



FINDING THE FOCUS IN YOUR PAINTING

with Robert Burridge

Lesson 2: Light Source and Bob's Rembrandt-Style Lighting Technique

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

Light Source and Bob's Rembrandt-Style Lighting Technique

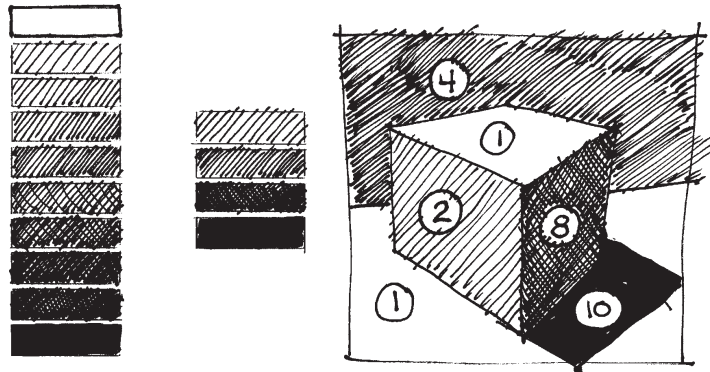
In drawing or painting, it's not always about detail. It's about getting the simple darks down and the simple lights down first - **Darks and Lights**.

Most painters worry about doing the details first. I think it's about getting the gesture of darks and the gesture of lights down first. Where is the light coming from and where are the darks? Get this established first and the rest falls into place. Connect them and you have your painting! Go for the simple shapes first.

If your painting looks flat and unexciting it's because you don't have a strong, single source of light. Make your painting more dramatic and exciting by using more darks against lights; strong shadows; and one part that is the brightest area in the painting.

Why is **value, contrast and light source** important to know when creating a painting? Value can establish the mood of the painting. Soft, gentle low-value tones can be romantic or quiet. On the other hand, bright contrasting values can be dramatic, eye-popping or even harsh.

Most artists are aware of the value scale - when I was in art school, one of the assignments was to make a value scale chart from ten to zero of all twelve colors from the standard color wheel. It took a week - but I learned the lesson about value!



Hint: Color right out of the paint tube is the darkest that color will ever be. On the value scale that is a #10. The color, when lighter reads from #10 to zero.

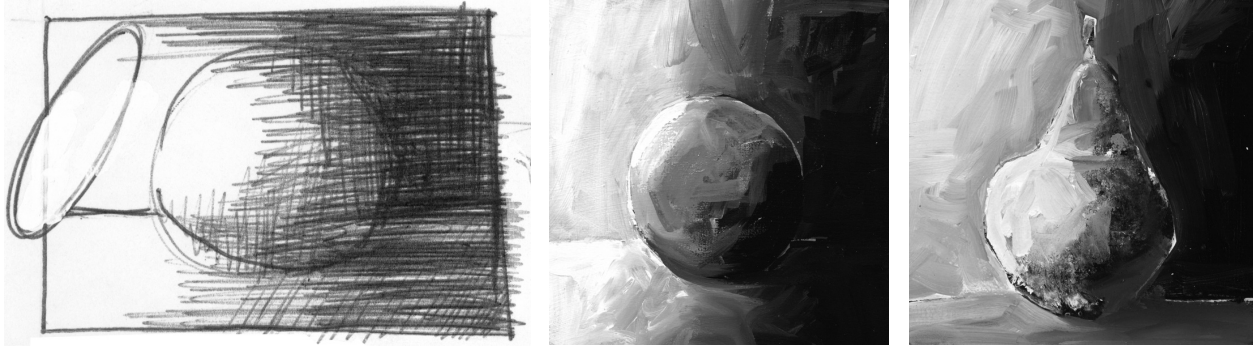
My demo is in black and white - It is the easiest example to use because of the high contrast. But remember, any color right out of the tube is still a #10. Yes, even yellow!

When I paint, I like to use **Contrast** - I like to lead the viewer's eye to the contrasting point on the painting - which can be a Value of #10 next to a midtone Value of #5 or a stark dramatic Value of #1. Contrast gives your painting punch, liveliness and dimensionality.

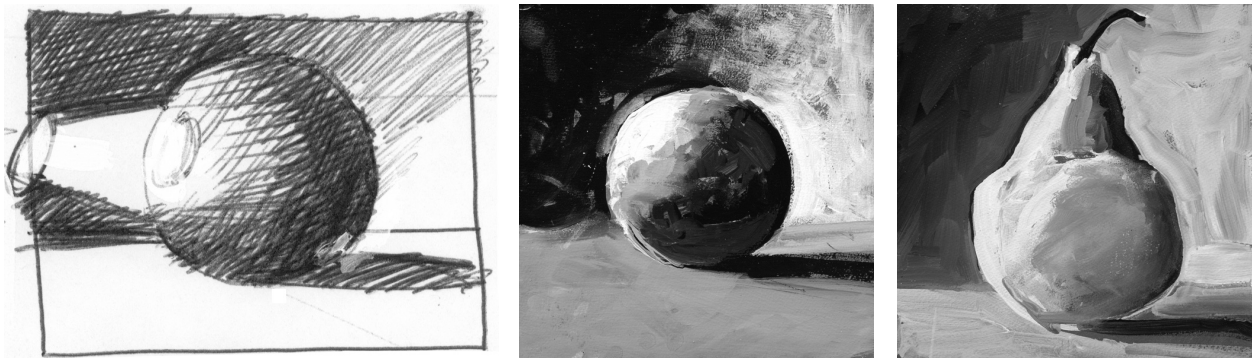


Establishing your Light Source will also create dimension. In this lesson, you will hear me say “Dark Against Light, Dark Against Light” over and over again. Incorporating a light source in your paintings will give focus, shape, dimension and a point of interest!

Let’s look at a Broad Beam Light Source and a Spot Light Source:



Broad Beam Light (Typical) Gradual darkness across the page. Note how it affects the back wall.



Spot Light (Dramatic) Strong spotlight lights only one side of object but also shines on the back wall.

Rembrandt-Style Lighting

Using only black and white oil paint, we painted a gradated background... starting with darkest black at the top, gradating downward to the whitest white at the bottom.

Using my “Rembrandt-Style Lighting Technique” we practiced painting dramatic images like balls, pears and figures, being mindful of the mantra of the day “Dark against Light... Dark against Light...” to give the paintings a strong light source and dimensionality.



The figure was painted in the opposite direction. The bottom of the legs started out as the blackest black and gradated lighter as I moved up to the lightest part of the face.