hour to complete this. Squint your eyes! When you squint your eyes it is easier to find areas of shadow. It is ok to exaggerate how dark some of your shadows are. If you are familiar with photoshop you can make the comparison to taking up the contrast on an image. Which means making your darks darker, and your lights lighter. This drawing will be done in pencil.

Sketchbook: Drawing#12 "Rembrandt Copy"
For this sketchbook assignment you will be completing a copy of a self portrait by the famous 17th century Dutch painter Rembrandt. The reason I chose this drawing is because it has a very loose gestural feel to it. You simply cannot do this drawing with a tight hand, so get your arm loosened up and jump in! You can do this drawing in pen and ink, or pencil.
Line Variation

Lesson 7

Line Variation.
Drawing #13 "Line Variation Shoe"
In these drawings you are going to be exploring line variation. It is important that the lines in your drawings have varying thicknesses. Because of its versatility and ability to make highly varied lines we will be using a brush and ink. This will make the drawing appear more lively and dynamic. Later on will start exploring how different line thicknesses can also give a drawing "weight" but for this first drawing just trust your intuition and vary the thickness of your line. Before you start the shoe drawing I want you to fill up a page full of extremely varied squiggly lines. Get used to your brush and the type of line it makes, how it responds to different pressures. Then, once you feel comfortable you are going to move onto drawing your shoe. You may feel a bit of trepidation when you start the shoe drawing
because ink is so permanent, and there's no eraser. This should only make you concentrate harder. If you screw up a line, don't worry about it. Remember the practice is the most important thing at this point and not the finished drawing. Take 5 minutes to fill up a page full of squiggly,
highly varied, lines, and then another hour doing at least two shoe drawings.

Sketchbook: Drawing #14 "Line Variation Braids"
For this drawing you are going to have use you imagination. You are going to be creating an abstract drawing with form using nothing but line, and your brush. The structure of the drawing is simple. The bigger fatter lines come as all the lines converge at a certain point. You can make the shapes any way you want but just play with the thicknesses of your lines
Drawing Form
Lesson 8

Now that we have got a good grasp of line, and the importance of varying our lines in our drawing we are going to continue on to another huge element of drawing/painting. That important element is form. Correctly understanding form will give your paintings/drawings more depth. Traditionally schools have taught students to look for four key forms. These are The Cube, The Cylinder, The Sphere, and variations and combinations of these forms.
Using combinations of these three basic forms can enable to draw virtually anything on the planet. It is no mistake that all of the 3D animation software available on the market utilizes these three forms. So why is this important for drawing and painting? So far we've been examining what we can see with our own eyes and trying to duplicate it, however, we must remember that we are trying to render the 3 dimensional world onto a 2 dimensional surface. These common forms are like letters which create words. To put it simply our brains know how to read these forms when we see them.

I want you to start seeing everything as if it were transparent in an attempt to better understand the underlying form which holds it all together. For hundreds of years people in figure drawing classes will often stand up and look at both sides of the model which they are drawing. They do this because they want to see how the whole form works together. The angle from which you look at a subject is important, and as an artist you want to gather as much information as possible about the subject you are drawing. That means thinking about what you can't see, as well as can see. Keep your edges soft and rounded. We don't want anyone to get hurt if your creature runs into them.

Drawing #15 Industrial Drawing of an animal
For this drawing I want you to find a picture of an animal, and draw it only using these basic forms. Think of yourself as if you are making a schematic drawing. You want to make a detailed blueprint of this animal because you are going to put it into a rocketship and blast it off to a foreign planet. Where no one knows what a French Bulldog (or the animal of your choice) looks like. ;)

This lesson is especially great for those interested in pursuing a career in 3d animation. Most people don't realize, but all those characters in all of those big budget animation films start off with a sketch. That's right. Good old fashioned pen and paper.

You may take up to 2 hours to complete this drawing. Make it as detailed as possible.

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**Drawing Skills: Measuring**

**Lesson 9**

This lesson will deal with learning how to improve your drawing skills by creating a unit of measurement for drawing. You will use your pencil to measure and draw a still life which will be
set up in front of you. In the first drawing by Honore Daumier you can see that the practice goes back many hundreds of years. People still use it, because it works.

All you have to do is hold a pencil or brush at arms length, close one eye, and move your thumb up or down the pencil to make a measurement. Then compare that measurement to something else. Check out these two photos of me measuring distances between points on my guitar.
Here I measure from the bottom of the hole to where the neck meets the body.
I then keep my thumb in the same place on the pen, and compare my first measurement against the new one. Now I can make a better estimate as to how wide I need to draw the guitar. Judging from this photo it is about 1 and 1/3 pens wide at that point. Now correlate these measurements onto the paper in front of you. Remember, you don’t have to draw it to the scale of your pen measurements. Once you’ve committed to the first initial marks on your drawing you have already created a measuring system. Your units can be whatever size you desire.

Drawing #16 - Measuring and drawing a corner of the room.
For this drawing I want you to draw a corner of the room while using this technique. Set aside one hour of time for this drawing and keep measuring and drawing until the hour expires. Remember that it is important to get a base unit of measurement first!

How To Shade
Lesson 10:
Continuing our exploration of the elements of drawing/painting now leads us to Value and how to shade. Value is the term we use when referring to how dark or light a shadow is. This is extremely important as we progress towards painting because every color also has a darkness. We will be exploring the value of color in subsequent lessons. This easiest way to understand Value is to think about shading. The "value" is basically how dark the shading is. Another important thing to remember is that every object because of it's color will utilize a different section of the value scale. In the interest of clarity we will assign each different darkness on the value scale a number. 0 will be the darkest dark and 10 will be the lightest light. Thinking this way enables us to see what range of values we will need to utilize in our drawings. A black bowling ball in low lighting will have a value scale of around 0 to 6, while a snowman in the sun will have a value scale of around 4 to 10. It is important to know where the objects we are drawing lie on the value scale because we want to accurately portray what is in front of our eyes. It is quite common that during figure drawing sessions that a beginning student will make the entire drawing all too dark. Making a caucasian model appear as if they were of African decent.

Drawing #17 Value Scales
For this drawing you will be utilizing the grid below. Print out the grid provided and do your best to shade the values as close as possible. You can apply shade in a number of ways. As you can see in the example below the student has utilized different techniques including scribbling, making little circles, holding the pencil on it's side, pointalism, and cross hatching. Get creative and explore different ways to apply value to paper.
Now that we have some practice matching values we can move on to applying what we've learned here to a drawing. Find an image (photograph) which has a broad range of values. Print it out (or you can use a photo or magazine image). It is important that you also have a
printed out value scale at this point, or you can use the one you just shaded. As you look at your image - hold up the value scale right up against the image and find out how dark you will need to render the drawing. Be careful when looking at your lights (whites). Many times what you may assume is the whitest white (10) on the value scale will be closer to a light gray (7). It is not necessary to include all 10 values in one drawing. When you are starting out just try to get three or four different values in your drawing. The more values you can realistically render, the more realistic the drawing will look.

Drawing #18 - Value Drawing from a printed image (charcoal)
Set aside an hour and a half of time and try to copy the images major values as accurately as possible. Start off with gray paper. You can buy gray paper, or rub down a white sheet of paper with charcoal and rub it in with a tissue until the entire page is a silvery gray. Start off plotting out where the darkest darks go and work towards the light. If you are using gray paper then you can use white chalk to render your lights. If you made your paper gray by rubbing it down with charcoal you can use your eraser as a drawing tool and you will simply erase your lights. You can use charcoal pencils, or the old fashioned sticks. Once the drawing is finished you can "fix" the drawing by spraying it with an aerosol hairspray. This will prevent the drawing from smudging. There are commercial fixatives available but there’s nothing wrong with just using hairspray.

How many different values can you see represented in the example drawing below? Before you learn how to shade you must learn how to see different values. Once you can look around a room, and imagine that everything is black and white, then you will know that you can draw virtually anything. How to shade is in reference to a technique such as cross hatching, or scribbling.

Composition in Painting

Lesson 11:
Up to this point we’ve been focusing on some very basic skills. And many of the techniques and elements will be learned through practice. However, there is another part of becoming a painter
that also requires practice. And that is teaching yourself how to look at, and create compositions within a picture plane. Your picture plane is simply the area in which you are drawing. It is the shape of your paper, or canvas. But that rectangle has certain rules regarding how to arrange the elements of your drawing/painting. Composition is the placement or arrangement of visual elements or ingredients in a work of art. It can also be thought of as the organization of the **elements** of art according to the **principles** of art.

Ok, so let's think about painting as we would a musical composition. Musical notes by themselves are not necessarily music until someone comes along and arranges those notes into a composition. The same is true for painting. The elements of music are notes, tones, keys, and beats per minute. These are like the skeletons of what music is made from. So what are our Elements of Art? Well, here you go. (I've coupled every element with an artist that makes it easier to understand.)

**The Elements of Art**

Line - the visual path that enables the eye to move within the piece (Ralph Steadman illustration)

Shape - areas defined by edges within the piece, whether geometric or organic (Leger)

Color - hues with their various values and intensities (Josef Albers)
Texture - surface qualities which translate into tactile illusions (Albrecht Durer)

Form - 3-D length, width, or depth (Jenny Saville)
Value - Shading used to emphasize form (Caravaggio)

Space - the space taken up by (positive) or in between (negative) objects (Richard Diebenkorn)
Now you should have an idea as to what the Elements of Art are. Line, Shape, Color, Form, Space, Texture, Value. These are the skeleton, the basic elements. So let's get back to what makes a composition. As we previously stated a Composition is the organization of the elements of art according to the principles of art. The principles of art are the set of rules or guidelines of art that are to be considered when creating a piece of art. They are combined with the elements of art in the production of art. So these principles are somewhat more abstract than Line, or Color. But they aren't too difficult to understand. The principles are movement, unity, harmony, variety, balance, emphasis, contrast, proportion, and pattern.

Movement
Movement shows actions, or alternatively, the path the viewer's eye follows throughout an artwork. Movement is caused by using elements under the rules of the principles in picture to give the feeling of action and to guide the viewer's eyes throughout the artwork. (Degas)

Unity
Unity is the quality of wholeness that is achieved through the effective use of the elements
and principles of art. The arrangement of elements and principles to create a feeling of completeness. (Japanese Print. Artist Unknown)

Harmony
Harmony is achieved in a body of work by using similar elements throughout the work, harmony gives an uncomplicated look to your work. The way the picture makes everything come together. (Van Gogh)

Variety
Variety (also known as alternation) is the quality or state of having different forms or types. The differences which give a design visual and conceptual interest: notably use of contrast, emphasis, difference in size and color. (Diego Rivera) Also check out how he used pattern, and repetition to create Unity! ;)

Balance
Balance is arranging elements so that no one part of a work overpowers, or seems heavier than any other part. The three different kinds of balance are symmetrical, asymmetrical, and radial. Symmetrical (or formal) balance is when both sides of an artwork, if split down the middle, appear to be the same. The human body is an example of symmetrical balance. The asymmetrical balance is the balance that does not weigh equally on both sides. Radial balance is equal in length from the middle. An example is the sun. (Wayne Thiebaud)
Contrast
Contrast is created by using elements that conflict with one another. Often, contrast is created using complementary colors or extremely light and dark values. Contrast creates interest in a piece and often draws the eye to certain areas. (Raymond Pettibon)
Proportion is a measurement of the size and quantity of elements within a composition. In ancient arts, proportions of forms were enlarged to show importance. This is why Egyptian gods and political figures appear so much larger than common people. The ancient Greeks found fame with their accurately-proportioned sculptures of the human form. Beginning with the Renaissance, artists recognized the connection between proportion and the illusion of 3-dimensional space. (Brueghel)
Pattern/Rhythm
Pattern and rhythm (also known as repetition) is showing consistency with colors or lines. Putting a red spiral at the bottom left and top right, for example, will cause the eye to move from one spiral, to the other, and everything in between. It is indicating movement by the repetition of elements. Rhythm can make an artwork seem active. (Duchamp)
Now that you've got a good idea about all the elements and principles of Art is is time to incorporate them into some small sketches.

Drawing #19  Thumbnail Sketches of the 9 Principles of Art.
Time Required: 30 minutes to 1 hour
For this drawing you will first draw 9 small boxes evenly spaced across your paper. In each box you are going to illustrate a principle of design using only rectangles and squares. No round edges! Really think about how to best illustrate each principle and you'll start to get a feeling for what they really mean. These types of visual thinking are better taught through practice rather than words and explanations. You can see an example of a students drawing below.
Drawing #20 Small object compositional sketches.

Time Required: 1 Hour 30 Minutes

For this drawing you will divide your paper into smaller sections (at least 5). In each small rectangle draw a sketch for a composition based upon 4 or 5 different small objects. Play around with proportion and cropping the image. Make sure your composition incorporates all
four edges. This is most easily achieved by having the objects you are drawing to be cropped off be the edge of your picture plane. Then start working with different principles of art, and look at how you can use these ideas to create more interesting compositions.

Color Theory Basics
Lesson 12:
In this Lesson you will learn:
1) What type of paint to buy (Materials)
2) How to control color intensity (Intensity)
3) How to see the value (shade) of color. (Color Value)

Materials
First things first! It is important that you know how to buy the right paint for what you want to do. There's two types of paint. **Transparent** and **Opaque**. When you start painting it is HIGHLY recommended that you start by using only opaque colors. This will reduce the possibility of your paintings becoming streaky and dull. Transparent colors can be used later when we get into glazing. For now you need some strong opaque colors in order to learn how to mix your colors and get them to stick to a surface. So how do you identify which colors are opaque, and which are transparent? Many tubes of paint will have a small box graphic usually on the front underneath the brand name. If the box is black, then it's opaque. If the box is half full then it's semi-transparent. And if the box is white, then it's transparent. Stick to the basics.
The ideal starter palette of Opaque colors would include
- **Cadmium Red Medium**
- **Cadmium Yellow Medium**
- **Cobalt Blue**
- **Titanium White**
That's it. You can mix all the colors you'll need from these three. It should be noted that Cadmiums are toxic, as is Titanium white. So don't eat them. They're the best available and have been used for centuries. If you're scared of them then ask the person at the store for help finding other opaque primary colors. I don't know of any.

Second thing you need is a brush. For brushes there are a few different types. For now just buy a simple mid sized Flat, or Philbert. Around a 6 to an 8 (that's the size as indicated by a number stamped on the brush). You don't need any little brushes for details. Not yet. Just get some flat synthetics like the one below, and you'll be fine.
Find an old cup you don't want to use anymore to hold some water. And for a palette you can use a piece of cardboard.

**The Color Wheel**
At this point in the course you will be concentrating on a few basic elements of color theory. This will be expanded upon later but currently you need to grasp the essentials so you can begin painting.

The color wheel
The three **primary colors** are Red, Yellow, and Blue. Primary colors are called "primaries" because they aren't a mixture of two other colors. When you mix two primary colors together you get a **secondary color**. The secondary colors are???. You guessed it. Orange, violet, and green. Easy isn't it? So, for those who don't know, in order to make violet you mix blue and red. To make orange you mix red and yellow. And to make green you mix blue and yellow. Pretty straight forward.

Now, we've got some colors that are opposite each other on the color wheel. Yellow is opposite violet, orange opposite blue, and green opposite to red. These colors which are on the opposite side of the color wheel are called **complimentary colors**. It is important to memorize all the colors compliments because you use a color's compliment in order to control **color intensity**.

**Color Intensity**

**Color intensity** is, well, the intensity of a color. Think about it as "brightness" or "radiance". Color straight out of the tube is generally high intensity. In order to lower the intensity of a color (aka make it less bright) you are going to add a small amount of it's complimentary color. For example: for red, you add a small amount of green to lower the intensity of the red. Just a dab of green and the intensity of that red will come down. Yes they do get darker.
Now, take a look at the image below. We’ve got a red which is super intense at the top, then by adding green to that red we take down the intensity (as indicated by the second strip down). I know what you’re thinking. It looks brown!! That is where you have to be careful. Take a look at the second image. That is the “brown” (or more correctly a lower intensity red) surrounded by a black box. That brownish red in the context of another color will be red. For the purposes of this course you will be taking down the intensity of all of your colors by adding their respective secondary colors. This is because our eyes rarely see super intense colors in the real world.
Assignment #21 Playing with color intensity.
For this assignment you will start with an intense color, and then slowly add it's complimentary color in gradual amounts to create a color intensity scale. As you can see in the examples below you can start with a Red, then add a bit of green to get the second gradation, and then more green to that mix to get the third gradation etc. When it comes to dark colors (Blue, and Violet) you can add a bit of white to these in order to see the color intensity manipulated.
The Value Of Color
The darkness or lightness of a color is its value. Just as we can make grey scales from pitch black to white, we can also do the same with colors. Take a look at the image below. We’ve got our happy little primary and secondary colors cascading from light to dark.
This is the one you will be copying.

And here we can see all of their values (darkness)

Now lets look at how we can use the value of color in painting. Check out this painting by Rolling Stone illustrator Philip Burke. Notice how the shadows of the face are done in green, and bright dark reds, but the painting still flows and makes sense. This is because the green/red is the correct value which corresponds to the shadow. You can throw any color in there and it will makes sense as long as the darkness of the color correctly matches. Think of whatever you are painting as a black and white photocopy, and you are simply mixing your colors to match the various greys on the photocopy. Also beware of red, it seems lighter than it really is. A medium red is actually very dark.
Now compare the high value contrast of Philip Burke with the low level color contrast of Edouard Vuillard. In Vuillard's painting he broke the rules of what color value meant by keeping all of his colors this medium grey. The gradations in value are extremely subtle, but they are still there nonetheless. In the black and white copy of you can still make out how Vuillard finely manipulated the value of his colors to create shadows and depth.
Assignment #22  Color Value Scale.
For this assignment you will be copying the color value scale above. The important thing to remember is that you’ll start with the color out of the tube

Important NOTES!!

Many claim that the real color wheel contains Cyan, Magenta, Yellow, and K (which stands for key, not black). This is true for printing processes and was largely taught to graphic design students in the 1990s. However using cmyk as a color wheel for painting doesn't make much sense because it ignores a few important factors.

For instance, in printing, in order to make red, one must mix magenta with yellow optically. This means that in order to get a true red (following the cmyk model) you would need to mix a magenta, and then put a thin glaze of yellow on top of it. But in painting there are many more variables at play. For instance there is no "red" as we all know when we go to buy paints. There's cadmium red, vermilion, and permanent rose and so forth and so on. But the point is that the red that we choose to start with can vary greatly from the get go. When you create any palette of colors you are immediately limiting yourself in some way. And if you limited your palette to cyan, magenta, yellow (not even specified), and key (which isn't a color, but a tone) then you would be given a different set of limitations.

There is one other commonly held idea about the "real" color wheel. It is a 12 color system based on a rainbow and the proponents believe that this gives an artist the largest possibilities for mixing. If you want to try it the colors are

Titanium White
Cadmium Yellow Pale
Cadmium Yellow
Cadmium Orange
Cadmium Scarlet
Cadmium Red
Quinacridone Rose
Dioxazine Violet
French Ultramarine
Thalo Blue
Thalo Green
Cadmium Green Pale
This set of colors could easily cost more than two hundred dollars. So that's one major downfall. The second is that you shouldn't think about one palette as your savior. It won't be, in fact in the beginning your palette should be limited because the more tube colors you introduce, the harder it will be to create any type of color harmony. Also you should remember that artists personal decisions as to what colors to use on their palettes is as varied as art itself. There is no absolute answer one way or the other. Giving a beginning student this 12 color rainbow mix would be like buying a 7 year a drum set the size of a living room.

The palette I have given above is a very powerful starter palette. As you may have noticed the weakest colors created by this palette were the greens, and the violet. If you are looking to make a stronger green then I'd suggest buying a Pthalo Green, and in order to push your violet I would suggest Dioxazine Violet. Remember though that it is important to master the basics before moving on to a more extended palette!

**Analagous Color Scheme**
Lesson 13
The next most important part of color theory is harmony. Color harmony is essentially the art of putting colors together that look good. That's pretty much it. I'll keep using the musical metaphors because in music we also have harmony. So think about color harmony in the same way, except visually. When you hear a song you can tell if the musicians are all singing in harmony or not, if there's one person who is out of key then it also throws the others off as well. Think of color harmony in the same way. When placing colors on a canvas you are creating visual vibrations which can either work, or fight each other. Your goal may be to create intensity and a feeling of unease, and if that is the case then by all means use the opposite of what would be a comforting and harmonious color scheme.

Analogous Color Schemes
Analogous color schemes make use of colors that are directly next to each other on the color wheel. These colors are reminiscent of nature and can be calming to the eye. When using an analogous color scheme it pays to have a very high contrast between your colors. Take a look at the examples below and take note of how they make you feel as you look at them. With painting it is important to remember that you are creating an overall feel to a painting. You're not just illustrating an event. Things like analogous color schemes are simply tools which can be utilized to create a certain mood.

Example 1: In this image of various analogous color schemes we can feel a kind of groovy
style. Very reminiscent of the 1960s because these types of natural analogous schemes were used very frequently in interior design. What I want you as a painting student to start to see is how this particular color scheme evokes a certain feeling within you.

Example 2: Here’s a great example of analogous color schemes in space. Notice that all these colors are also virtually the same value. The blue end of analogous color schemes can also seem serene and mystical.

Example 3: Here we can see how these color schemes are present in small sections of nature all around us. When looking for this particular color scheme it is sometimes better to look very closely at a small section of nature. In the example above we see yellows, oranges, and some light greens mingling together nicely.

Extra Credit!: If you have access to a digital camera. Go out and take 20 photos of various analogous color schemes which you can find in nature.
Warm and Cool Colors

Lesson 14

Warm and cool colors are important in painting for a number of reasons. The most obvious is that warm colors tend to move forward in space, while cooler colors tend to retreat. This is mainly because of how we experience the world and is pure science. Within the atmosphere there are zillions of little water molecules floating around. The largest of which form clouds and eventually dump rain on us. But the air itself also contains water. So when we are looking far away to the horizon we are actually looking through a lot of air, which in turn means we are looking at more and more water molecules, and the hills in the distance start looking blue and purple. This is called atmospheric perspective. And it was first labeled and widely used by none other than Leonardo Da Vinci. The second feature of atmospheric perspective is that objects also tend to lose their contrast and take on the color of their background (ie. sky)
Mona Lisa (Leonardo Da Vinci) Classic example of how cool colors recede and warmer colors come to the forefront.

The second thing to remember about warm and cool colors is how they create balance and a sense of fullness within a piece. This is easier to do when painting a landscape where there could be a cool blue sky, and this could be contrasted against the warm orange color of some leaves. But take a close look at an object, and you should be able to see a multitude of other shades and colors within that object itself. The cooler colors can be tints, shades, or tones. But be careful because you can also find warmth in certain shadows as well. However, generally cooler colors are used as shadows, and warmer colors as mid tones, and highlights.
In this painting by Lucien Freud we can see very cool colors dominating many of the shadow tones. This may be because Freud often lit his models with fluorescent lights. Nonetheless look at the nice interplay between warm colors and cool colors in this piece. I've made a small scale of colors taken directly from this painting as an example to further study.

Extra Credit: Create a small painting using these same warm and cool colors for all of your values.

How To Paint With Acrylics
Lesson 15
When learning **how to paint with acrylcs** the most important thing is to first understand the properties of the colors (pigments) you have chosen to use. As you learned in **Lesson 12 Color Theory Basics** the most important factor as to how your paint will perform is dependent upon whether or not it is an opaque color. Opaque Acrylic paints will cover a surface better and avoid streaky transparent colors. Then you've got to make sure you have a nice surface to paint on. You can check out my **Painting on Masonite** video if you are looking for a cheap and easy way to have multiple canvases available at all times.

I received a few questions on **twitter** regarding the fact that I don't use a paint knife, but instead use my brush to mix my colors on my palette. Instead of trying to explain with words my technique for mixing colors I thought it would just be easier to show so I made this short video.

Once your brush is fully loaded it's time to paint. When painting with acrylics it's important to use a lot of paint and kind of glide it onto the surface. If you've got a heavy hand you've got to lighten up a bit and just let the paint slowly flow off the brush. You can see in the video above when I was pushing harder this actually caused the paint to be more transparent (even though I'm using opaque colors) so I went over the stroke again with a lighter stroke and this actually worked better.

When you are painting with acrylics (or oils for that matter) you are going to need to pay attention to two different types of edges which you will see in your subject. These two edges are soft (blended), and hard. The easiest place to see this is in paintings done of tapestries. In this painting by Carvaggio we can see how he used both soft (blended) values with hard edges.

Look at the dark shadows and how they are crisp and hard, and then look at the large sections of fabric that slowly gradate from light to dark. These are the two types of marks you want to focus on creating. Always ask yourself when painting a shadow, "does this shadow have a hard edge, or a soft edge?" Does the light slowly gradate from light to dark, or is there a hard cast shadow cutting across/behind the object?

For the next assignment you will be creating paintings of the four different shapes found in nature. These are the cube, the cylinder, the cone, and the sphere. These forms can be used in conjunction with one another to create a multitude of different objects and creatures as you learned in **Lesson 8 Drawing Form**. Now you will be painting them. The process works best if you have some nice white objects that you can set up with a light. But I understand that most people don't have access to these so I've given you the four different shapes from which to paint below. Your brush shouldn't shade each form the same. For instance, while working on the cube think about making long flat marks. When painting the sphere you can act as if your brush is following the form which it is painting. When Painting the cylinder the strokes will be small little crescents. You will draw a basic sketch with a dark color first, and then plop down
large areas of where your highlights and mid tones will be. The last step is to blend it all. There's a few ways to do this. They are called the "dry brush blending" and "wet into wet" (alla prima) techniques.

With dry brush blending you wipe your brush with a rag after you've applied a color. It doesn't need to be free of all paint, just DON'T put it in your water first to clean it. You want the brush to be dry. After you've applied two different values beside each other you can use the dry brush to mix the two values together, this could also create a third middle tone. Watch the video below to see how dry brush blending works with acrylics.

Assignment #23
Using black and white acrylic paint you will paint each of the four forms to the best of your ability. You can use the following images as your source material. Take a look at a previous students work if you need inspiration.
Cone
Learning to paint

Lesson 13
It's finally time to learn to paint. We've come a long way in this course so far. We've gone from drawing our hands and learning about basic forms to learning about color theory and finally making our first painting of the four major forms with black and white acrylic paint. When I say "Learning to paint" this isn't something that can just be learned with one quick lesson. There aren't really any tricks or shortcuts. If you want to learn to paint you must dedicate yourself to it, and treat it as a discipline. You will improve with each painting you make. What I've outlined in the previous lessons is a foundation which will translate towards painterly thinking.

Upon completing the previous lessons you should now posses a skill set. Think of it as a certain set of skills which you are trying to master. There are analogies that could be made to a variety of other activities which need discipline in order to excel at. I compare painting to music a lot: but in this case I believe the philosophy you should develop towards learning to paint should be closer akin to a student of martial arts. It's a body and mind duality. Both your dexterity needs to be improved in order to manipulate the brush in a deft manner, but also your mind needs to learn how to stay out of the way and stop naming the things you are drawing or painting. If you really want to learn to paint you can't just read about it, you need to do it, make mistakes, and then do it over, and over, and over again.

Perhaps you understood how to mix color harmonies very quickly, but are still worried about your drawing skills. These are important factors to consider and if you are truly dedicated to learning to paint then you should begin to address the skills at which you feel the weakest. Below in the Report Card you'll see a list of skills I've tried to teach so far. After each skill I want you to grade yourself on how you are performing at this point. Be honest, no one else will see them. Your weak areas simply need more attention. The problems can be addressed by redoing lessons you don't feel confident in.
If you want you can print it out and hang it up on your wall to remind yourself what things you want to improve. You should always remember that you are learning a new skill for yourself, and that nothing should stop you from pursuing your dreams. If Learning to Paint is a life long
dream then it can't hurt to jump in and try! Personally I feel it is best to show your friends and
the world your work immediately (I even have a lesson dedicated to creating a personal blog of
your art work), but if this isn't your style, then so be it. Don't show anyone your paintings until
you are ready to do so, just don't discount your abilities.
I know this is beginning to sound like some sort of motivational speech. But I include self
evaluation as an actual Lesson because it is important to be able to self evaluate if you want
to continue to learn how to paint better throughout the years. Learning to paint isn't about one
lesson showing you how to "shade", it's the culmination of many lessons and years of work.
The next lesson in this course will involve your first real painting where you'll have your first
opportunity to bring everything that we've worked on so far into one painting. This is the reason
why I want you to take inventory of your current skills before we proceed. We're still working
on basic ideas and techniques but as we begin to combine them things start to get more
complicated pretty fast.

How To Paint Landscapes

Lesson 14:

During this lesson you will be learning how to construct and paint a landscape painting. I've
chosen to begin with painting landscapes because they allow us to utilize all the different skills
we've been working on so far. Instead of using "Plein Air" techniques which are very popular
today among painters wishing to capture "light" I will be teaching about the structure of the
landscape and letting you know about how it works. There are a lot of varying principles which should be taken into consideration. This may seem like a lot to consider but I'm more interested in giving my students a chance to make great work as opposed to praising mediocre work. Let's first look at the steps involved and the things we are to consider when composing, drawing, and painting our landscape painting.

Finding a photograph to work from, or learning how to photograph landscapes yourself. The first step is to find (or take) a photograph from which to work. If you want to find an image from the internet to work from then that is fine. You may want to jump to google images and use the first "cool" image you find. This is not the way to go about choosing a photograph. I would suggest looking for images in the creative commons. You can use this search engine to search the creative commons for images that you can use to create paintings from. When searching for a photo to paint from it is important to start seeing a few different elements. Take a look at the image below that I found in the creative commons from user Isamiga76. It's a photograph of a french landscape.

It's very important to have an image that has high contrast and a clear definition between the foreground, middle ground, background, and sky. In the following photos below I've separated these different elements so you can see very clearly what I am talking about. If you are choosing to take your own landscape photos then having a definitive foreground, middle ground, and background should be one of your first considerations when taking a photo which will turn into a painting. This gives the image a sense of depth and creates clear markers for our brains to understand how the elements recede towards the horizon line.

Foreground Landscape

The foreground will contain the brightest colors present in the entire painting. This is because colors lose intensity as they get farther away. This is a scientific fact based upon the amount of water vapor present in the air. You can imagine that as you look farther into the distance you're actually looking through more and more water vapor. This clouds everything and gives it a cooler greyish blue glaze. I've also taken out the cows, and have chosen to ignore the barbed wire in the foreground.

Middle ground Landscape
The Middle Ground will generally contain the darkest values present in the painting.

The Background

The background of the landscape will be lighter than the middle ground due to atmospheric perspective (stuff farther away gets a cloudy blue glaze).

Clouds
Clouds are an important element of any landscape and in this photo they seem a bit bland really. If you want to paint these types of clouds you can review Lesson 15 How to Paint with Acrylics. It is here where I first spoke about hard edges vs. soft edges and when painting clouds we are essentially looking at a large mass of hard and soft edges intermingling. This is the most important consideration to take into account when painting clouds. In the photo above we can see that the clouds closest to the horizon are also the most blurry (soft edges) while the clouds closer to us at the top of the photo have a bit more contrast and harder edges. For this painting we don't want to have some weak clouds so let's try and energize this landscape a bit. I'm going to be adding some different clouds using a free image editing program called gimp. This is a habit you should also get into. If you find a photo, don't just copy it, try and mix it up a bit to make it yours. Gimp is completely free opensource software and it works great for doing some simple editing to photos. There are also loads of tutorials all over the internet on how to use all of its different features. The good thing about painting is that you don't really have to worry about making a perfect photoshopped version of what you want to paint. It can have clunky collaging and look ridiculous, but you can always clean up any of those edges in the final painting. As you can see in the photo below. The new clouds seem to make the entire image look brighter. You wouldn't guess it but this image is quite dark overall. In the black and white version you can see the values of the colors and just how color intensity can trick you into thinking a bright color is light, in this case the bright green in the foreground is actually quite dark.
Now that we can see the values of our colors we start to have an idea of the sort of color harmonies that are at play. One of the most memorable phrases I heard during art school was that your palette should look like an abstract version of your painting. To further visualize this I have created a value scale of the colors present in the image above. This will serve as a visual reminder as to what colors and values I need to be mixing during the painting process. If you
are able to I highly recommend that you create a similar color value scale before you begin painting on your landscape.

Notice the cool and warm colors and the harmonies they create. For your white I would suggest that you never use pure white in a painting as it tends to stand out in an unrealistic manner. Your whitest white should be the light cream color which will only be used for small highlights and parts of the clouds.

Step One
The first step is to make a quick, yet accurate sketch of the landscape. You are mainly looking for the main lines that separate the foreground, middle ground, and background.

Step 2
Next you will paint in the major values with a broad brush. Your goals is to have at least 4 varying tones, but not too many. This is not the point to be concerned with details. You are only looking for large value shapes and painting them with their corresponding values.
Using a large brush block in the major colors in your landscape. You are going to try and create colors which are the same value as the grey you had previously painted. The reasons for painting the black and white underpainting are now evident during this phase as acrylic paint tends to be somewhat translucent. Your colors in your painting won't look streaky and white but instead solid and bold. You can also notice how large some of those dark shapes are. This is because we can trim these value shapes down during the next step. At this point you want your painting to be a very quick impressionistic light study.

Step 4 - Details and Cleaning
This is the step where you get to cut away at your large value shapes with a smaller brush. It's very easy for this step to continue on indefinitely as many beginning painters want to keep refining small details. The result of this can often be a painting that lacks freshness. Remember this isn't meant to be a finished painting. These are still studies. They should be treated more as assignments, and less as finished pieces. I would suggest using these same steps to paint other landscapes as well. Practice makes perfect and this step by step process will provide the structure, and framework needed to paint countless landscapes.

http://search.creativecommons.org/
Painters often refer to something known as **Local Color**. So what is it exactly? Well, there is a very simple explanation. Local Color refers to the color of an object if it is unhindered by shadows and highlights. Still don't get it? Basically it is what the actual color of an object is. Take for instance a Tomato, now most people would agree that tomatoes are red, however that's just part of the story and the way that our eye perceives colors. In reality if we really examine a tomato we will see all sorts of different tones and highlights. Take a look at the image below and you will notice the myriad of colors which are created just by one tomato. There's pinks, violets, browns, and reds. Simply put, when painting any object we must consider all the colors and many times it isn't intuitive to see the light violet colors because of our preconceived ideas about the local color of the object, which is red.

When it comes to painting it is very important to be aware of what the local color of the object is, however it is also vital that we delve further into the more nuanced colors that appear as well. This is even more important when we have multiple objects of different colors placed closely together. The light bouncing off of one surface can create a reflection and influence the surrounding areas. Therefore, if we look at the top of the tomato we can begin to see that the green vine above it is effecting the colors of the shadows as well. For this reason it is very common for painting instructors to say that students need to start examining what colors make up the shadows in the objects they paint. There's a whole rainbow of color hiding in the shadows. This was most evident in the Impressionists' works as they would commonly use blues, and even reds in their shadows.

It is the goal of this lesson to get beyond local color and we are going to make sure that there's no chance it will seep into this exercise. You will be painting a portrait without the use of local color. It is up to you to use your skills in seeing the value (darkness) of a color and by doing so you can still create a believable space which is totally divorced from your preconceived notions about what the local color of the object is. For the first part of the assignment you will copy the painting below and this will give you a feel for how **Color as Value** works. I've included the drawing, as well as the original image (gridded out), and a picture of my palette so you can get a clear look at what these colors look like. Once you are finished with the first painting you will find an image of your choosing and will have to complete a second painting. In your second painting you will once again be looking beyond local color. Really push how intense you can make your colors, and you'll also start to notice that the temperature (basically how warm or cool a color
looks) also influences the way we perceive reality.

1. **Source Image from which the painting will be made.** Feel free to change the unit of measurement if you wish. One box could easily equal an inch or whatever fits the size of the canvas you are working on.

2. After gridding out your painting surface you will sketch in the big value shapes present in the photo.
3. You will then paint in the value shapes using the value of the color to create an illusion of depth. Disregard what you know about color intensity and local color. Be bold.
4. Remember that your palette should be a representation of all the colors you will use.
5. If possible take a photo of your painting and change it to black and white. This will be an indicator of how good your eye is. The painting should stand up as a black and white image as well as a color one. This is an extremely important aspect of painting. Seeing color as value.
Upon finishing this copy you will be creating another painting on your own in the same manner. Remember to choose an image that has a wide range of values from light to dark.
Gestalt Principles of Art and Design

Lesson 16:

These theories of painting come from a German form of psychology called Gestalt which simply states that the whole is greater than the sum of its parts. It is often used in both art as well as design to achieve the desired effect. The main points of Gestalt are summarized below the image.

1. Figure/Ground

This is the idea that speaks to the human mind's tendency to separate figures from their backgrounds. These differences can be furthered by utilizing a number of different techniques which can include contrast, color, intensity, and size.

In the Matisse painting below we can see a clear differentiation between figure and ground. It is also helpful to think of the ground as the negative space around the figures present. Also notice how Matisse utilized contrast, as well as color to make the figures come to the front of the painting, and push the background back in space. In general it is a good rule of thumb to think that warm colors will come forward in space while cool colors recede.

In contrast to how Matisse used Gestalt principles to make his figures stand out in space we can look at the French artist Vuillard who played around with blending the background and the figures present in the image below. Notice how the woman who is closest to us seems to
almost disappear into the background while the man at the door has a sharp contrast against
the pattern. Vuillard was playing with the principles of Gestalt here to highlight how our eyes
generally view paintings. By making the man at the door seem to pop to the front this creates a
tension in the painting that some find desirable.

2. Similarity

This is the Gestalt theory that states that the viewer tends to group together objects which share
the same characteristics such as shape, size, color, texture, and value. In the Degas painting
below we can see how he employed many different circle shapes (in the form of the hats) in
order to create a sense of unity throughout the painting. The hats also have similar textures
which help us group them together. Notice how powerful color intensity is and how the hats
which are brighter are easily grouped together while the other hats which are darker are a
different group altogether.
The principle of similarity can be more easily understood in the following graphic below. Notice how even though all of the shapes are the same color that by changing the shape of the objects we also change how our minds group them together.

3. Proximity

Think of proximity as how close certain elements are in a composition. Proximity can also be referred to as grouping which is similar to similarity. However, there is a difference between similarity and proximity as we can see that the objects don't need to all be the same size in
order to be grouped by the brain. In the Chardin painting below we can see how the apples are grouped together even though they are different sizes. Grouping can be achieved by shape, color, tone, and space.

In the painting below by Degas we can see how parts of a composition can be grouped together by their value. Even though there are figures both in the foreground as well as the background we can see how we group together the darker elements as abstract shapes. In the case of Degas' painting of The Office this is present in the dark shapes which make up the suit jackets of the subjects present.
4. Closure

As we discussed earlier closure is the idea that the brain will fill in any extraneous information which is not present in the image. This is a common tactic employed by both painters as well as designers. In the image below we can see how a square is created by the negative space.
5. Continuity

Continuity is the idea that the eye will continue to look in a direction in which it is pushed by the forms and shapes present. In the painting below by Tiepolo we can see how our eyes are first drawn to the main subject present which is the man riding a horse holding a large weapon. The weapon is pointing down at a figure which lie dead on the ground. By utilizing the Gestalt principle of continuity Tiepolo pushes the eyes of the viewer to move around the canvas.
6. Symmetry and Order

Symmetry and Order refers to the idea of how balance, and symmetry give the composition an overall feeling of solidity and structure. In Raphael's painting below we can see how by having a clear sense of symmetry adds to the structure of the entire composition. Notice how the figures aren't perfectly symmetrical on both sides of the work, however they are still balanced and neither side seems too "heavy". The larger idea at play here is that viewers want to "read" a painting in a systematic and organized manner. Some viewers who find a painting which is too difficult to read may spend less time trying to comprehend it. While clearly balanced compositions will be more accessible. This is not to say that every composition needs to be perfectly balanced and symmetrical, there are many examples of artists who play with the idea
of symmetry and balance and still are quite successful. Remember that these principles are not set in stone, and it is ok to break them. The point being that the better you understand these principles the more successful you can be at breaking them.

Introduction to Color Theory

Lesson 17:
Before we get into exactly what color theory is, and how it works, we need to first look at a broader concern as it pertains to how people experience works of art. This is the correct place to begin an **Introduction to Color Theory** as we will have plenty of time to delve into all of the principles and physical properties of color later. So, what exactly happens when we look at a piece of art and experience it with our senses? This experience can be called an **Aesthetic Experience**. Aesthetics (also spelled æsthetics or esthetics) is a branch of philosophy dealing with the nature of beauty, art, and taste, and with the creation and appreciation of beauty. It is more scientifically defined as the study of sensory or sensori-emotional values, sometimes called judgments of sentiment and taste. More broadly, scholars in the field define aesthetics as "critical reflection on art, culture and nature."

So what does this mean exactly as it relates to an Aesthetic Experience, and what does this have to do with painting? Well, believe it or not, you most likely encounter and experience many Aesthetic Experiences every day. These could range from looking at a flower and admiring its beauty, to sitting on the couch and watching a commercial. Both of these actions are sensory ones. Since you are a passive observer who is experiencing the world through sensation, and perception. As with any Philosophy there has been much disagreement throughout the years as to what exactly is happening in our brains when we have an Aesthetic Experience.

Kant said that aesthetic experience of beauty is a judgment of a subjective but similar human truth, since all people should agree that “this rose is beautiful” if it in fact is. Shopenhauer believed that aesthetic contemplation of beauty is the most free that the pure intellect can be from the dictates of will; here we contemplate perfection of form without any kind of worldly agenda, and thus any intrusion of utility or politics would ruin the point of the beauty. It
is thus for Schopenhauer one way to fight the suffering. Oscar Wilde stated that the contemplation of beauty for beauty's sake was not only the foundation for much of his literary career but was quoted as saying "Aestheticism is a search after the signs of the beautiful. It is the science of the beautiful through which men seek the correlation of the arts. It is, to speak more exactly, the search after the secret of life."

So before we get into the nuts and bolts of what makes color theory work it is important to first understand that Aesthetics do exist, and the merits and qualities of what makes up an Aesthetic Experience have been debated for quite some time.

A common question regarding Aesthetics is whether or not they are universal, cultural, or personal. For instance someone may have a different reaction to looking at a painting of a rose who has a strong personal memory of the flower. Perhaps seeing roses reminds them of their childhood and cutting them in the garden with their grandmother. In this case it is important to note that Aesthetics aren't necessarily a rigid set of rules by which one must abide. Rather that our Aesthetic Experiences are also guided by cultural as well as personal experiences. They are more fluid rather than concrete. With this being said it is also important to understand that there are a certain set of rules which have been successful throughout the years in creating a desired response from the viewer. To put it simply, how do we as humans create works of art that elicit certain internal responses in those who view our artwork? And this is where we come to color theory.

As many students on this site have probably already noticed I make a lot of correlations to music as this is an easy comparison I've found that many people can grasp. In the case of color theory it is no different. Simply put color theory investigates what elements work in creating a desired effect, much of which is the same as music (listening to music is also an aesthetic experience as it is an experience where someone is experiencing something with their senses that is beyond words).

First take a listen to Mozart's Requiem while looking at Rubens' Adoration of the Magi.
Notice how all the notes create harmonies that our ears latch on to? See how the tempo and intensity of the music changes throughout the piece to evoke a certain feeling inside of us? Pay attention to the lack of dissonance, and what type of emotions are stirred up while listening to
Mozart's Requiem is regarded as a masterpiece not only because of how it makes us feel, but also because of how Mozart interpreted music and utilized his own creative vision to use the tools of music (which had been around hundreds of years before him) to craft something new which struck a nerve with the listener. In painting, one of our tools is color, and how we place our colors on a canvas could be compared to how Mozart arrange his notes on paper. Now lets listen to another composer who used these same tools of music to create a feeling of dissonance and anxiety. His name was Alfred Schnittke. Take a look at the painting by Jean Michel Basquiat below while listening to Schnittke's piece and examine what type of emotions begin to well up inside of you.
Now, Schnittke used dissonance, a feeling of chaos, and strange time signatures in his work. Does that make the work more difficult to listen to? If so, does this make the work bad? Or is there really such a thing as bad music? And the most important question, could Schnittke have created these compositions without a firm understanding of the rules of music and how to take them apart? Sure, Schnittke's pieces aren't for everybody, just as paintings by Jean Michel Basquiat aren't for everyone. But what we're really examining here is just how the use of the mechanics of sound and color are used in order to make us feel a certain way. As we look at the piece by Basquiat we may experience a similar feeling, but here we are experiencing things
visually.
Hopefully you have gained an insight into just what Aesthetics as well as Color Theory are, and how to identify the different ways different artists can use the conventions of sight and sound to elicit certain feelings, and sensations in those who view them. As we continue on we will be looking at just what are the mechanics of color, and how to use what painters and scientists have studied for hundreds of years and apply them to our own works. It is important to remember however when embarking on this journey that these rules alone will not make "good" paintings. They are just tools, which when combined with finding your own personal inspiration can be manipulated to be used for your own desires in how you want to depict an object with paint, and more importantly, what Aesthetic Experience you wish to invoke in someone else.

Color Emotions.
Lesson 17:

Before we get into what different emotions can be transmitted to a viewer/participant who is experiencing different colors, it is first important to understand that there is an entire field devoted to studying how color effects our emotions. By studying color psychology we can begin to understand the complex and mysterious world of Color Emotions. Color Psychology is a relatively new branch of Psychology which deals with how color relates to human behavior and emotions. In the advertising world this is well known, and debated. Why
are the golden arches of McDonalds yellow-orange? Why are prescription pills brightly colored? Why do we paint rooms green to calm people?
According to color psychologists these colors elicit certain responses in individuals that can effect their behavior as well as their mood. As a painter working with color one could use the common reactions to certain colors to one’s benefit, and employ similar methods to evoke
similar moods in the viewers of our work. Blue tends to have a very calming effect, and in Glasgow blue lights were installed in traditionally violent neighborhoods, which then saw a reduction in the amount of assaults occurring in the area. In Japan blue lights were installed at metro stations where a lot of people had committed suicide. When it comes to red (a color associated with passion) we see the red light districts who are trying to create an atmosphere of sex and intensity. And nowhere is the effects of color psychology at play more than at theater and music performances where light operators dim and change colors to fit the mood of the play or song being performed.

It is apparent that the stage which was set up above was most likely prepared for a band that plays soothing and relaxing music. This doesn't take special equipment to measure the physical attributes of color and how it effects us. For whatever reasons we as humans regard blues, dark reds, and violets as soothing or relaxing colors. At this point you should have a basic understanding of what color psychology is and most likely you also understand what colors are commonly used to evoke certain feelings, behaviors, and moods. The same is true with painting. Let's take a look at a few famous paintings by Paul Klee and see how he used color in different ways to generate different ideas.
In this painting Klee used childlike colors to further accentuate his ideas about his subject matter. It makes one think of the circus, cotton candy, or a box of crayons. The primitive drawing style furthers Klee's concept which often was inspired by children's art.
In this painting (also by Klee) we see simple blocks of color which are painted very loosely and minimalistically. But let’s think about what the overall effect of using the colors that Klee chose to use. The deep browns and violets evoke a more serious tone to the work and produce a feeling of relaxation and contemplation. Very different than the colors Klee chose to use in his childlike portrait. A lot of this may seem like a no brainer. You may be thinking "of course Blue is calming, and red is energetic! Why bother blathering on about it forever?" Well, the reason why it is important to discuss the psychology of color is because often beginning painters will get caught up in just trying to represent a scene, or image, without taking into consideration the overall impact certain color decisions will have on the piece as a whole. A shadow can be blue, red, or green. So what you need to ask yourself is what shadow color will best help depict the subject matter, as well as the mood you are trying to create.

As stated previously there is not a set list of how everyone will respond to color. While personal experience and memory can be closely tied to certain colors; overall there is some agreement as to what emotions can be triggered by using certain colors. Below I have made a list of some of the most common associations that my past students have made with certain colors. While it is by no means an authoritative list on the topic, it is nonetheless obvious that many people
make the same associations with certain colors.

Red
Energy, Vitality, Hot, Machismo, Sex, Anger, Rage, Attention,
Yellow
Warmth (sun), Cheery, Happy, Loud, Fun, Sickness,
Blue
Calming, Contemplation, Trustworthiness, Relaxing, Freezing, Sadness,
Violet
Ritualistic, Religious, Plush, Luxurious, Insanity, Strange,
Green
Life, Energy, Relaxation, Soothing, Natural, Boring, Depression,

Orange
Warmth, Cozy, Fun, Young, Natural,
Pink
Beauty, Femininity, Love, Sex, Playful, Weak,
Brown
Natural, Secure, Dirty, Comfort, Raw, Thoughtful,

White
Purity, Clean, Holy, Simple, Cold, Elite,
Black
Seriousness, Death, Depression, Anxiety, Fear, The Unknown, Intellectual, Modern,

Grey
Boring, Dull, Depression, Apathetic, Cold, Lifeless, Neutral, Listless,

Assignment:
Make two paintings describing two different moods which you want to evoke. Use Klee’s square painting as a guide as to how to layout the work. Use only squares of color (which should fill up a small canvas) and try to paint a mood, or atmosphere. If you wish you can choose a mood
from the list below.
Accepted
Accomplished
Aggravated
Alone
Amused
Angry
Annoyed
Anxious
Apathetic
Ashamed
Awake
Bewildered
Bitchy
Bittersweet
Blah
Blank
Blissful
Bored
Bouncy
Calm
Cheerful
Chipper
Cold
Complacent
Confused
Content
Cranky
Crappy
Crazy
Crushed
Curious
Cynical
Dark
Depressed
Determined
Devious
Dirty
Disappointed
Discontent
Ditzy
Dorky
Drained
Drunk
Ecstatic
Energetic
Enraged
Enthralled
Envious
Exanimate
Excited
Exhausted
Flirty
Frustrated
Full
Geeky
Giddy
Giggly
Gloomy
Good
Grateful
Groggy
Grumpy
Guilty
Happy
High
Hopeful
Hot
Hungry
Hyper
Impressed
Indescribable
Indifferent
Infuriated
Irate
Irritated
Jealous
Jubilant
Lazy
Lethargic
Listless
Lonely
Loved
Mad
Melancholy
Mellow
Mischievous
Moody
Morose
Naughty
Nerdy
Not Specified
Numb
Okay
Optimistic
Peaceful
Pessimistic
Pissed off
Pleased
Predatory
Quixotic
Recumbent
Properties of Color

Lesson 18:

The three main properties of color are Hue, Intensity, and Value.
Hue refers to the color of something, meaning that when we speak of green (for instance) and it's greeness we are referring to the Hue.
Intensity refers to the saturation or "vibrancy" of a color. In the graph below you can see how Intensity can differ in a color. Intensity of a color can be changed in a few different ways.
1: Adding white to a color will lighten it and also diminish it's intensity. Adding white to a color is commonly referred to as tinting the color.
2: Adding black to a color will also diminish it's intensity. This is commonly reffered to as a Shade.
3: Adding a mixture of grey to a color will dimish its intensity. Grey is often employed instead of using white and black (independently) as it can allow the value of the color to stay close to the original and avoid making a color too dark, or too light.
4: Adding a complimentary color will diminish the intensity. If you don't know about complimentary color then please check out Color Theory Basics.
Value refers to the lightness or darkness of a color. This was also covered in Color Theory Basics, as well as Creating Value Scales in Color.

Now that we know the three basic properties of color we can move on to some principles of color. Think of the properties of color as the skeleton of what makes a color what it is. But there's a lot more to color than just it's measurable attributes! Colors talk to each other and operate as a community. It is nearly impossible to experience a single color all by its self. So that's the first hurdle you need to get over in beginning to understand color theory. Every color is affected by the colors around it.

But that's not all! As we discussed in the introductory lesson (Intro to Color Theory) color is also based on subjective considerations as well. For instance, some color is used symbolically such as a bride wearing white at a wedding. This was originally done to show purity. On the other hand Black is generally symbolically worn at funerals. Green is worn for St Patricks day. Red and Green are the colors of Christmas. Orange the color for Halloween. But again, it is important to reiterate that these colors are just common for the culture I come from. Perhaps someone is reading this in Tehran or New Delhi. They will notice that they too have their own ceremonial colors that differ from mine (please comment any ceremonial colors distinct to your culture below!). So remember that colors can also be used symbolically.

Another consideration is that there are real measurable frequencies and wavelengths for color. These are measured in Terahertz and Nanometres. In this graph you can see the measurable frequencies and wavelengths in the primary and secondary colors.
A very creative artist who had a strong proclivity towards scientific inquiry could surely make some interesting paintings based solely of the physical attributes of color and this measuring system. However, the vast majority of artists will be looking at different properties and principles of color in order to craft their works and the realism (or lack thereof) and mood they wish to transmit to the viewer.

There's one element of color I've been hiding from you thus far. And that is that color exists in two different ways. Color exists as pure sunlight which can be broken up by using a prism and these colors have their own properties, and through artificial means such as pigments, dyes, chemical concoctions, nature, and paint. Now the tricky part we need to reconcile is that without light we obviously can't see colors. So in the full scheme of things we need sunlight (which holds its own spectrum of color) to shine down from the sky, hit an object on earth, bounce off the object, and into our eyes, where it's sensed by light sensitive cells, at which point it is transmitted and processed by our brain, and then in our brain it relays the relevant information and associates it with words, feelings, or emotions. "Yes, the ocean is blue. Beautiful"

But it doesn't stop there. Our brains also have a propensity to try and make sense of the world, and as painters we must walk the line of dealing with illusion. After all, a canvas is a flat two dimensional object and we want to create an illusion of depth, form, and emotion, on a flat surface. So we must be aware of the properties of color if we want to have a full set of tools to create the illusions we want to on the canvas.

In the following frames we will be looking at some of the properties of color in sunlight. And some of the properties of color as they pertain to how the brain tries to make sense of them. In 1676 Sir Isaac Newton used a prism to separate and analyze a spectrum of colors. He could see that by analyzing sunlight one could see all of the hues besides purple. We have the same group of colors  in the first image above. Red, Orange, Yellow, Green, Blue, Dark Blue, Violet. Now, if we take these colors, and mix them, we will get white. Remember we're talking about sunlight here! Obviously these colors react differently when they are in a physical form such as paint.

So why do we get white when we mix colors of light, and get brown when we mix paints? Well, the answer isn't as simple as it may seem. Light works in a strange way so take a second to absorb what I'm about to tell you. Red, Orange, Yellow, Green, Blue, Dark Blue, and Violet all make up the full spectrum of colors in sunlight. Now, lets say we take one of these colors out, for instance Yellow. So we are left with Red, Orange, Green, Blue, Dark Blue, Violet. What color do we end up with? The answer is that we get the compliment of the color which we removed from the spectrum, so in this case of removing yellow from the spectrum we get violet. Since you all know your color wheels and complimentary colors by now it is quite easy to answer this question time and time again. If we isolate blue we get orange. Isolate Red and we get Green. Think of it like this, by taking out red we are still dealing with Yellow and Blue. Mix yellow and

<table>
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<tr>
<th>color</th>
<th>wavelength interval</th>
<th>frequency interval</th>
</tr>
</thead>
<tbody>
<tr>
<td>red</td>
<td>~ 700–635 nm</td>
<td>~ 430–480 THz</td>
</tr>
<tr>
<td>orange</td>
<td>~ 635–590 nm</td>
<td>~ 480–510 THz</td>
</tr>
<tr>
<td>yellow</td>
<td>~ 590–560 nm</td>
<td>~ 510–540 THz</td>
</tr>
<tr>
<td>green</td>
<td>~ 560–490 nm</td>
<td>~ 540–610 THz</td>
</tr>
<tr>
<td>blue</td>
<td>~ 490–450 nm</td>
<td>~ 610–670 THz</td>
</tr>
<tr>
<td>violet</td>
<td>~ 450–400 nm</td>
<td>~ 670–750 THz</td>
</tr>
</tbody>
</table>
Blue, and surprise! It's green. The compliment of red.

Now that you're probably ready to start pulling your hair out let me try to explain why this is. Our eyes can't see the individual hues when combined in the full spectrum. So what you probably were thinking is that things that are red are red because they are absorbing the red part of the spectrum of colors right? Wrong! :D A red apple is red because it can absorb every color but red! So when we see a red apple it is absorbing Orange, Yellow, Green, Blue, Dark Blue, and Violet. It's reflecting the red color of the spectrum because all of the other colors are absorbed! So what happens when we shine a green light on a red apple? The apple will appear black since there is no red present to be reflected and all the colors are absorbed. Take a look at the image below. Here I have illuminated this strange furry green ball with a red lamp. The result is obvious. The ball absorbs most all of the red light and doesn't have any green light to reflect the "greeness" of the ball. This causes the ball to look black and not green.

So far we've spoke a lot about the different properties of color. We have physical properties of color (which are measurable), we have symbolic properties of color, we understand how the properties of color are different for light and paint. In the next lesson I will speak about the elephant in the room. Our brains, and how they process colors. No, this won't be another section about emotion or symbolism. In this section it is more scientific as well as a trip into an area of science which still hasn't concluded just why our brains process color the way that they do.
What is the correct color wheel for painting? It has been hotly debated for over a century, and everyone seems to have an opinion about what the "real" primary colors are. In the following post I hope to educate you about some of the theories about just which primary colors are the best to be used for painting, and why. Of course I also offer some of my own personal opinion based upon my own studies of color as well as my experience as someone who loves painting in oils.

The first problem we run into when looking at the various color wheels which can be used for painting involves something called Tertiary Colors. Tertiary colors are created when one mixes
a primary color (Red, Yellow, Blue) with one secondary color (orange, violet, green). Generally these are the colors located next to them on the color wheel. They often have specific names which can get quite exotic such as Sea Green, or Azure. This is because often designers want to come up with a cool name for a color so they can market it better. For various reasons painters have been taught and told to use the RYB color wheel. A few reasons include the fact that artist materials which are available now used to have toxic compounds in them. Now with the advent of dyes it is easier to synthesize a color such as cyan. The one thing to remember however when using these colors is that dyes will fade with age, while real pigments (such as cadmium) have already stood the test of time for centuries.

First we will be focusing on the Red/Yellow/Blue color wheel which is most often used by painters. In the color wheel above the Tertiary Colors shown are Yellow Green, Blue Green, Yellow Orange, Red Orange, Red Violet, Blue Violet, and Blue Green. This was widely believed to be standard colors to use for quite some time, and is still often used in Art Education up to this day.

An RYB color chart from George Field's 1841 Chromatography; or, A treatise on colours and pigments: and of their powers in painting

Back in the 18th century the theories surrounding color theory were cemented in the idea that the RYB (Red/Yellow/Blue) was the way to go. These theories have since changed over the years, however the RYB color model is still often used in teaching painting, and color theory up to this day.

These theories were enhanced by 18th-century investigations of a variety of purely psychological color effects, in particular the contrast between "complementary" or opposing hues that are produced by color afterimages and in the contrasting shadows in colored light. During the 18th century the theory of the RYB model was furthered by two great thinkers. They
were Johann Wolfgang von Goethe, and Michel Eugene Chevreul. They were both transfixed by what is called the Psychological effects of color, and obsessed with how our eyes perceive color. One of the main things they observed was how complementary colors (that means they are opposite each other on the color wheel) created afterimages in our brains when they were "burned" into our eyes. They were also interested in why shadows in colored light would create contrasting shadows. You can download Goethe's *The Theory of Colors* here as I've uploaded it to this site. It is in the creative commons so there it has no copyright and is in the Public Domain.

After Goethe and his treatise on color, scientists moved away from the RYB color wheel and shifted towards a color wheel which most everyone sees every day. This is the Red, Green, and Blue (RGB) model which still dominates a lot of media to this day (Hint: It's how your TV works).

To understand how this color wheel operates we need to go back to the previous lesson, and further examine how different lights makes different colors as opposed to how pigments (or physical mixtures of color) differ.

In the previous lessons we have talked about Additive and Subtractive colors. Forgive me if I wasn't clear enough before, but these lessons are meant to be sequential, and therefore sometimes I will withhold information so you can absorb it at different rates.

To put it simply, Additive Color is created by adding color. How do we add color? Well, by using light. That's why if you get up close to a TV set you will see tiny little bars of Red, Green, and Blue. Learning about additive color is particularly important for those who use a computer to create their imagery, as they are dealing with a medium that is essentially based upon the glow of a computer screen. Now, what happens when that person decides he wants to print out the image on his screen? The answer is that he will need to deal with another color wheel when the image is printed from a computer screen onto a piece of paper! This is because a piece of paper doesn't glow, it's reflecting light from a light bulb or the sun. As we discussed previously, an object doesn't hold a certain color because it reflects it, it is a certain color because it absorbs all the other colors in the spectrum. Hence the term, subtractive color.

So we, as painters, aren't painting with light, we're painting with paint. Hence, we need to use a color wheel which is specific to our needs. Let's take a look at the two different types of color wheels. Check out the first one below. This is a classical color wheel which utilizes Red, Yellow, and Blue as the primaries.
There's some nice oranges and violets in there right? Oh? What's that, you want them to be brighter and more vibrant? Well, then you can use the Cyan, Magenta, and Yellow color wheel below. CMYK is the color wheel which is utilized in printing, and has generally been regarded as the "true" set of primaries.
But there's a few problems with this color wheel. Mainly, it doesn't exist in nature (as in, natural pigments) as readily available as the colors which have been used for thousands of years. However if you want to oil paint with Cyan, Magenta, and Yellow then you can. But if you believe that oil paints will mix similarly to a printing machine then you're fooling yourself. As you have probably already learned, different colors and different pigments have different strengths and weaknesses.

By this I mean every color has different properties. In the printing process CMYK (K stands for black) are often used in transparent glazes. For instance, in order to make red in CMYK printing you first print a tiny little magenta dot, and then on top of that dot is a yellow which is semi transparent. That's how you make red. Now with oil paint let's say that you want to paint a giant red object. If you were painting by utilizing the CMYK printing model you'd have to first paint an entire layer magenta, wait three days, and then on top of that you would glaze a bit of yellow on top of it to get your red. So yes, it is possible to paint with CMYK, but the simple answer is that it would simply take FOREVER to finish a painting, because we're not machines, and paint takes a long time to dry.

So what do we do as painters? Which color wheel should we use? I would suggest that you (that's right, you) find a palette that you enjoy working with. Limit it to no more than 10 colors, and get used to it. It takes a long time to learn how to properly mix and see color so find a palette that you feel comfortable manipulating. I know for me I like to use Cadmium Red
Medium, Cadmium Yellow Medium, Pthalo Blue, Pthalo Green, Alizarin Crimson, Yellow Ochre, Ultramarine Blue, Raw Umber, Permanent Violet Medium, and Titanium White. And that's what I've used for numerous painting tutorials that I've done. It's a hybrid of both CMYK as well as the Old RYB models. With RYB it can be difficult to make a nice brilliant violet as well as green. So what do you do? You buy them :) And if you want to try to paint with Cyan, Magenta, and Yellow then you can. These colors are generally referred to as Process Blue, Process Red, and Process Yellow. They're dyes so they won't last as long (meaning they'll fade faster) as the classical pigments but they could be interesting to experiment with. For me? I'll stick to Cadmiums, Ultramarine, Titanium, and Cobalt. There's a reason why they've been around for thousands of years.

Writing Artist Statement of Intent
Lesson 21

As I have stressed multiple times throughout this course we are not only building upon technical strengths but also your ability to synthesize and create concepts. We've gone into history a bit, and examined some of the more formal aspects of painting and drawing. Now's the time where we will delve into an area which often is ignored by many art schools, as well as working artists. The skill you will be working on here doesn't involve paint or a pencil, but instead your mind and your ability to focus on your interests to the fullest extent. Remember that mastering artistic techniques with paint, pencil, or a computer is one thing, and this will improve the more you practice, but having a unique idea and a viewpoint you wish to share with the world is what will make you an artist.

It is important not to confuse a Statement of Intent with an Artist Statement. A Statement of Intent (SOI) is a declaration of your plans and your ideas for a specific project, while an Artist Statement is a statement which is written by an artist (many times after the work is finished) in order to give a viewer more information about the process by which the work was created as well as the conceptual ideas which were being implemented. They go in completely different directions. An SOI goes from conception to fruition/realization, and an AS goes from conception to fruition/realization and back to the conception but now with reflection. For this post we will first be examining on how to write a Statement of Intent, and the next lesson we will be looking at examples at Artist Statements and see how other artists have used words to enhance the experience someone has with a piece of art.

Assignment:
What I want you to do is set up a schedule for your artistic working schedule (yes, artists also have schedules unfortunately). There is often a romantic notion that artists get to sit and dream all day, only to be interrupted by manic artistic outbursts. But this is generally not the case. All of the artists I know work a lot on their work, and by a lot I mean they often have a full time job, and still manage to work on their own work for at least 20 hours a week. This may sound crazy to you, but please keep in mind that this website is structured as a typical college level course, and students in physical colleges generally spend at least 15 hours a week in school. This is how you should approach your work schedule. As something physically which you "go to" and work for an allotted amount of time.

While it is great to shoot for the stars the first most important thing is to have realistic goals in place. If you can afford to only work 8 hours a week on your artistic work, then allot that amount of time to it. The following Statement of Intent sample below is merely a sample which is geared
towards an average student. You can choose to try and work as much as possible, or you can also take it slower. One of the most important things to keep in mind is that you should have a physical schedule which you are held to. Put it up in a prominent space in your room and then check off all the days where you completed the task. You can download a monthly calendar template here and print it out, or buy a nice planner if you wish to write about and update your tasks for each day of work.

The theory of 10,000 hours of work as a measure of genius.

I do not wish to scare you with the amount of work that is needed to achieve genius, but would like to offer the following theory as a guideline as to how much the "Masters of Art" generally worked before achieving their status. In 2008 Malcolm Gladwell wrote a book called Outliers in which he postulated the theory that geniuses almost always worked harder, and longer at what they did as compared to others. And generally an expert level status was achieved when that artist had worked for 10,000 hours in their discipline.

"The curious thing about Ericsson’s study is that he and his colleagues couldn't find any “naturals” – musicians who could float effortlessly to the top while practising a fraction of the time that their peers did. Nor could they find “grinds”, people who worked harder than everyone else and yet just didn't have what it takes to break into the top ranks. Their research suggested that once you have enough ability to get into a top music school, the thing that distinguishes one performer from another is how hard he or she works. That’s it. What’s more, the people at the very top don’t just work much harder than everyone else. They work much, much harder.” (Gladwell, 2008)

Understanding this idea is very important if you want to progress as an artist. There is a common misunderstanding that artists are born, not made. But if we look throughout history we find thousands of examples of just the opposite. For instance, Mozart is often considered to be the definition of a "child prodigy" with natural talent. But did you know that Mozart was taught by his father who was a music teacher and pianist? He later became friends with one of the most powerful composers of the era (Haydn) by the age of 8, and had already toured the world, and played more concerts than artists 4 times his age. Of course there is also an element of luck and timing in all of this as well, however this isn't an isolated example. Look at Picasso, Raphael, Titian, Andy Warhol, etc. etc. for further examples. And you'll find the same thing time, and time again. All of them spent a tremendous amount of time working on their art and many became apprentices at very young ages to older and more experienced artists. So no, artists are not born (if anything they are born into the perfect era), they are made through hard work (which most artists enjoy doing, so you don't have to call it "work")

For those of you who wish to achieve master status you should be aware that it takes years, and years of work. If you managed to work 8 hours a day, every day, it would take four years to complete (Ironically the same time it would take to complete a Undergraduate degree). However, if you wish to set your goals a bit lower than there is nothing wrong with that. You should work at your own pace, and this course is designed for you to do it whenever you have time. I have set forth the following weekly work schedule as a good starting point for those who wish to dramatically increase their drawing and painting skills. I've seen a simple schedule such as the one below work many times over the years. If you don't give up, or lose patience I assure you that you can reach your goal if you are willing to persevere.

Sunday: 5 Hours (Painting)
Monday: 2 Hours (Drawing from Observation)
Tuesday: 2 Hours (Artist Research/History)
Wednesday: 1 Hour (Drawing from imagination)
Thursday: 3 Hours (Life Drawing)
Friday: Free!
Saturday: 5 Hours (Painting)

Find a Life Drawing class in your community and start going. Take a sketchbook to a coffee
shop and sketch the people there. Go to a park and draw trees. Make weird collages in
photoshop and make drawings from them. Sketch when you're on the metro. Sketch in the
margins of your notebooks in class. Sketch on napkins at restaurants. Play Exquisite Corpse
and other drawing games with friends. Draw your cat, your coffee mug, your boots, people
on TV, your hand, your foot, or a corner of your room. There is never an excuse not to draw
when we are all surrounded by objects that all have unique traits which, upon examination, are
complicated and can increase your abilities. Trust me, if you draw every day, you'll see huge
improvements in your drawings over time. If you're looking for tricks you won't find them, you
can only work them out yourself by practicing your craft daily.

One movement which I was a part of about 5 years ago was the Painting A Day project where
many different artists created a painting every day and posted it to their blogs. For those of
you who have blogs I highly recommend getting into the habit of updating them as much as
possible. Not just with my assignments which are given but with your own creative visions and
sketches. One of the most popular of these artists in the Painting a Day movement was Duane
Keiser who since has stopped posting every day but still posts quite regularly small paintings of
objects in his house. You can see one of his stop motion videos below, and visit his blog here.
So what else should go into your Artist Statement of Intent? Along with a schedule of how
much time you can put aside for painting and drawing every day I've compiled a list of common
questions which can help determine the path you wish to take and focus your true ambitions.
These are questions which you should think about and write about in your blogs as you form
your Statement of Intent. It is quite common for these questions to be asked during Foundation
Year studies at many art universities throughout the world, and by thinking about them, and
answering them, you can begin to reveal exactly what it is you wish to achieve.

Technique/Process
What types of techniques do you wish to incorporate into your work, and what type of processes
are required to achieve the desired effect that you wish to create?

Intent:
What do you want a viewer of your piece to take away upon "reading" your work? What ideas/
feeling do you wish to transmit to your audience?

Content/Subject:
What is it that you wish to draw and paint? Are there themes which reoccur in your ideas and
work?

Social/Cultural Concerns:
Are you interested in political or cultural concerns in your work? Can your work make a
comment about society that can only be transmitted by a drawing or painting? What do you feel
is the role of the artist, and do artists have a responsibility to make specific work for a specific
audience?

Rules:
Are there any ethical rules which you wish to consider in your work? Do ethical or moral
concerns prevent you from creating a specific work? If so, should they be ignored in order for
you to realize your creative vision?

Function:
What is the ultimate function of your work, and why is paint the right medium to transmit your
message?

Accessibility:
Should you limit the accessibility of your work because you find that self expression is more
important? Or is it more valuable to create a painting which can be widely understood by a large
portion of the population?

To make it even more clear just exactly what it is I'm asking from you. I've included the two
following Statements of Intent as examples from which you can draw from. The names of the
students are imaginary, and the statements are of my own imagination. I've used the common
required amount of independent work at the Foundation level which is 20 hours a week for three months. Which is a total of 240 hours. At the BA level this would be increased to 40 hours a week.

Student Name: Leonardo Cattawampus
Class: Painting-Course.Com
Teacher: Jer
Title: Creating Modern Day Americana paintings in the style of Norman Rockwell

First 6 Weeks
Work Schedule: - 20 hours a week.
Sunday: 5 Hours (Painting exercises)
Monday: 2 Hours (Drawing from Observation at a Cafe)
Tuesday: 2 Hours (Artist Research/History)
Wednesday: 2 Hours (Drawing from imagination/Composition) 1 Hour (Editing photos/sketches)
Thursday: 3 Hours (Life Drawing)
Friday: Free!
Saturday: 5 Hours (Painting exercises)

For the next three months I wish to explore the paintings of Norman Rockwell, how they were received by the general public, and what techniques, as well as ideas he used in the creation of his paintings. I plan on making one final painting in which I will integrate both the research I've accumulated as well as the techniques I've learned about. I also know that Rockwell was a great draughtsman and I must increase my drawing and painting abilities which is why I've devoted a large section of my weekly schedule to painting and drawing.

I plan on making preliminary sketches, and also look for modern day American scenes which would be suitable for a painting. Because of this much of my time will be spent outside of the studio in the public where I can both photograph and sketch from real life. After collecting a wide range of both photos as well as on site sketches I plan on incorporating them into a final painting which I plan on executing during the last month and a half.
Work Schedule for Week 7:
Sunday: 5 Hours (Painting exercises)
Monday: 2 Hours (incorporating sketches into composition)
Tuesday: 2 Hours (Drawing from composition)
Wednesday: 2 Hours (Drawing from composition) 1 Hour (reflection upon past successes and failures)
Thursday: 3 Hours (Life Drawing)
Friday: Free!
Saturday: 5 Hours (Painting exercises)

Work Schedule for Week 8
Sunday: 5 Hours (Begin transfer of sketches/drawings/photos to canvas)
Monday: 2 Hours (finish transfer of drawing to canvas)
Tuesday: 2 Hours (Begin Value Study on Canvas in black and white)
Wednesday: 2 Hours (Finish Value Study on Canvas in Black and White) 1 Hour (reflection upon past successes and failures)
Thursday: 3 Hours (Life Drawing)
Friday: Free!
Saturday: 5 Hours (Begin to match colors to value scale)

During these weeks I plan on finishing the composition as well as creating a finished drawing with a value study to use for painting. I wish to continue increasing my abilities as a draughtsman which is why I've kept the 3 hours of Life Drawing every Thursday. By the end of the second week the value scale drawing will have been successfully transferred to the canvas. I will then begin experimenting with color values which match those that have been laid out in the value study.

Work Schedule for week 9 - 12
Sunday: 5 Hours (Painting)
Monday: 2 Hours (Painting)
Tuesday: 2 Hours (Painting)
Wednesday: 2 Hours (Painting) 1 Hour (reflection upon past successes and failures)
Thursday: 3 Hours (Life Drawing)
Friday: Free!
Saturday: 5 Hours (Painting)

During this last month I wish to finalize the painting and work out the smaller details. I also plan on looking at my work and comparing it to Rockwell's and examine how successful I was in recreating a modern day Rockwell. I'm hoping that the research I did on the artist and his time period will be helpful in making these realizations, and be apparent in the final work.

The Importance of Contrast in Painting
Lesson 22

There are many different ways we can depict Contrast in Painting, and because of this, this lesson will need to be split into different parts so we can go into each different type of contrast in depth. But first let's get into exactly what contrast means.

The dictionary definition is as follows:
Contrast: The state of being strikingly different from something else, typically something in juxtaposition or close association.
Synonyms: opposition - antithesis - opposite - contradistinction
So I think we all have a pretty good feel of what something is when it is in contrast with an opposing element. But how does this relate to painting and color? In what different ways can we show contrast simply by using different colors? Take a pad and paper and write down all the different ways we could create contrast with colors. You might not know the exact terms for them, but you'll still be able to figure out some common ways this is done. When you're finished writing your list you can continue with the lesson where I will go through all the different types of contrast.
Assignment: Write down all the different ways we can create or experience contrasts of color.

All done writing? Good. Now we can flip to the back of the book and see the right answers. Don't feel bad if you only came up with three or four different types of contrast. These things are rarely taught at the college level let alone primary school art education classes. It boggles my mind as to why; however, it is one of the most concrete foundations of painting which you will ever learn.
You may be asking "why is contrast so important?" and the answer is simple. Our eyes love contrast and it is how we make sense of the world. If you want to highlight a certain area of a painting then this is the area which should have the highest amount of contrast. Our eyes are naturally drawn to these areas, and it is easy information for our brains to process. When making a two dimensional representation of the three dimensional world we need to take advantage of how we see, in order to translate this to a believable painting.
Let's start with Contrast of Hue and what exactly this means.

**Contrast of Hue:**
This is the simplest of the different types of contrast that painters often use. You should remember that the term Hue just means a color which has not been diluted in any way. It is color in its "purest" form. When we put multiple different colors up against each other we will see a very strong contrast between them. For starters lets look at this painting by Ellsworth Kelley which is a simple illustration of the strength of contrast of hue. He uses the three primary colors in their purest form and paints each individually.

All three of these primary colors are in strict opposition to each other. So much so that there doesn't seem to be any relation to them at all. Each color stands alone as if it were its own entity altogether. This is what I mean by contrast of hue. So how can we take this out of the square
minimalistic boxes and start applying it to more complex compositions? I believe the next painting by Mondrian takes a step in that direction and we can see that not only can we work with these elements as if they stood on their own, but we can also integrate them into a larger composition.

And now let's take this idea a step further and apply to a composition which has some figural elements as well. In the following painting by Matisse we can see that he used only contrasts in hues, and black and white to create an entire composition that includes both a figure in an environment, but also a small landscape in the window. There are a few other types of contrast occurring in this painting but we'll get to those later.
When dealing with only Contrast of Hue we can see that many of the paintings take on a youthful or even joyous feeling to them. Which is one reason why many of the Fauvists decided to use these colors to enhance the meaning of their exuberant paintings. But these types of examples of Contrast of Hue aren't only from the 20th century. Painters have used this rule of painting for hundreds of years to create an atmosphere of intensity. One can look at Raphael's Adoration of the Magi for an older example of how Contrast of Hue was utilized hundreds of years ago.
Assignment: So I hope I've given you a good indication of what Contrast of Hue means. For the following assignments you will be working with only Hues (undiluted). I want you to paint a 12 square checkerboard of all these different colors plus white and black (Mondrian is a good example of how to approach this). After that you will be working on an abstract painting which uses the same palette which was used in the checkerboard assignment. Be careful to keep every color as pure as possible (Don't mix your colors! Use them straight out of the tube). We'll get into differences in value and other color theory in subsequent assignments. If you need more help look at the example below which was done by a student working on the same assignment.

Contrast of Value:
This is another rule of color theory which is fairly easy to grasp but which is often ignored.
When speaking of the contrast of value we are talking about the lightness vs the darkness of certain colors. The easiest way to illustrate this is to first deal with only black and white as it is the easiest way to see a difference in value. In the video below by EmptyEasel we see a very clear representation of how we can use simple dark and light contrasts to create certain effects which create a more believable depiction of the 3d world on a 2d surface. In the following drawing by Seurat we can see how a contrast in value achieves similar effects as the video outlined above. Notice how each edge has a sharp contrast in value against the other edges. This pushes certain elements back in space and allows for other elements to come to the forefront. It should be noted however, as stated in the video above, that it isn't bad to sometimes have your values "bleed" into each other as this causes a composition to have linkages which give it an overall feeling of unity.

Now lets look at another example but this time working with color and the different values that colors have as well. In the following painting by Rembrandt look at how he effectively uses Contrast of Value to bring our eye right to the most important feature of the painting.
Assignment: First start out by mixing a 5 step value scale in black and white acrylic paint. Once you have all of your colors mixed you will be creating a grid based solely on these five different values. The first thing I want you to do is create a graduated blend from dark to light going diagonally across your canvas. Once this is dry, use your 5 different values which you have mixed to create strips of squares going across the canvas. An example of this can be seen below. Notice how the surrounding value completely changes the way we perceive the value in the square. Even though the values are the same across the entire strip of squares they appear to be of different lightness/darknesses in the end.
Extra Credit: Do the same exercise by first mixing a value scale of a certain color, and then finish the assignment with that color as opposed to black and white.

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Cold Warm Contrast:
In this type of contrast we are looking at the perceived temperature of a color. These should be pretty straightforward to everyone. In class when I ask about which colors are warm and which colors are cool I'll generally get the following responses.

Red- Hot
Orange- Warm
Yellow- Warm
Green - Cool
Blue - Cold
Violet - Cool

So how can we use these differences in perceived temperature to our advantage? Well, the easiest way to begin to depict the differences in Cool/Warm Contrast can be seen in many landscape paintings. When one looks at a landscape we will notice that things in the far distance take on more of a cool bluish tone (this was first observed by Da Vinci who named this phenomena Atmospheric Perspective). So it is fair to say that cooler colors tend to recede into the distance, while warmer colors want to push to the front in space. In this painting by Corot we can see this in action. Notice how the cool colors near the horizon recede into the distance while
the warm orange tones of the ground naturally seem closer to us. The same can also be seen in the Van Gogh painting as well.
But once again, this rule not only can apply to landscape paintings to achieve a sense of depth. It can also be used in figurative works much in the same way as Contrast of Value to direct the viewers eye to certain places. In the image below by Odd Nerdrum we can see how Contrast of Warm and Cool colors makes the figures stand out against their background, but also if we look really closely at the flesh we can also see a lot of warm vs cold happening in shadows vs light areas of value as well.
Assignment: Mix up six different colors both of which are examining the ideas of cold and warm colors. For instance Orange, Red, and Yellow for warm, and Green, Blue, and Violet for Cool. Then create an inverted city landscape where the cool colors are in the foreground, and the warm colors are in the background. This will create an immediate sense of tension (something we covered in Gestalt Principles of Design) and create an interesting dynamic. If this sounds too hard for you to grasp you can take a look at how a third grader interpreted this assignment. If a third grader can do it, so can you.
Complimentary Contrast:
In this case we are looking at how complimentary colors (colors opposite one another on the color wheel) activate elements in a composition and create a contrast. If you recall during the Color Wheel for Painting lesson we extensively went into exactly what complimentary colors are and how they work. Complimentary contrast is often also used to create a sense of contrast and highlight certain objects. It is also many times used to give a painting an overall feeling of harmony as our eyes naturally see the compliment to every color which we perceive (see Properties of Color for further reference).
In the painting below by Monet we see how complimentary contrast can bring life to a painting and can be used effectively to convey harmony across the entire composition.
Notice the interplay between all the complimentary colors in this painting. The blues happily reside right next to the oranges, and the shadows are filled with both violets as well as yellows. But it is important to note that there are numerous shades of each color, and that much experimentation had to be done to get the colors to harmonize. When working with complimentary contrast it is important to understand that one must also manipulate the value of a color when laid beside another in order for the painting to be read correctly. Simply put, this means that the painting should still work as a drawing if a black and white photo were taken of it.

**Assignment:** Using some source material (either a photo or a sketch) make a portrait painting of a person in which the subject is the complimentary color to the background. Remember as always, the places you want to highlight the most should have the most intense complimentary contrast in the whole composition. You can take a look at this self portrait (after he cut off his ear) by Van Gogh for inspiration.
Simultaneous Contrast:
Now things start to get a bit trickier as we delve into types of contrast which aren't as clearly defined as the previous ones. Simultaneous contrast identified by Michel Eugène Chevreul refers to the manner in which the colors of two different objects affect each other. The effect is more noticeable when shared between objects of complementary color. In the image here, the two inner rectangles are exactly the same shade of grey, but the upper one appears to be a lighter grey than the lower one due to the background provided by the outer rectangles.
This is a different concept from contrast, which by itself refers to one object's difference in color and luminance compared to its surroundings or background. Basically it is important to always remember that whatever color surrounds the color you wish to depict will change how we perceive that color. For this reason you'll see that many artist palettes are grey which gives the least amount of interference with the color which is being mixed.

Assignment: Using Simultaneous Contrast create an abstract composition where the same color is used in different places throughout the composition but appears to be a different color when viewed overall. This can be achieved by first working on a large "background" of your painting first, and then painting in small sections of the same color in different selected small sections of the work. You can look at the painting below and examine how the same color has vastly different qualities based upon the colors surrounding it.
Contrast of Saturation:
This refers to the contrast present when more than one instance of a saturated color are present. We previously covered saturation and intensity, and by using Contrast by Saturation we can achieve an effect which gives us contrast based solely on the saturation (brightness) of a color. In the image below we can see how different colors change when their saturation is changed. Generally this can be easily achieved by adding more white, black, or a colors compliment to the color which is being mixed.
In the following painting by Matisse we can see how he used different saturations of the same color to achieve contrast. The pipe is the most saturated color in the painting, and also the place where our eye goes first. By doing so he has led our eye in the right direction by using a more intense/saturated color up against less saturated colors.
**Assignment:** Start with a very saturated color and make it less saturated by adding black in successive amounts, then do the same with white and make five different variations of tints. Then mix it with its compliment and make five different variations of the color. Using this single color as a base make a painting based upon a sketch or photo while thinking about which area should be the most important (saturated) and which areas should be the least.

Contrast by Extension:
Think of this as seeing the overall color theme for an entire work first. Looking at the painting by Breugel below we can see that the painting has an overall feeling of being very blue and cold. While the animals as well as the people are contrasted against the larger environment.
Essentially you are contrasting a large amount of canvas against a very small portion. In order to achieve this effect you must also use other types of contrast which we have already covered such as Warm/Cool Contrast, Or Complimentary Contrast. The idea being that large areas will effect smaller areas, and if these smaller areas are in high contrast against the larger whole a balance can be achieved and the smaller subjects can be seen as more important.

**Assignment:** For this assignment you will first create a landscape which has an overall color theme to it (cool colors work best such as green and blue) and then you will create a figure to put into this environment which is out of tune with the larger color theme. You will notice immediately that the figure stands out in a very extreme fashion to the point where it may not seem like it should fit. If this is the case you can lower the intensity of the figure by lowering the saturation of the color.

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**Coming Full Circle**
Lesson 23

You’ve now come to the end of a long journey, but it’s one that is just beginning. At this point I would like for your to go back to the drawings you made in Lesson 3 “Creating your baseline” and redraw them again. I am confident that if you have dedicated time and passion in this
course you will see an improvement that you didn’t even expect. This is the first installment of three books which I have planned about painting. In the next we get away from the theory and will begin to go further into edges, paint application, glazing, and other technical aspects concerning paint. Please stay tuned at painting-course.com to see all the newest and latest assignments and updates on the new “semester” coming. As I said previously what you have just finished represents about 1 year of foundation level in college in painting. I intend to continue on making this opencourse work free online as I believe there are too many books which teach only technique, and no theory. So now that you’ve got a good grasp on theory it’s time to start having fun, and getting messy with paint!

Final Assignment: Coming Full Circle
Redo your previous Baseline drawings and compare and look at areas you need to improve, and other areas which you feel to sharpen up your skills. But don’t be too hard on yourself! Look at all the progress you’ve made and realize that the more you practice at this point, the better you will be. You’ve started the journey! Great work!