

Intermediate Instructions

PAINTING INSTRUCTIONS FOR ARTIST PAINTING COLOR GUIDE™

You may use the instructions and techniques offered to you in the Beginner Level Artist. As you grow you may add the following techniques to your skills bank. And use them in addition to the skills you have already learned.

Review the instructions below for the type of paint you choose to use:

OILS

“Walk the Brush” Blending When an object needs an exceptionally wide shade this technique offers the control you need. After painting the basecoat in the area shown on the color guide, extend it into the shaded area and the highlighted area. Then, load one side of your brush with the shade color, wiping back and forth on one edge of the puddle of paint. Place the brush along the outside edge of the shade and follow that edge to lay down the first stroke of your shade. Without wiping your brush, move back to the top and over a little toward the center, and make a second stroke down the length of the object. Continue to make strokes, moving over a little each time until your shaded, blended area is as wide as the one on the picture provided. You will note that as you move into the main color, you pick up more of that color on the opposite site of the brush, creating a beautiful blend with the shade. With this type of blending you have the ability to control the width of shade you want. A wider shade will “push” the object into the background shadows.

Double Highlighting An object needs three values to create contrast and show dimension: the base color, a darker shade color, and a lighter highlight color. To create even more dimension (realism) you can add a second, lighter highlight within the first highlight. A highlight will bring an area of the object toward the front, a second highlight within the first highlight will give the illusion that this area of the object is literally “popping out” Look closely at your Color Guide and you can see where the values change in each object or area. After you have blended the three colors (Base, shade and highlight) use the dry brush blending technique to add a second, lighter (many times white) value two-thirds from the left side and inside the first highlight opposite the shade area. If you allow the oil to set for a day before applying the second highlight, it will appear more stark. Applying the second highlight on a wet surface will give a more subtle, blended highlight.

Secondary reflection A “reflection” from another object in the picture (design). This is a way to add a touch of color which will “pull the elements of the picture together”. Snow, water and sky almost always.

GENESIS® ARTIST COLORS

“Walk the Brush” Blending Follow the directions for painting with oil paints with the following exceptions:

With Genesis® Heat-Set Oils you may work while your colors are wet, or dry them at any stage of your painting, giving you complete control of your works. The paint may be dried by heating it to 265 degrees Fahrenheit (130 degrees C) with either a drying gun, an embossing gun or in your home oven*.

It is good to remember that when using Genesis you can create your mixes and leave them on your palette as long as needed. You can walk away for an hour, a day, a week or even months, and your Genesis® Artist Colors will remain ready whenever you choose to paint.

Double Highlighting & Secondary Reflection Again, follow the directions for painting with oil paints but remember this: Heat-setting (drying) the area before applying this second highlight will allow a more stark highlight while applying the highlight to a “wet” surface will give a more subtle, blended highlight.

*Tape the painting to a cookie sheet and place in an oven pre-heated to 265 degrees Fahrenheit (130 degrees C) for a few minutes, longer for thicker paint. Remove your painting and allow to cool completely before handling or adding additional paint. If your canvas “puckers” it may be stretched (see stretching instructions) to lay smooth.



OILS (Continued from first column) have some secondary reflections from the main objects in a picture. Pick up small amounts of color on your brush and place it using a very light touch with a dry-brush blending technique as indicated in the design. Study the picture to find where these small bits of color are placed. Also, if the object that has “created” the secondary reflection is very large, you can actually add a small touch of the shade color to the secondary reflection.

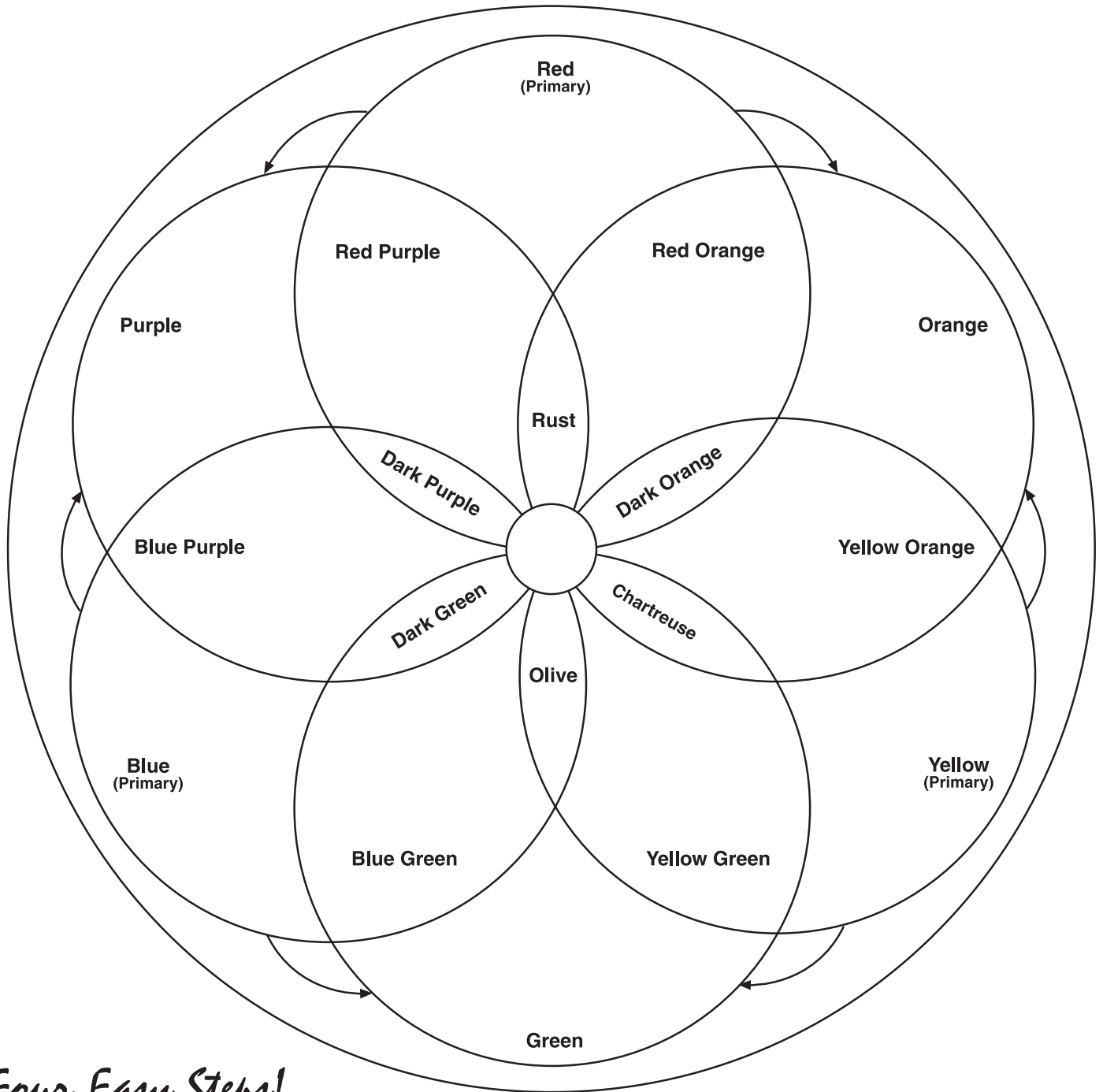
ACRYLICS

“Walk the Brush” Blending When an object needs an exceptionally wide shade this technique offers the control you need. After painting the basecoat in the area shown on the color guide, extend it into the shaded area and the highlighted area. Then, load one side of your brush with the shade color, wiping back and forth on one edge of the puddle of paint. Place the brush along the outside edge of the shade and follow that edge to lay down the first stroke of your shade. Without wiping your brush, move back to the top and over a little toward the center, and make a second stroke down the length of the object. Continue to make strokes, moving over a little each time until your shaded, blended area is as wide as the one on the picture provided. With this type of blending you have the ability to create the width of shade you want. A wider shade will “push” the object into the background shadows.

Double Highlighting An object needs three values to create contrast and show dimension: the base color, a darker shade color, and a lighter highlight color. To create even more dimension (realism) you can add a second, lighter highlight within the first highlight. A highlight will bring an area of the object toward the front, a second highlight within the first highlight will give the illusion that this area of the object is literally “popping out” Look closely at your Color Guide and you can see where the values change in each object or area. After you have blended the three colors (Base, shade and highlight) use the dry brush blending technique to add a second, lighter (many times white) value two-thirds from the left side and inside the first highlight opposite the shade area.

Secondary reflection A “reflection” from another object in the picture (design). This is a way to add a touch of color which will “pull the elements of the picture together”. Snow, water and sky almost always have some secondary reflections. It is small amounts of color and can be placed using a very light touch with a dry-brush blending technique. Study the picture to find where these small bits of color are placed. Also, if the object that has “created” the secondary reflection is very large, you can actually add a small touch of the shade color to the secondary reflection.

COLOR MIXING WHEEL



Four Easy Steps!

STEP ONE

Begin with three primary colors (Red, Yellow, Blue), White and Black. We recommend starting with the following colors on your palette.

Red — Alizarin Crimson. This is a true, deep Red. Cadmium Red Light is recommended as a second Red.

Yellow — Cadmium Yellow Light.

Blue — Phthalocyanine (Phthalo) Blue. This is a true, rich Blue.

White — Titanium White.

Black — Any Black will do, or mix Phthalocyanine (Phthalo) Green with Alizarin Crimson for a very rich Black!

STEP TWO

Combine primary colors following arrows on color mixing wheel to arrive at basic secondary colors: Green, Orange, Purple.

STEP THREE

Combine secondary and primary colors to arrive at the next fundamental level of color mixing known as the tertiary (triad) colors: Red Purple, Red Orange, Yellow Orange, Yellow Green, Blue Green, Blue Purple.

STEP FOUR

Combine tertiary colors to arrive at deeper hues such as Chartreuse, Olive, Dark Green, Dark Purple, Rust, Dark Orange.

Here are a few hints to help you with color mixing.

Lighten colors by adding White. This is known as "tinting". To darken or "shade" a color, add Black. Reach softer shades or "tones" by mixing White and Black together to create shades of Grey to add to your colors.

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