



FINDING THE FOCUS IN YOUR PAINTING

with Robert BurrIDGE

Lesson 4: Color Lesson Finishing Touches

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

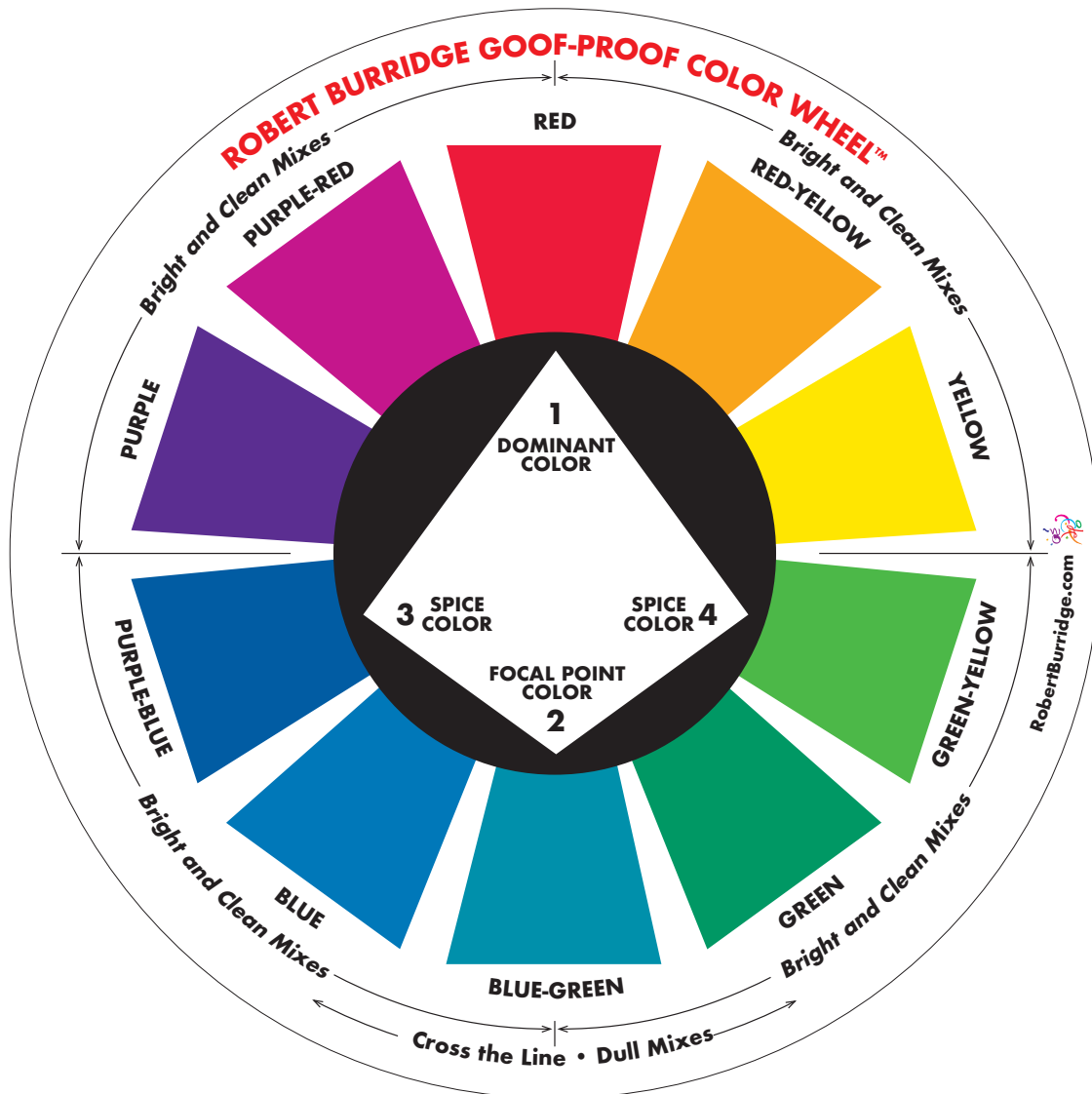
Roll of Paper Towels, Rags

Wide-Mouth tin cans for mediums

I use tuna cans

Color Lesson Finishing Touches

Determining your color combination before you even begin a painting will keep you on track and more focused. Different combinations of color convey different feelings, emotions and reactions... from soft and pleasing to energetic and tense. There are many color combinations that can be explored, all from my Goof-Proof Color Wheel.



I refer to my Color Wheel as a tool box filled with a lot of possibilities. Using just four colors, I can easily and quickly develop an initial painting. I start loose and paint quickly with the four suggested colors, designated by the moveable pointer.

The way I work is to choose one dominant color first. If my dominant color is RED, I will pick out several shades of red - such as pyrrole red, magenta, opera, etc... they are in the red family. Because it is the dominant color, I will paint the entire surface in the variety of reds - loosely and abstractly. At this point, I refer to the painting as "the red one." Keep in mind, under every good painting is an abstract painting first!

Next, the focal point color is splashed down at the focal point - where you want the eye to land. I may also use the focal point color elsewhere, but it will be toned down so as not to compete and distract the viewer from the focal point.

And finally - in case you missed the focal point color, I paint in the two “spice colors” close to and around the focal point color. These two added colors tend to “spice” things up. Please know that my Goof-Proof Color Combinations work well for my style of painting. Determining the color combo frees me up to be more adventurous and confident.

The more prepared I am, the more my painting time will be more pleasing and successful.

As a reminder: Before I begin a painting, I choose the four main colors for the entire painting from this color wheel. I don’t have to guess what the combination should be! I have found, choosing the colors beforehand, I paint more confidently, loosely and not linger as long in specific areas.

Keep this formula in mind:

- Dominant Color - 80%**
- Focal Point Color - 10%**
- Spice Color - 5%**
- Spice Color - 5%**

I splash the dominant color tones all over the surface. For me, it’s like splashing in a mud puddle in the rain. I play first.

The focal point color is positioned where you want the eye to go. I refer to the focal point color as a “speed bump” - It slows down the eye.

The last two colors - the spice colors - are layered sparingly next to the focal point color. All this is done quickly so I can go back in and continue to move more color around, scape and play.

This is how I begin a painting, whether it is an abstract or realistic. Get the process of painting to move forward with a theme, a concept, a sense of purpose and a title. Establish the title first - before you even start. When your work matches the title... it’s finished!

In this lesson’s demo, I am working on two paintings I already started; adding color combinations to the black and white demos from an earlier lesson on Rembrandt-Style Lighting.





Inspirational Musings

- You cannot wait until you get better. Do the best you can now, today. And you will get better at what you want to create.
- I'm not good at a lot of things but it never stopped me from doing my best work.
- I practice warm-up painting exercises daily. Before working on large formats, I paint several small "what if" paintings to teach myself about painting.
- Good work habits and daily painting routines will lead you to your next best work.
- Right now, you are the best of who you are. Your work will not get better by itself... And you are the closest person to your next best work.
- Remove the concept of "fear of failure" and the concept of "fear of success" from the creative process. Add instead, "what if" to your creative self – I'm more interested in what I don't know than what I know I can do.
- Passion is more conducive to a creative result than technique.
- You get more creative by doing more creative works, not less works.
- Believing you are creative is 50% of the creative process.
- It's never too late to be what you might have been.
- If we all did the things we were capable of doing, we would, literally, astound ourselves. Anyone who doesn't change his mind doesn't have one.
- If you have to ask the question, the answer is always YES.
- To do great work, don't try to paint a good painting. But instead, paint a painting to show how interesting a painting can look to you.
- In painting a new series, it's less about where we stand as an artist... but more about in what direction we are moving.
- When your painting starts to speak to you, don't interrupt.
- Don't let others limit you because THEY can't imagine doing it themselves.
- Look at your painting. What were your intentions? Was the pleasure of your painting experience apparent in the result?