

Workshop

FOR OIL & ACRYLIC PAINTERS

Top Workshops to Improve Your Art

- See Form & Color Accurately
- 7 Aesthetics & How to Use Them
- Knowledge & Structure to Free Painting

Daniel E. Greene

Teaches Portraiture

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\$8.99 U.S.



DISPLAY UNTIL DECEMBER 8, 2008

William Kalinick leads a painting workshop in Central Mexico

58 Tony Curanaj: Knowledge and Structure Allow Freer Painting

BY BOB BAHR

This New York City artist has found that the more he understands the science of the elements in his still life scene, and the more carefully he executes his drawing and underpainting, the freer he can interpret the subject matter in the final stages to achieve a subtle, effective oil painting.

74 Dan Young: "Bumping" Color to Achieve Harmony and Depth in Landscapes

BY M. STEPHEN DOHERTY

During a recent workshop in Colorado, Dan Young helped both beginners and experienced painters develop their skills by showing them how to simplify forms, increase the sense of light, push background shapes into the distance, and achieve color harmony.

88 William Kalwick: Seeing Forms and Colors Accurately

BY LYNNE MOSS PERRICELLI

A recent excursion to central Mexico challenged a group of plein air painters to convey the forms and colors of Spanish colonial architecture.

100 Judith Carducci: The Benefits of Drawing and Working From Life

BY M. STEPHEN DOHERTY

During a recent plein air workshop in Southern France, Judith Carducci helped students who worked with pen-and-ink, pastel, watercolor, and oil colors. The unifying themes of the 10-day class were that drawing is a foundation of all media and working from life would benefit every participant.

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COVER

William Kalwick painted on the street in San Miguel de Allende, Mexico, during a recent workshop.

Photo: Holly Wilmeth





Dan Young:

“Bumping” Color to Achieve
Harmony and Depth in Landscapes

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—
by M. Stephen Doherty

—
Young worked on a student's painting.

BELOW

The Wilds Art Center, in Loveland, Colorado.

OPPOSITE PAGE

The instructor answered Fran Reither's questions.

One of the reasons students made significant progress during Dan Young's recent workshop at the Wilds Art Center, in Loveland, Colorado, was because he talked about his own early struggles as a painter.

That openness and sense of a shared enterprise helped students believe they too could make significant progress. For example, during Young's demonstration on the second day of the five-day class, he explained why it was a good idea to paint a simple arrangement of forms and not a landscape loaded with small details. "Like many artists, I started out thinking I had to report on everything I saw in the field," Young admitted. "I recorded every bush, river, mountain, and rock exactly as it was in nature. The paintings were loaded with details, but they were overworked and lacked a sense of organization and unity. It was only after studying with people far more experienced than myself that I realized my job was to make a well-composed, unified, reflective painting and not to act as if my eyes were like the lens of a camera."

Looking out at the Rocky Mountains from the northern edge of the Wilds Art Center property, Young began the demonstration by telling workshop participants he was

going to focus on the large groups of trees, the bands of receding mountains, and the horizontal strips of pasture. "Instead of trying to paint every tree out there, I'll mass them into three distinct groups and leave a passage through them that will lead toward the distant fields and mountains," he explained as he drew the outlines of the shapes with a thin mixture of yellow ochre. "Then I'll quickly indicate the edges of the big shapes that describe the mountains and fields with the same transparent earth color, and that's all I'll need to establish the scale and placement of the landscape elements."

After completing a quick yellow-ochre drawing on the white panel, Young blocked in the mountains with combinations of ultramarine blue, alizarin crimson, a touch of cadmium orange, and titanium white. "I can already tell the value may be too dark, but I can leave it alone for now because I will be able to work into the wet oil color a little later and make any necessary adjustments," he told the students. "At this point I just want to block in the large masses and then judge the relationships between the color temperatures and values."

Moving down the panel to the middle ground in the landscape, Young established a relatively simple indication of the fields below the mountains, and then he quickly marked the shapes of the three masses of trees. He followed the prismatic progression of color as he indicated the trees, meaning that he added red and yellow to the color mixtures of the closer shapes and he also increased the amount of contrast in the values as he moved forward in space.

Stopping briefly to talk about his preferences for the pigments on his palette, Young said the most important colors he works with are ultramarine blue, alizarin crimson, cadmium orange, cadmium yellow, and titanium white. "Skip



