

“Happy Wanderer”

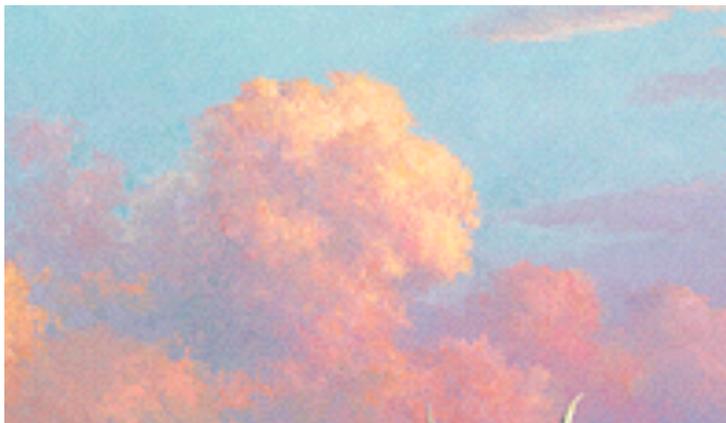
11 x 9 inches



The Setting

Foreground and sky.

Cut from another painting-light airy but totally pleasing colors. Ill use these as a base.



Foreground-Cut from my file photo-the dark upper to go and the bubbly colors and spiky stems to stay. Maybe introduce other flower shapes and colors to increase the body and interest from base up.

I like this downward slope. The walking girl will fit perfectly here. Better to go downhill than uphill as well!



These flowers are interesting in shape. Ill most likely change their color but how they present here will be a good guide to their anatomy.



The Figure

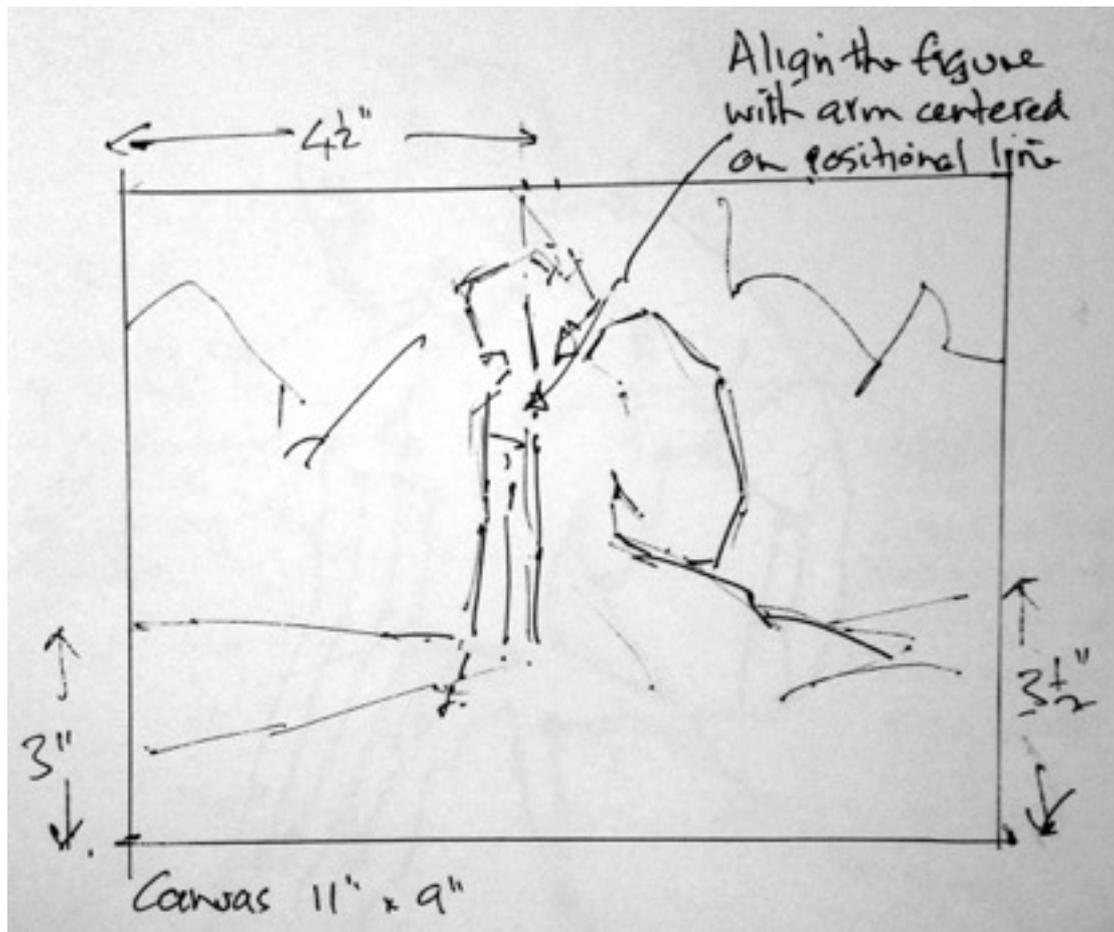
We are using the figure on the left. There's nice movement with the umbrella askew to the right. Circular shapes are dynamite as is the yellow fabric against the blue dress. Blond hair with a red ribbon and all set to bolt off the wall. So the aesthetics are all good; what about the connection with the viewer. Summer day, sunshine, cool grass maybe your sister or cousin or daughter or even you. Yep, a strong connect there so tick that box as well. Add the second girl-sure can but maybe next time. This is an exercise painting!



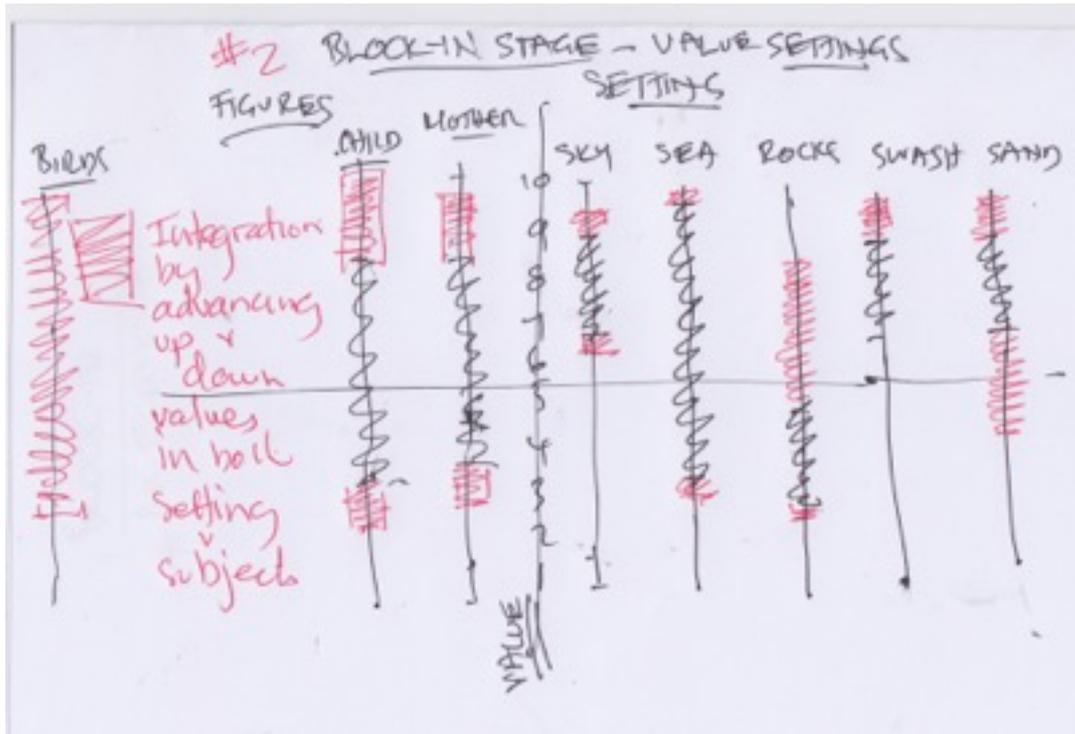
Composition

Basic 2 part-foreground and sky. Added a small support part to show distance and to act as a transition bridge between the sky colors and the foreground.

Note position of figure using alignment line. Figure made dominant slightly off center with the foreground being a strong and certain foundation. Grass will intersect and break into the dress about 1/3 up from bottom. Girl will be going down the hill just over the crest. Clouds will be used to balance the other 2/3rds.



The positions are shown in inches. It's our job to balance areas of difference over the area of the canvas to impart a sense of good order and equilibrium to the viewer. And that means constantly adjusting all parts as we head to the end. We are helped here by following our **Value Integration Bar Graph** (see below) first then by final tweaking at the end by constantly retreating 10 feet, closing one eye and squinting with the other and looking for final touches of color and values to spin it to a robust and irresistible end!



Value Integration Graph-remember this! Your way to good order.

START

Figure

This will be provided as a **plastic stencil** (so we don't get bogged down in the transfer process) which you adhere to the canvas using **hair spray**. Spray the hair spray on the area and pop the stencil on in the correct position, push it on and let it stick for a few minutes then go to the next step-the sky. I've sized the figure relatively large for the canvas size, to enable you to practice the technique of painting a figure for now.

Looks good anyhow!

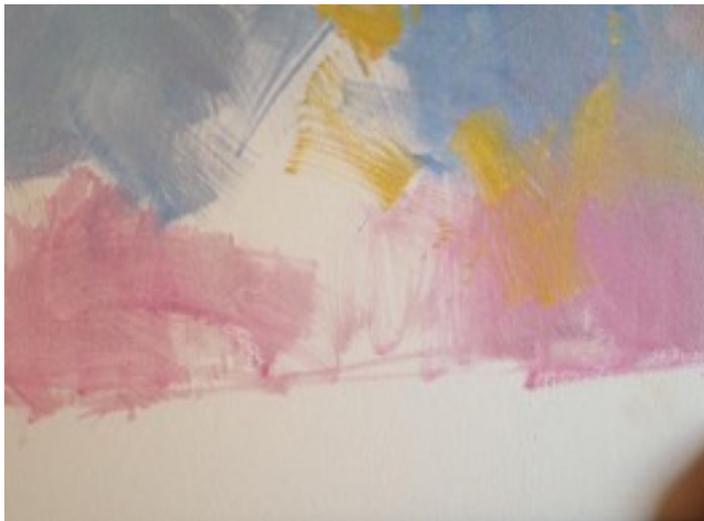
Here's what we did for the seagull-see the stuck on stencils? When taken off looks like this -I added the contrast line here for the shadows and lights.. Perfect to go into the figure.

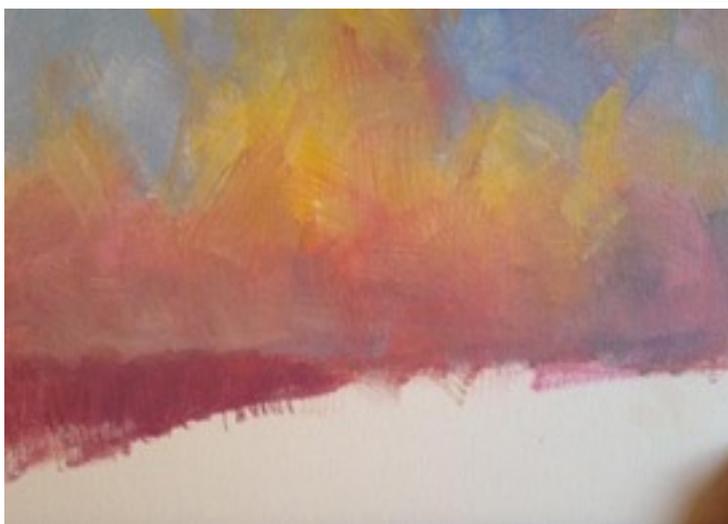


The background is left fairly benign but supportive and energetic nevertheless. The foreground is dark mix of warm and cool with the cool dominant as a prelude to grass and maybe flowers.

So here is the sky done again for you to see. It went something like this. I wanted it to be a reinforcement for the figure in multiple ways-color, value, shapes!

Palette was Cobalt blue, Cad Yellow Pale and Permanent Rose. WN brand





After doing the sky and foreground peel off the stencil-as I show above, from the seagull painting.

You will be left with a blank area to paint in the figure. Before you do this draw in the lines that separate the dark value from the light value or the shadow areas from the

light areas. If we do this now we will be better guided to a better figure with fewer mistakes. That in the end is what we want.

Here is the figure we are working with here with the lights and darks pushed hard to show the separation.

Mark with your pencil where the darks and lights meet.



Like here in the Seagull exercise. The areas I delineated directly from the original photos. Easy way to get into the figures without too much guessing. Of course in some part the line shows a clear break while in other parts it's more a **transition**.



You do that with this painting.



Now color it in. Remember this: Start with whatever the local color is. Eg the dress is blue with white flowers and a red center. So for the shadow start with that color-cobalt will do-now add a darkener to take its value down for the shadow. Your palette has light red so use that to darken the blue. Later for the white flowers make a darkish blue grey. For the dress in light use them magnifier to see the general value and color.

Lay that in overall then look for the next step up in the blue-not the final one-the next step up. Use the magnifier to see where this happens. Then look for the next step up in the blue and put that in. Still keep the paint thin as you do this. **DON'T JUMP TO THE FINAL HIGHLIGHT. USE THE MAGNIFIER TO HELP YOU FIND THESE INCREMENTAL STEPS UP THE VALUE SCALE.** As you move up you will slowly find you are highlighting less and less until the final one or two dots where there is a 'click' of light. You **MUST** find these-on the dress, on the hair, on the arm, on the face and so on.

While you do this you will start detailing and creating shapes-grass, stems, flowers in the foreground. As your near the step by step lift in value for the foreground you will look to the sky for a few highlights to bring it into play with the figure and the foreground. The key to doing this is NOT TO SIT DOWN but walk back 10 feet and close one eye and squint with the other and you will see where it needs a few extra touches of color or light or dark. This will only happen at 10 feet. WHY? 10 feet is the viewing distance for paintings on a wall, so they must have the appeal at that distance-NOT at 18 inches.

Here is how mine evolved.



Color in according to the light dark lines.



Darkening the darks and lighting the lights. Flowers and things in the front .



Done and dusted!

Title: 'The Happy Wanderer'

Size 9 x 11 inches

Oil on Canvas

