

FINDING THE FOCUS IN YOUR PAINTING

with Robert Burridge

Lesson 1: Setting Up Your Studio and Bob's 4 Cs

SUPPLY LIST

Strathmore Oil Painting Paper Pads, 9x12 and 12x12



Professional Grade Oil Paint – Holbein Artist's Oil Colors

- | | |
|----------------------|------------------|
| French Vermilion | Verditer Blue |
| Cadmium Red | Cerulean Blue |
| Cadmium Yellow Pale | Ultramarine Blue |
| Permanent Yellow | Phthalo Blue |
| Cadmium Yellow Light | Mineral Violet |
| Cadmium Yellow Deep | Brilliant Pink |
| Indian Yellow | Light Magenta |
| Permanent Green Pale | Scarlet Lake |
| Cobalt Green Pale | Pink Madder |
| Cadmium Green Light | Titanium White |
| Manganese Blue Nova | Lamp Black |
| Cobalt Blue Deep | |



Long-Handled Bright Brush

Gamsol Solvent

Galkyd Fast-Drying Medium

Vegetable Oil, Masters Brush Cleaner

Hand Barrier Cream, gloves

Painting Palette

I use my table, covered in paper or plastic

Roll of Paper Towels, Rags

Wide-Mouth tin cans for mediums

I use tuna cans

Setting Up Your Studio and Bob's 4 Cs

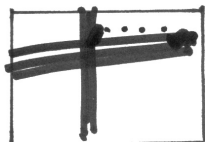
No matter what I paint, I approach all of my work with my 4 Cs. I determine the first three BEFORE I start painting. This keeps me focused on the subject and my goal, my intention for the painting. This works for me! Here are the 4 small steps I use for painting BIG.

First C

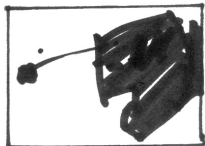
The **CONCEPT** of the work. **What's the Big Idea?** I tend to work in a series of paintings, whether I am doing small warm-up exercises or a body of work for an exhibition. I title the series, then I title the individual paintings FIRST. So the painting is done... when it matches the title.

Second C

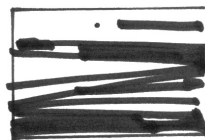
The **COMPOSITION**. The Design and Graphic Structure of the painting. I have twelve favorites that I demonstrate. They are below for your reference! Practice • Practice • Practice!



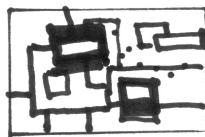
1. Cruciform



2. Cantilever



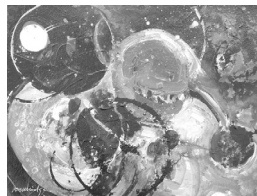
3. Horizontal



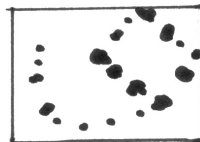
4. Overlapping Frames



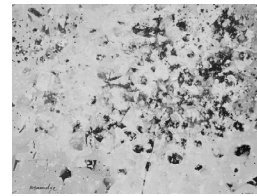
5. Curves



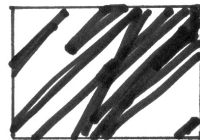
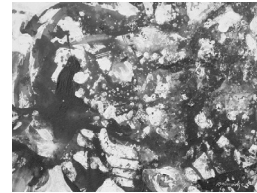
6. Vertical



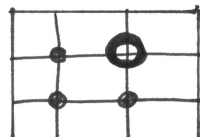
7. Constellation



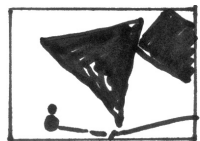
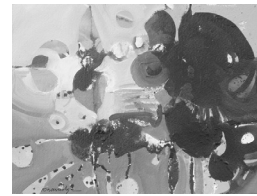
8. Meander



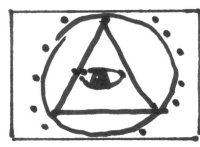
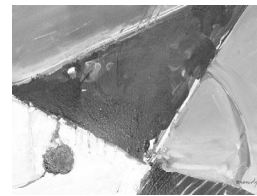
9. Diagonal



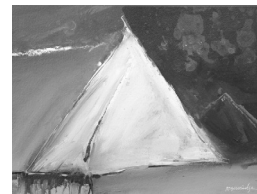
10. Golden Section



11. Tension

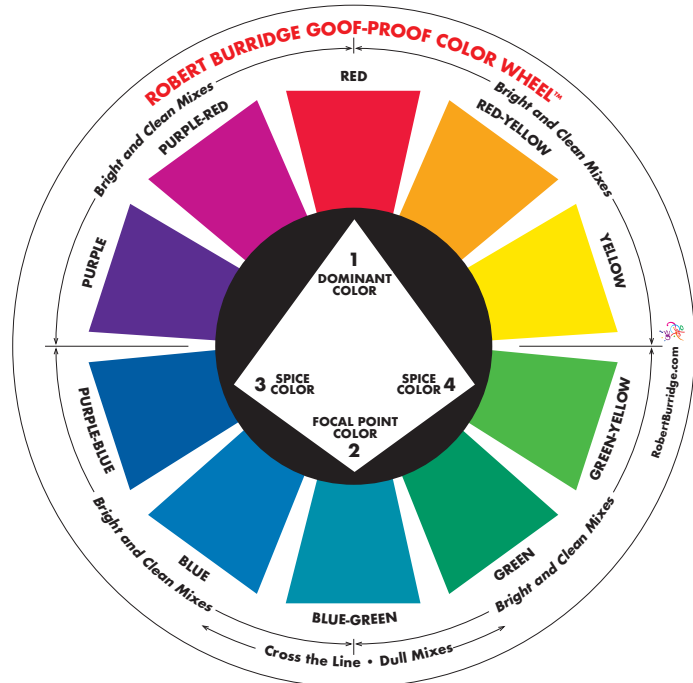


12. Spiritual/Portrait



Third C

The **COLOR COMBINATION**. Whether you use a Standard Color Wheel or someone else's Color Wheel - use one! It's one of our tools to help the painting be successful and fun to paint! I choose a color theme depending on how I am feeling, what I want the viewer to feel or the message I want to convey through the painting. I only get out these colors and put them on my table. Again, determining my color combination first keeps me focused.



Ah... the Universal Color Wheel! This may serve as a gentle reminder for us painters who rely on our standard, universal color wheel - as well as those just starting to paint.

There are TWELVE separate colors on the rotating color wheel. The artist determines the color combination before starting to paint. The color combination must stay in place throughout the

painting. If the artist abandons the original color combination, (changes his mind, etc.) the painting begins to fall apart. Practice small warm up paintings of each color combination to familiarize yourself.

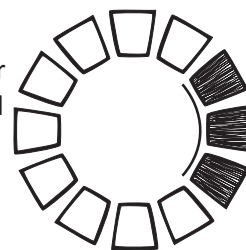
Selecting the color combination is very important - you can convey feelings, emotion and mood through the voice of color. Some examples are:

- Stormy Night - Select dark blues and purples
- Convey Excitement - Select reds and oranges
- Serenity - Select pale pinks, light blues and greys

Simply said, the color wheel works well... if the artist uses the specific color combinations shown on the rotating wheel. There are MANY color combos you can work with from the universal color wheel and this lesson touches on only a few that I use. In the interest of uncomplicating your time in the studio, here are my go-to combinations: Monochromatic, Analogous, Complementary and Triadic.

Monochromatic - Choose only one color PLUS black and white.

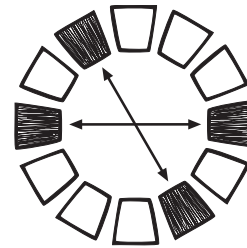
Analogous - Choose three colors that are next to each other on the color wheel, such as: Yellow-Orange, Yellow and Yellow-Green. These colors all touch each other on the Color Wheel. Spin the wheel to see more!



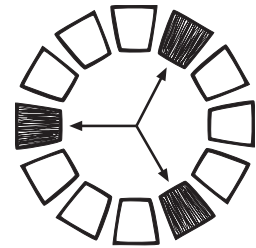
Analogous Colors

Complementary - Choose two colors opposite one another, such as: Red and Green, Yellow and Violet, Blue and Orange.

Triadic - Three colors. Choose ONE color, then the other two colors are determined by counting to four around the wheel. Such as Red (count four) Blue (count four) Yellow.



Complementary Colors



Triadic

Practice and stick with these combinations until you feel comfortable moving on to the many more color harmonies and theories available out there!

Fourth C

COMMIT & CONTINUE the series. Continue the same painting over and over. That way each painting does not become so precious. I practice doing the same painting over and over... and looser each time! If I want to change my mind mid-painting, what I do is start a new, different painting with a new, different concept.