

Advanced Instructions



PAINTING INSTRUCTIONS FOR ARTIST PAINTING COLOR GUIDE™

You may use the instructions and techniques offered to you in the Beginner and Intermediate Level.. We will now offer you some advanced techniques which you may find helpful and interesting.

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

OILS

Pat Blending This is a more advanced technique of blending because it requires control and patience. The results are worth the effort. First block in the colors of the highlight, main color and shade. Wipe your brush but it is not necessary to clean it. Then, using a light touch, gently pat the surface as you move back and forth between two colors working your way from the top of the blend to the bottom. Wipe your brush often as you do this. The amount of pressure controls how much of the patting texture you will see. For instance, a flower petal many times has more character when you let some of the strokes show, leaving a velvet look to the area. The lighter the touch, the less stroking (texture) shows. After a little practice you can create beautiful blending that will accent the subjects of your picture.

Streaking This is a technique for adding “motion” to your painting. It will create the ripples in water, the folds and creases in clothing, and the tucks and ridges in flower petals and leaves. After completing the blending lay the chisel edge of a flat brush in the shade area of an object and move it over into the main color. Wipe your brush after each stroke. You may move from the base (main) color into the highlight or shade, from the shade into the main color, or from the highlight into the main color. Most always streaking in water is done in parallel lines.  Tucks in clothing and flowers are done from on point in the shade area to form v-shaped areas. 

Tinting or Rouging This is a form of dry-brush blending. After the subject has been painted and blended, you may add a blush or tint. For instance, on a portrait, the cheeks are “rouged” in after the face has been completely blended. Add the blush on a peach or pear after painting and blending the object. Pick up a bit of the chosen color on your brush and wipe back and forth on the palette until very little paint is left in the brush (absolutely no medium is needed in this technique). Gently pat it onto the area until the desired amount of color shows. Rouging may be applied on either wet or dry paint.

Stippling This is a perfect way to create bushes, tree foliage and ground foliage. It requires a special brush called a Stippling Brush. These brushes have stiff bristles which

GENESIS® ARTIST COLORS

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.

Stippling Follow the oil directions, or you may like the look the acrylic directions will create. With the oil technique your colors will fill in as you pounce one color partially over another because all colors are wet. Being able to dry (heat-set) each color before going on to the next will create a much lacier look with all colors blending but not mixing. Try both ways on your palette to get the effect that most pleases you.

Tinting or Rouging You may follow the oil instructions for this technique. Please note that by adding either glazing medium or heat-set varnish to Genesis® Artist Colors (not more than 40% medium to 60% color) you can create a transparent glaze that will add a soft, very delicate color to your painting.




OILS (Continued from first column) create a textured effect. An old brush with “wild” hairs going in all directions will also work.


Load the brush by “pouncing” it in the corner of the puddle of paint. Then, pounce or bounce it lightly in the area of the picture where you want the textured look of sprays of leaves (tree foliage) or bushes. You will need at least three values of the color you are using. Start with the darkest or shade color. It is not necessary to totally fill in with this color. Leave a “lacy” look. Take the medium value color and add more doobers, pouncing sometimes partially on the first color, and sometimes not. The colors are built using this pouncing motion as you follow the shape of the object. The darkest shades should be more prevalent at the base of the object, and the lightest shade should highlight the top. Since all of the colors are still wet, the pouncing brush will create several more values and the soft blending will be pleasing to the eye.

ACRYLICS

Wet on Wet Blending This type blending will give a much softer look to the object.. Practice the technique before you try it on your canvas.

When blending wet paint into wet paint, start by painting the basecoat a little beyond the area shown into the shade. When you are ready to create you blend, paint fresh wet paint over the area next to the shade, then “double load” your brush. This is done by pulling one side of the brush back and forth through the edge of a puddle of the shade color, then flipping it over and pull the opposite side through the edge of a puddle of the base (main) color. Work the brush back and forth in one place on the palette until the two colors meet and blend in your brush. You can tell this by the stroke you are leaving on the palette. With this loaded brush, brush the far area of your shade. Pick up the brush, move it slightly toward the base color and make a second stroke. Continue until the shade area is completely filled and the blend is soft and complete.

Streaking This is a technique for adding “motion” to your painting. It will create the ripples in water, the folds and creases in clothing, and the tucks and ridges in flower petals and leaves. After completing the blending load the flat brush with the highlight color, then lay chisel edge in the highlight area of an object and move it over into the main color. You may move from the base (main) color with the brush loaded in the base color into the highlight or shade, from the shade into the main color, or from the highlight into the main color. Most always streaking in water is done in parallel lines. 

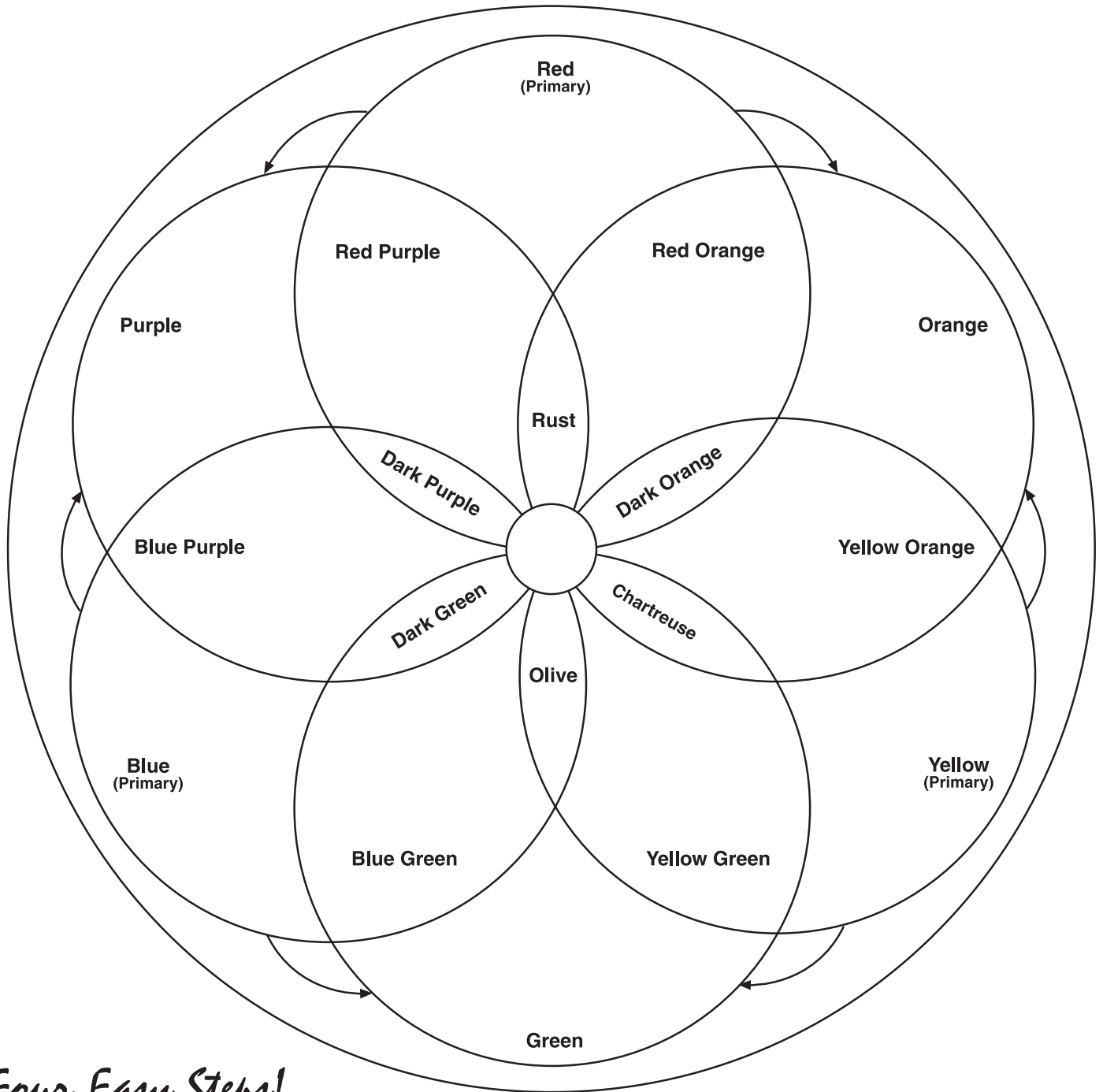
Tucks in clothing and flowers are done from one point in the shade area using a round brush loaded in the shade color to form v-shaped areas. 

Stippling The technique for stippling with acrylics is basically the very same technique as stippling with oils. Since the colors are basically dry (or very close) this creates a lacy result with less color changes.



Instructions by Bobbie Percy

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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