

# Index

## • A •

about this book, 1–6  
abstractions, 248–249  
activating entire composition, 213–214  
advanced goals, 54  
alkyds, 28  
alla prima, 26, 100  
alligatoring, 26  
aluminum foil, 38  
ambiguity, 250  
American Society for Testing and Materials (ASTM), 18  
analogous colors  
  applying, 88–89  
  capturing water with, 147  
  choosing, 88  
  painting objects with, 89  
  using for landscapes, 141  
analytical problem-solvers, 242  
aprons, 38  
architectonic compositions, 243  
arranging still lifes, 70  
art groups, 284  
art publications, 284  
art supplies. *See also specific supplies*  
  assembling for painting, 56  
  choosing colors, 33–34  
  choosing surface to paint on, 36  
  costs of, 13  
  deciding on budget, 32–33  
  easels, 37  
  gloves, hand cream, and clothes, 38  
  items not needed, 29–30  
  knowing, 280–281  
  making list of, 32  
  miscellaneous, 40  
  needed for outdoor painting, 134  
  painting tools, 38  
  palette knife, 36  
  palettes, 35–36  
  required for black and white study, 69–70  
  selecting brushes, 34–35

  shopping for, 12–13, 31  
  sighting tools, 38–39  
ASTM D 4236 seal, 18, 30  
asymmetrical compositions, 247–248  
atmospheric perspective, 253

## • B •

background  
  behind people, 233  
  considering painting's, 212–216  
  establishing color for still life, 90–91  
  fabrics for, 87  
  shaping, 214–216  
  still life, 70  
balance in compositions, 245–246  
barrier cream, 38  
baseline, 72  
Bay Area Figurative painters, 286, 287  
bilateral symmetry, 246  
binder, 17  
black  
  amount in composition, 214, 215  
  correct uses of, 95  
  making from primary colors, 264  
black and white self-portrait, 158–164  
  adding in features, 161–162  
  contour of nose for, 160–161  
  drawing contours of face, 159–160  
  evaluating, 162  
  filling in back of head, 160  
  glasses, 159, 163  
  hair, 164  
  lights and darks added to face, 162–163  
  setting up for, 159  
blocking in  
  color, 58, 114, 122–123  
  complementary colors, 92  
  figure, 174–177  
  images, 75–76, 151  
  major shadows, 74–75  
  portrait's color, 168  
blooming, 26  
Braque, Georges, 254, 255

- breaks
    - marking model's position at, 172
    - taking during color chart creation, 84–85
    - when to take, 170
  - bright brushes, 35, 98, 99
  - broken stroke, 289
  - brushes. *See also* brushstrokes
    - choosing right, 98–100
    - cleaning and storing, 62–63
    - effect of solvent on, 27
    - fabric sleeve for, 40
    - favorite, 97
    - handling, 98, 108
    - making initial sketch with, 71–72
    - selecting, 34–35
    - sizes of, 35
    - using handle as sighting tool, 38, 39, 77, 98
  - brushstrokes
    - broken stroke, 289
    - choosing right brushes for, 98–100
    - dry brush, 104, 107
    - impasto, 28, 104–105
    - trying different, 106–108
    - types of, 100–101, 146
  - buildings, 142–144
  - bushes, 144–146
- C •
- canvas
    - canvas paper vs. stretched, 33
    - carrier for wet, 40
    - considering size of, 207–208
    - covering all with paint, 124
    - drawing directly on, 194
    - hanging on wall, 46
    - making drawing lines parallel to sides
      - of, 71
    - priming before painting on, 27
    - selecting brush proportional to, 35
    - shaped, 210–211
    - space require to store, 208
    - types of supports and, 36–37
  - canvas pliers, 40
  - Caravaggio, Michelangelo da, 216
  - care for paintings, 65
  - cartoons, 193
  - Cassatt, Mary, 286
  - centerline, 162
  - Cezanne, Paul, 288–289
  - chaos in composition, 223
  - chiaroscuro, 216
  - children and art materials, 11, 12, 47
  - china bristle brushes, 34, 100
  - classes in painting and drawing, 280
  - classic frame shapes, 209, 210
  - cleaning
    - brushes and tools, 62–63
    - paint from hands, 27
    - workspace, 44
  - clothing
    - painting figure's, 172, 176, 186–187
    - removing paint from, 63
    - used for painting, 38
  - clouds, 148
  - color
    - See also* color chart
    - See also* complementary colors
    - See also* hues
    - See also* mixing color
    - applying major, 16
    - basic kinds of, 262–264
    - blocking in, 58
    - choosing, 33–34
    - color chart for mixing, 79
    - communicating visually with, 242
    - complementary, 92–94, 264–266
    - creating contrast with, 235
    - depicting distance with, 142
    - determining local, 88
    - documenting for later work, 137
    - effect of complementary sets on, 268–269
    - exercise creating focal point, 272–275
    - finding local, 85–92
    - focal point and, 269–270
    - interactions among, 267–269
    - learning to describe, 259–261
    - matching paint, 263–264
    - opaque vs. transparent, 20–22
    - precautions for working with toxic, 18, 30
    - relative intensity sets and, 269
    - selecting for painting, 270–271
    - size of value and, 267
    - surrounding with primary hue, 268

- color chart
  - adding complementary colors and rows to, 83–85
  - adding tint to, 82
  - creating tone for, 83
  - evaluating, 84–85
  - illustrated, 81
  - mixing shade for, 83
  - painting hue, 82
  - setting up grid for, 80–81
  - usefulness of, 79
- color chords, 270–271
- color mixing. *See* mixing color
- color portraits
  - project for, 166–170
  - skin tones for, 164–166
- color wheel. *See also* analogous color
  - choosing analogous color, 88
  - double split complementary palette, 271, 273
  - illustrated, 262
  - pure hues, shades, tones, and tints on, 262–263
  - split complementary palette, 271
  - triadic chord and, 270–271
- commitment, 49
- communicating ideas visually
  - depth in compositions, 251–254
  - developing visual language, 241–242
  - dynamic compositions, 244
  - flat and illusionary compositions, 248–250
  - multiple perspective for, 254–256
  - point of view, 257–258
  - structured compositions, 243
  - symmetrical and asymmetrical compositions, 245–248
- complement, 81
- complementary colors
  - adding to color chart, 83–85
  - complementary hues, 262
  - complementary sets, 268–269
  - defined, 92
  - evaluating work, 94
  - fine-tuning colors, 93–94
  - painting study in, 92–93
  - working with, 264–266
- compositions. *See also* landscapes; portraits; still life
  - activating entire, 213–214
  - amount of black in, 214, 215
  - analytical vs. intuitive problem-solving and, 242
  - avoiding errors in placement for, 229–233
  - balancing shapes in, 232
  - blocking in figures for, 174–177
  - blurring details to see overall, 221–222
  - contrast in, 234–237
  - depth in, 251–255
  - developing visual language for, 241–242
  - directing eye around, 237–238
  - dynamic, 244
  - experimenting with object spacing in, 226–227, 228
  - flat and illusionary, 248–250
  - focal points in, 233–234
  - how you see parts of, 222–223
  - improving design of, 282
  - interaction of parts in, 227–229
  - line weight in, 236–237
  - multiple perspective, 255–256
  - placing objects in, 233
  - point of view in, 257–258
  - proximity and, 225–226
  - selecting color for, 270–271
  - similarity for harmony in, 223–224
  - structured, 243
  - symmetrical and asymmetrical, 245–248
  - texture and, 236
  - using similar and different objects in, 224
  - whole as greater than sum of parts, 220
  - working general to specific in, 53, 74, 140, 191, 213, 220–221
- continuation, 228, 229
- contrast
  - adding hue for, 270
  - defined, 234
  - problems caused by poor, 237–238
  - project using, 238–239
  - situations where needed, 238
  - using in composition, 234–237
  - value used for, 269
- conventions in this book, 2
- cool colors, 260
- copying masters, 50
- corrections
  - color mixing, 83
  - making with palette knife, 78
  - revising image over previous drawing, 73

costs  
 basic materials, 13  
 brush, 34  
 creating budget for supplies, 32–33  
 painting size and, 208  
 student-grade paints, 18–19, 29

critiques, 62

cropping shapes too narrowly, 230–231

curing  
 about, 19  
 drying speed for pigments, 24–25  
 oil paint diluted with solvent, 27  
 uneven, 26

• **D** •

da Vinci, Leonardo, 60, 193, 248

Dali, Salvador, 285

depth  
 atmospheric perspective and, 253  
 diminishing size, 251–252  
 isometric projection and, 253–254  
 linear perspective and, 252  
 means for creating, 251  
 overlapping, 251  
 showing with value, 272  
 spatial devices for, 248  
 vertical location and, 251, 252

design  
 creating off canvas, 192  
 flat pattern, 249  
 improving compositional, 282  
 planning for painting, 16

detail  
 blurring to see, 221–222  
 focusing on general vs., 220–221

Diebenkorn, Richard, 287–288

dimensionality  
 adding in still lifes, 111  
 figure paintings and, 176  
 learning to use, 283

diminishing size to create depth, 251–252

discipline, 14

disposable palettes, 36, 63

disposing of solvents safely, 28

distance  
 achieving with color mixing, 152  
 adding to seascapes, 149  
 depicting, 142, 144

distortion, 126

documenting  
 favorite brushes, 97  
 works done, 66

double split complementary palette, 271, 273

draw down, 23

drawing. *See also* sketches  
 assessing skills in, 52  
 correcting through wet paint, 78  
 cylinder shapes, 198–199  
 directly on canvas, 194  
 ellipses, 113, 118, 198, 199  
 improving, 52–53, 281–282  
 isometric projections, 253–254  
 laying out, 57–58  
 making lines parallel to canvas side, 71  
 natural forms, 121  
 people in thumbnail sketches, 200–201  
 preparatory, 55, 193  
 proportions of face, 155–157  
 subtractive, 101  
 taking classes in, 280  
 tin can, 113  
 transparent box shapes, 197–198

dry brush techniques, 104, 107

drying mediums, 28

drying speed chart, 24–25

dynamic compositions, 244

• **E** •

ears, 184

easels  
 buying, 33, 37  
 substitutes for, 133  
 using wall as, 46

ellipses, 113, 118, 198, 199

enlarging thumbnail sketches  
 grid enlargements, 203–204  
 photocopies for, 202–203  
 projection enlargements, 203

equipment and supplies needed, 10–11

evaluating work  
 asking for other's opinion, 61–62  
 assessing and correcting studies, 77–78  
 black and white self-portrait, 162  
 color chart, 84–85  
 getting critique of art, 62  
 local color project, 91–92

outdoor paintings, 150  
 reviewing complementary colors, 94  
 taking time out for, 59  
 tips for aiding own views of art, 61

expressionism  
 about, 126  
 painting still life with, 127–129

eyes, 161–162, 169, 183–184

## ● F ●

fabric sleeve for brushes, 40

face  
 adding lights and darks to, 162–163, 168  
 contours of, 159–160  
 drawing proportions of, 155–157  
 shadows of, 167

fat-over-lean method, 26

feet, 176, 182–183

ferrule, 35, 98

figure painting  
 adding shape to limbs, 180–181  
 blocking in and painting figure, 174–177  
 clothing, 172, 176, 186–187  
 defined, 171  
 ears, 184  
 eyes, 161–162, 169, 183–184  
 feet, 176, 182–183  
 foreshortening, 179–180  
 hands, 172, 176, 179, 182  
 mouths, 185–186  
 noses, 160–161, 168, 169, 184–185  
 preparing work area for, 173–174  
 proportions and realistic body positions,  
 177–179  
 setting up model for painting, 172  
 taking care of model, 172–173  
 using nude models, 173  
 working with model, 171–173

filbert brushes, 35, 98, 99

fillers, 18–19

fire hazards, 12, 46

first paintings  
 simplicity in, 49  
 trying simple landscapes, 50

flat brushes, 35, 98, 99

flat compositions  
 abstractions and, 248  
 ambiguity in, 250

flat pattern, 249  
 transparency in, 249–250

flat pattern design, 249

focal points  
 asymmetric compositions and, 247–248  
 color contrasts and, 269–270  
 creating, 233–234  
 exercise creating with color, 272–275  
 types of, 227–228  
 value creating, 235

foreground  
 defined, 212  
 positive space and, 213  
 still life, 70

foreshortening, 179–180

formalism, 126

frames  
 about, 208  
 classic shapes, 209, 210  
 irregularly shaped, 210–211  
 neutral shapes, 209–210  
 for paintings, 64–65

framing scene, 87

full color still life, 94–96

## ● G ●

Gamsol, 10, 11, 26

gesso, 124

gestalt, 220

getting started. *See also* painting process;  
 preparing to paint  
 equipment and supplies needed, 10–11  
 finding workspace to paint, 11–12  
 items not to buy when, 29–30  
 planning and organizing, 13–14  
 shopping for materials, 12–13, 31, 33  
 testing sensitivity to paint and solvents, 10  
 understanding painting process, 14–15

Giddings, Anita, 23, 30

glass jars, 38

glass objects in still life, 117–120

glasses, 159, 163

glazing  
 painting with transparent paint, 101, 102–103  
 types of, 101

glazing mediums, 28, 102

glints on tin can, 116

gloves, 38

- goals, 52–55
  - assessing current skills, 52–53
  - building on skills for intermediate, 54
  - improving skills as beginner, 53
  - making personal, 15
  - setting challenges of advanced, 54
- God Creating Adam* (Michelangelo), 229
- graphite pencils, 58, 72, 80
- gravity, 245
- grid enlargements, 203–204
- gutters, 214, 215

## • H •

- hair, 164, 169
- hands
  - barrier cream for, 38
  - cleaning paint from, 27
  - depicting, 172, 176, 182
  - proportion of, 179
- head, 160, 179
- high-contrast sketch, 217–218, 221, 222
- Hockney, David, 287
- Hoffman, Hans, 289
- hot spots, 165
- hues
  - complementary, 262
  - contrast of, 270
  - defined, 80, 260
  - matching, 263
  - painting on color chart, 82
  - pure, 262
  - surrounding color with primary, 268
  - working with, 19

## • I •

- icons in book, 5–6
- illusion
  - creating depth, 212
  - spatial devices creating, 248
  - three-dimensional effect of still life, 111
- images
  - blocking in, 75–76
  - developing, 75–77
  - irregularly shaped, 210–211
- impasto, 28, 104–105
- implied lien, 228

- Impressionists, 286, 288, 289
- imprimatura, 101–102
- improving your painting
  - attending art events, 284
  - designing composition well, 282
  - developing strategies for, 48–49
  - getting drawing right, 281–282
  - good studio habits, 281
  - knowing materials, 280–281
  - painting from real life, 282–283
  - painting more, 279
  - participating in art groups, 284
  - preparing surface properly, 281
  - sacrifice any part for good of whole, 282
  - subscribing to art publications, 284
  - taking classes for, 280
  - viewing real masters of art, 283
- Indiana, Robert, 248
- “inside-outside” technique, 179, 180
- intensity
  - defined, 260
  - illustrated, 261
  - matching, 263
- interactions among color, 267–269
- intermediate goals, 54
- intuitive problem-solvers, 242
- irregularly shaped frames, 210–211
- isometric projection, 253–254

## • K •

- Kahlo, Frida, 289–290
- Kahn, Wolf, 289
- Katz, Alex, 211
- Kleindorfer, Lisa, 105

## • L •

- landscapes. *See also* outdoor painting
  - brushstrokes in, 100–101, 146
  - capturing water and clouds in, 147–148
  - completing away from site, 137–139
  - dealing with light and time in, 140–141
  - depicting distance, 142
  - drawing trees and bushes, 144–146
  - evaluating, 150
  - finding subject for, 139–140
  - finishing from photographs, 138–139

one-day project for, 150–153  
 painting buildings and people, 142–144  
 preparing to paint outdoors, 131–136  
 seascapes, 149–150  
 simple, 50  
*Last Supper, The* (da Vinci), 248  
 layers  
   applying paint in, 22–23, 128  
   different types of glazing, 101  
   laying on paint with, 59–60, 94–96  
   working in, 16  
 laying on paint, 59–60, 94–96  
 light and dark color interactions, 267–268  
 lighting  
   checking landscape, 140–141, 143  
   questions to ask about, 91  
   shadows based on direction of, 74  
   workspace, 41, 46, 47  
 limbs, 180–181  
 line weight, 236–237  
 linear perspective, 248, 251, 252  
 linseed oil  
   as binder, 17  
   as painting medium, 28  
   types of, 29  
 lips, 169  
 local color  
   adding to still life elements, 89–91  
   applying color, 88–89  
   assessing work, 91–92  
   defined, 88  
   determining local color, 88  
   finding for still life, 86–87  
   framing and sketching scene, 87  
   light and, 264  
   project objectives for, 85–86  
*Love* (Indiana), 248

## • M •

Magritte, Rene, 285  
 mahl sticks, 98  
 mannequins, 40  
 Masonite, 36  
 master sketches, 201–202  
 masterpieces  
   copying, 50  
   studying, 283  
 matching paint colors, 263–264

metal and shiny objects, 111–117  
 Michelangelo, 229  
 mineral spirits, 26  
 mirror images, 246–247  
 mirror trick, 61  
 mistakes  
   correcting color mixing, 83  
   permission to make, 48  
 mixing color  
   achieving distances and, 152  
   color chart for, 79  
   correcting mistakes when, 83  
   learning to describe color, 259–261  
   matching paint colors, 263–264  
   recipes for flesh tones, 165–166, 167  
   using palette knife for, 82  
   varieties of greens, 123–124  
 models  
   painting nude, 173  
   setting up for painting, 172  
   sighting body proportions of, 177–179  
   taking care of, 172–173  
 Monet, Claude, 140, 248  
 mouths, 185–186  
 multiple perspective, 254, 255–256  
 Munch, Edvard, 126  
 Murray, Elizabeth, 211

## • N •

natural forms, 121–125  
 negative space  
   arranging objects in, 70  
   fixing problems with, 214–216  
   sky as, 153  
   spotting in own paintings, 216  
   working with, 212–213  
 neutral frame shapes, 209–210  
 nose  
   adding contour of, 160–161  
   painting, 168, 169, 184–185  
 nudes. *See* figure painting

## • O •

objects  
   adding local color to, 89–91  
   composing similar and different, 224  
   diminishing size to create depth, 251–252

objects (*continued*)  
 drawing in thumbnail sketches, 196–197  
 dynamic placement of, 244  
 experimenting with spacing of, 226–227, 228  
 feeling of weight in, 245, 246  
 placing, 230, 231–232, 233  
 proximity of, 225–226, 228  
 spacing still life, 193  
 structured in compositions, 243

observation, 191

odor of oil paint, 10

oil paints  
 about, 9–10  
 adding materials to, 25–29  
 applying in layers, 22–23, 128  
 difficulties covering canvas with, 116  
 diluting with solvents, 26  
 drying speeds of pigments, 24–25  
 good ventilation when using, 11, 12  
 graphite pencil with, 58, 72, 80  
 ingredients of, 17–18  
 major brands of, 10  
 matching color of, 263–264  
 opaque vs. transparent, 20–22  
 precautions for working with, 18, 30  
 qualities and behavior of, 19  
 removing from clothes, 63  
 special oils for, 29  
 student- vs. professional-grade, 18–19  
 studying, 23–24  
 testing sensitivity to, 10  
 tinting strengths of, 23, 24  
 tubes of, 19, 20, 30, 33  
 types of painting mediums, 28  
 using fat-over-lean method, 26  
 water-mixable, 10, 12

one-day landscape project, 150–153

opacity of paint, 20–22

opening solvent can, 26–27

organizing  
 clean as you go, 12  
 equipment and supplies, 14  
 making list of art supplies, 32  
 workspace, 47

outdoor painting  
 choosing location for, 132  
 developing strategy for, 136–139  
 evaluating, 150  
 pros and cons of, 131–132

protecting environment while, 135  
 setting up workspace for, 135–136  
 surfaces for, 133  
 tips for comfortable and safe, 134–135  
 transporting work after, 136  
 what to take when doing, 132–134

overlapping, 251

## ● p ●

paint box, 33, 38

painting clothes, 38

painting knife, 99

painting mediums  
 types of, 28  
 using solvents vs., 116  
 when to working with, 115–116

painting process. *See also* preparing to paint  
 applying in projects, 114  
 assembling materials, 56  
 basic steps for, 15–16  
 care for, 65  
 choosing surface for painting, 55–56  
 cleaning and storing tools, 62–63  
 deciding when it's finished, 60  
 documenting work, 66  
 ending painting session, 115  
 evaluating work, 61–62  
 framing paintings, 64–65  
 giving title to work, 63–64  
 good habits for, 12  
 laying on paint, 59–60, 94–96  
 making drawings, 55  
 planning and organizing first, 13–14  
 preparation phase, 51–56  
 setting goals for work, 52–55  
 shopping for materials, 12–13, 31, 33  
 signing painting, 64  
 starting second painting session, 115  
 time for, 14  
 underpainting, 58–59  
 understanding, 14–15  
 working general to specific, 53, 74, 140, 191, 213  
 working with solvents, 27

paintings. *See also* figure painting; outdoor painting; size of painting  
 background and subject of, 212–216  
 creating outdoors, 131–132, 134–135

- depicting buildings and people, 142–144
- designing off canvas, 192
- drawing attention to, 219–220
- fat-over-lean method in, 26
- finishing from photographs, 138–139
- framing, 208–211
- improving by doing more, 279
- making goals for, 15
- positioning surface at correct angle, 37, 56
- real life scenes as subjects for, 282–283
- sacrifice any part for good of whole, 282
- selecting color for, 270–271
- size of, 207–208
- studies in black and white, 69–78
- turning upside down, 61
- using heat to dry, 25
- viewing with mirror, 61
- working with natural forms, 121–125
- palette knife
  - making corrections with, 78
  - purchasing right, 36
  - techniques using, 108
- palettes
  - choosing, 35–36
  - cleaning glass, 63
  - preparing for one-day landscape project, 150–151
  - saving paint on, 63
  - specialty, 40
  - working with limited, 79
- patience, 53
- pattern, 212
- people. *See also* figure painting
  - attempting self-portraits, 50
  - backgrounds behind, 233
  - choosing point of view for portrait, 158
  - depicting in thumbnail sketches, 200–201
  - drawing proportions of face, 155–157
  - painting clothing of, 172, 176, 186–187
  - painting in landscapes, 143–144
  - sighting body proportions of, 177–179
  - working with models, 171–173
- perspective
  - atmospheric, 253
  - checking for buildings in landscapes, 143
  - linear, 248, 251, 252
  - multiple, 254–256
- pets
  - access to workspace, 43
  - painting and safety of, 12, 47
- philtrum, 161, 162
- photocopy enlargements, 202–203
- photographs
  - collecting reference materials as, 137
  - painting from, 138–139
- Photoshop, 221
- Picasso, Pablo, 254, 255
- picture frames. *See* frames
- pigments
  - defined, 17
  - drying speeds for, 24–25
  - opaque vs. transparent, 20–22
- planning
  - designing off canvas, 192
  - drawing directly on canvas, 194
  - importance of, 191
  - making preparatory drawings, 193
  - making thumbnail sketches, 194–204
  - outdoor painting, 136–139
  - own projects, 204–205
    - before painting, 13–14
    - setting up still life, 192–193
  - sketchbooks and, 194
- plein air painting, 132
- pliers, 38, 40
- point of view, 257–258
- Pop Art, 286
- portraits. *See also* face
  - about, 155
  - black and white self-portrait, 158–164
  - choosing best point of view for, 158
  - color, 166–170
  - practicing drawing proportions of face, 155–157
  - skin tones for color, 164–166
- positive space, 212–213, 216
- preparatory drawings, 193
- preparing to paint. *See also* outdoor painting;  
workspace
  - choosing where to set up, 43–45
  - deciding on first paintings, 49–50
  - determining workspace size, 42–43
  - developing strategies to grow as painter, 48–49
  - getting basic furniture, 46
  - items for your workspace, 47–48
  - laying out drawing, 57–58
  - positioning canvas, 37, 56
  - safety considerations, 46–47
  - setting up workspace, 41–42

- primary colors, 263, 264, 265
- professional-grade paints, 18–19
- projection enlargements, 203
- projects
  - applying paint in layers, 22–23
  - black and white self-portrait, 158–164
  - blurring detail to see composition better, 221–222
  - color portrait, 166–170
  - complementary color exercise, 92–94
  - composing similar and different objects, 224
  - contrast exercise, 238–239
  - creating color chart, 79–85
  - creating color spectrum, 261
  - doing full color painting, 94–96
  - experimenting with object spacing, 226–227
  - finding local color, 85–92
  - glass objects in still life, 117–120
  - high-contrast sketch, 217–218
  - multiple perspective painting, 255–256
  - one-day landscape, 150–153
  - painting natural forms, 121–125
  - planning your own painting, 204–205
  - shadow puppet painting, 266
  - study in black and white, 69–78
  - studying your paint, 23–24
  - surfaces for practice, 56
  - tin can, 111–117
  - trying different brushstrokes, 106–108
  - using color to create focal point, 272–275
- proportion wheel, 196
- proportions
  - defined, 207
  - drawing facial, 155–157
  - hand, 179
  - realistic body positions and, 177–179
  - proximity in composition, 225–226, 228

## • R •

- realism, 248–249
- reference materials, 137
- reflections in water, 147
- relative intensity sets and color, 269
- Rembrandt, 216, 286
- resins, 29

- resources
  - art Web sites, 284
  - finding local museums and art, 54–55
  - personal reference materials, 137
- Rivera, Diego, 290
- round brushes, 35, 98, 99

## • S •

- sable brushes, 34, 100
- sacrifice any part for good of whole, 282
- safety. *See also* toxic materials
  - avoiding fire hazards, 12, 46
  - children and pet, 11, 12, 47
  - precautions for oil paints, 18
  - solvents and, 27
  - tips outdoor painting, 134–135
  - using heat to dry paintings, 25
  - ventilation, 11, 12, 46
- saturation, 260
- scale, 207
- Schulbaum, Michael, 102, 103
- scumbling, 103, 107
- self-portraits
  - attempting, 50
  - black and white, 158–164
- sessions
  - ending painting, 115
  - length of figure painting, 172
  - planning outdoor painting, 136–139
  - starting second, 115
- sgraffito, 103, 108
- shades
  - defined, 81
  - making, 262
  - mixing and applying to color chart, 83
  - using with shadow puppet painting, 266
- shadow puppet painting, 266
- shadows
  - adding to face, 167
  - drawing natural forms from, 121–122
  - importance in still life, 192
  - using in high-contrast sketch, 217
- shaped canvas, 210–211
- shapes
  - avoiding lining up, 229–230
  - balance of, 216, 232
  - creating contrast with, 235–236

- cropping too narrowly, 230–231
- cylinder, 198–199
- drawing transparent box, 197–198
- ellipses, 113, 118, 198, 199
- starting with easy, 49
- working with in negative space, 214–216
- Shebeck, Heather, 104
- sighting
  - brush handle for, 38, 39, 77, 98
  - model's body proportions, 177–179
  - steps for, 73–74
- signing paintings, 64
- similarity, 223–224
- simplicity, 48, 49, 50
- sink access, 44
- size of painting
  - considering, 207–208
  - framing considerations and, 208–211
  - using viewfinder to experiment with shape, 211–212
- sketchbooks
  - planning drawings in, 194
  - specialty, 40
  - taking for outdoor painting, 134
  - taking to museums, 54
  - working in, 257
- sketches. *See also* thumbnail sketches
  - beginning painting with, 15–16
  - designing off canvas, 192
  - high-contrast, 217–218, 221, 222
  - improving skill of, 52–53, 281–282
  - making for later landscape work, 137
  - still life, 71–73, 87
  - thumbnail, 194–204
- skills
  - assessing current, 52–53
  - developing for painting, 15–16
  - size of painting and level of, 208
  - strategies for growing as painter, 48–49
  - tips for improving, 279–284
  - using discipline to enhance, 14
- skin tones, 164–166, 167
- soap, 38
- soft body paints, 30
- solvents
  - brushes ruined when left in, 27
  - disposal process for, 28
  - don't use to remove paint on canvas, 78
  - effect on skin, 27
  - handling when painting outdoors, 135
  - opening can of, 26–27
  - painting mediums vs., 116
  - testing sensitivity to, 10
  - types of, 26
  - ventilation when using, 11, 12
  - working with as you paint, 27
- spatial devices for depth, 248
- split complementary palette, 271
- standard mediums, 28
- Stella, Frank, 211
- still life
  - adding illusion of three dimensions to, 111
  - adding local color to, 89–91
  - assessing and correcting, 77–78
  - developing images in, 75–77
  - doing full color painting of, 94–96
  - finding local color of, 86–87
  - framing and sketching scene, 87
  - making initial sketch of, 71–73
  - metal and shiny objects, 111–117
  - painting in complementary colors, 92–93
  - painting natural forms, 121–125
  - portable setups for, 48
  - reproducing glass objects in, 117–120
  - setting up, 70–71, 86–87, 192–193
  - sighting and measuring, 73–74
  - using expressionism in, 127–129
  - viewfinder for composing, 71
- structured compositions, 243
- student-grade paints, 18–19, 29
- studies. *See also* projects
  - defined, 69
  - Monet's landscape, 140
- studio. *See also* workspace
  - completing landscapes in, 138
  - dedicated, 45
  - good working habits for, 281
  - permanent or transient spaces, 43–45
  - safety considerations for, 46–47
- study in black and white
  - assessing and correcting, 77–78
  - blocking in major shadows, 74–75
  - developing image, 75–77
  - making initial sketch, 71–73
  - sighting and measuring, 73–74
- studying
  - oil paints, 23–24
  - real art masterpieces, 283

- subject
  - considering painting's, 212–216
  - finding for landscapes, 139–140
  - organizing in thumbnail sketches, 216
  - real life scenes as, 282–283
- subscriptions to art publications, 284
- subtractive color, 264
- subtractive drawing, 101
- supports
  - selecting for practice projects, 56
  - types of, 36–37
- surface
  - choosing painting, 36, 55–56
  - making decisions about painting, 207, 216
  - positioning at correct angle, 37, 56
  - preparing properly, 281
  - recommendations for outdoor painting, 133
- Surrealism, 285, 289
- symbolism, 290
- symmetrical compositions, 246–247
- synthetic brushes, 100

## • T •

- temperature, 260
- tenebrism, 216, 218
- testing sensitivity to paint and solvent, 10
- texture and composition, 236
- Thiebaud, Wayne, 286
- three-quarter portrait view, 157, 158
- thumbnail sketches
  - cylinder shapes for, 198–199
  - defined, 194
  - depicting people in, 200–201
  - drawing transparent box shapes, 197–198
  - enlarging for master drawings, 202–204
  - making, 193, 195–196
  - making master sketch from, 201–202
  - organizing subject matter in, 216
- time
  - painting size and, 208
  - paint's drying speed, 24–25
  - setting aside for painting, 13, 14, 49
- tints
  - adding to color chart, 82
  - defined, 80
  - tinging strengths of oil paints, 23, 24
  - working with, 262

- titling works, 63–64
- tones
  - creating for color chart, 83
  - defined, 81
  - skin, 164–166, 167
  - using, 262
- tools. *See also* art supplies
  - cleaning and storing, 62–63
  - painting, 38
  - sighting, 38–39
- toxic materials
  - avoiding solvents to clean hands, 27
  - handling tips for, 11
  - precautions for working with toxic colors, 18, 30
  - testing sensitivity to solvents and paints, 10
- transparency
  - in flat compositions, 249–250
  - paint, 20–22
- trees
  - achieving distances using, 152
  - drawing, 144–146
- triadic chord, 270–271
- trompe l'oeil, 248
- tubes of paint
  - caring for, 20
  - information on, 20
  - mixing contents in, 19
  - suggested size for, 30, 33
- Turpenoid, 10, 11, 26
- turpentine, 26

## • U •

- Ugnow, Euan, 288
- underpainting, 58–59, 151, 274
- undertones
  - achieving imprimatura, 101–102
  - checking paint for, 24

## • V •

- value
  - color and size of, 267
  - contrast of, 269
  - creating focal points with, 235
  - defined, 260

interaction of lighter and darker colors,  
267–268  
matching, 263  
showing depth with, 272  
value pattern, 74, 212, 272  
Van Gogh, Vincent, 60, 126  
varnishes and resins, 29  
ventilation, 11, 12, 46  
Vermeer, Jan, 148, 286–287  
vertical location and depth, 251, 252  
viewfinder  
adjustable plastic, 40  
assessing work with, 77  
experimenting with bracketed, 211–212  
framing scene with, 87  
functioning as picture frame, 209  
making, 39  
using, 39, 55, 71  
visual language, 241–242

## • W •

Warhol, Andy, 243, 248  
warm colors, 260  
wash, 72

water, 147  
*Waterlilies* (Monet), 248  
water-mixable oil paints, 10, 12  
waves, 149–150  
Web sites for art, 284  
weight, 245, 246  
wet canvas carrier, 40  
work from life, 53  
working general to specific  
focusing on general vs. detail, 220–221  
recommendations for, 53, 74, 140, 191, 213  
workspace  
basic furniture for, 46  
creating dedicated studio, 45  
deciding on size needed, 42–43  
good working habits for, 281  
items for, 47–48  
lighting, 41, 46, 47  
organizing, 47  
outdoor, 135–136  
permanent or transient, 43–45  
preparing for figure painting, 173–174  
safety issues for, 11–12, 46–47  
setting up, 41–42  
sharing spaces, 12

