



# Snowed In

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A step-by-step painting guide by Richard Robinson

Watch the full lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>

MY PAINTING CLUB

# Introduction

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Learn to paint this classic snowy scene, step by step. This scene was just begging to be painted. Even without snow it was great, but the snow was literally the icing on the cake. Join me as I take you through this beautiful painting step by step. You'll learn how to paint snow in sunlight and shade, create a glowing colour effect, and how to simplify complex detail.



*"Snowed In" 14x14" Oil on Canvas by Richard Robinson.*



**REFERENCE PHOTO 1**

*The scene as Richard found it.*



**REFERENCE PHOTO 2**

*The scene as Richard found it.*



**REFERENCE PHOTO 3**

*The scene as Richard found it.*

# Materials

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Here's everything I use for this painting. Don't worry if you don't have the exact same supplies — use what you have and substitute freely.

## WHAT YOU'LL NEED

- M. Graham & Co. Oil Paints
- Alizarine Crimson
- Phthalo Blue
- Ultramarine Blue
- Burnt Sienna
- Cadmium Red
- Cadmium Orange
- Yellow Ochre
- Cadmium Yellow Light
- Titanium White
- Painting medium
- M. Graham & Co. Walnut Alkyd Medium or Walnut Oil
- Solvent
- Gamsol
- Canvas
- Fredrix ultrasmooth canvas (Giving it a light sanding first helps the paint stick better).
- You could use a canvas panel or anything you prefer.
- Brushes
- [Rosemary & Co. Richard Robinson Brush Set](#)
- Palette Knife
- Paper Towels
- Container for solvent
- Container for painting medium

# 1 Materials and tools

## **What size is the canvas used in the 'Snowed In' painting lesson?**

The canvas used in the 'Snowed In' painting lesson is a 14-inch square canvas. If you're interested in more details about the materials and techniques used in this lesson, you can explore further on the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## **What type of brushes are used in the 'Snowed In' painting lesson?**

In the 'Snowed In' painting lesson, long bristle flat brushes are used in sizes 12, 8, and some synthetic 2s for finer detail. To learn more about the tools and techniques in this lesson, visit the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## **What is the purpose of the walnut oil in the painting process?**

Walnut oil is used in the painting process to help with the flow of the paint. It is placed in a little puddle on the palette for easy access. For more insights into the materials and their uses in this lesson, check out the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## **How is the reference image used in the 'Snowed In' painting lesson?**

The reference image is displayed on an iPad, which is placed beside the easel for easy viewing while painting. This helps in maintaining accuracy and consistency in the artwork. For a deeper understanding of how references are used in this lesson, visit the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## **Why are paper towels important in the painting process?**

Paper towels are important for cleaning brushes during the painting process, ensuring that colors do not mix unintentionally. To learn more about the materials and their roles in this lesson, you can visit the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 2 Sketching the composition

### **What colors are used for sketching the composition in this painting?**

For sketching the composition, magenta and blue are used along with a lot of walnut oil to create a very thin mixture. This helps in laying down the initial big shapes. You can explore more about this technique on the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **How does Richard Robinson suggest starting the sketch for the painting?**

Richard Robinson suggests starting the sketch by sketching in the big shapes first, such as the base and top of the truck, and then breaking those big shapes into smaller shapes. This approach helps in organizing the composition effectively. More details can be found on the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **Why does Richard Robinson decide to move the sty in the painting?**

Richard Robinson decides to move the sty from in front of the truck to the left because he doesn't want to cover up the 'star of the show,' which is the truck. This decision helps in maintaining the focus on the main subject of the painting. Learn more about composition adjustments on the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What is the purpose of adding a path in the sketch?**

Adding a path in the sketch serves to lead the viewer into the scene, creating a sense of depth and direction. This helps in guiding the viewer's eye through the painting. For more insights on composition techniques, visit the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **How do the placement of fence posts affect the composition?**

The placement of fence posts can help lead the viewer's eye around the painting, contributing to the overall flow and balance of the composition. Strategic placement is key to guiding the viewer's attention. Discover more composition tips on the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### 3 Mixing grays for color mixing

#### **How do you mix a dark, cool grey for painting?**

To mix a dark, cool grey, start with mainly blue, then add some red, a little bit of yellow, and white. This combination will help you achieve a grey that is not just a flat black but has depth and coolness. You can learn more about color mixing techniques in the 'Snowed In' lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

#### **How can I create a mid-value, slightly warmer grey?**

To create a mid-value, slightly warmer grey, take a portion of your dark, cool grey and add some white to it, along with a little bit of red. This will warm up the grey and lighten it to a mid-value tone. For more detailed guidance on mixing colors, check out the 'Snowed In' lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

#### **Why is it useful to have pre-mixed grays on your palette?**

Having pre-mixed grays on your palette is useful because they can help you modify other colors easily and can be used directly on the canvas. These grays provide a versatile base that can enhance your painting process. To explore more about using grays in your artwork, visit the 'Snowed In' lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### 4 Establishing light and shadow

#### **What is the first step in establishing light and shadow in a painting?**

The first step in establishing light and shadow is to use a large brush to apply a thin layer of yellow ochre to indicate where the warmth of the light will be and where the cool of the shadows will fall. This initial layer is very thin and serves as a warm base to paint into. You can explore more about this technique on the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

#### **Why is walnut oil used in the initial layer of painting?**

Walnut oil is used in the initial layer of painting to create a very thin mixture that allows the paint to be brushed on smoothly and evenly. This helps in establishing a warm base layer that will be painted over later. For more insights on using walnut oil in painting, visit the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

#### **Will the initial layer of yellow ochre be visible in the final painting?**

No, the initial layer of yellow ochre will not be visible in the final painting. It is intended to be painted over, serving as a warm base that enhances the colors applied on top. To learn more about the layering process, check out the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 5 Blocking in darks and background

### How do you mix the darkest dark for the painting?

To mix the darkest dark for the painting, you start with dark grey and add a little bit of red and magenta. This creates a dark warm tone. You can also add some walnut oil to make the mixture really thin, ensuring it covers the canvas without sticking out. For more detailed guidance, you can visit the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### Why should the darkest darks be thin on the canvas?

The darkest darks should be thin on the canvas so they just cover the surface without standing out too much. This thin application helps integrate the darks smoothly into the painting, maintaining a cohesive look. For further insights, check out the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### What is the purpose of using a cooler dark grey in the background?

Using a cooler dark grey in the background helps the warmer elements, like the red truck, to really pop out of the painting. The contrast between the cool background and the warm subject enhances the visual impact. To explore this technique further, visit the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### How does the dark area behind the truck affect the painting?

The dark area behind the truck, painted with a cooler dark grey, creates a contrast that makes the warm red truck stand out more prominently. This technique enhances the overall composition by drawing attention to the focal point. For more on this approach, you can visit the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 6 Adding warmth and glow to background

### **How can I add warmth to the background in a snowy painting?**

To add warmth to the background in a snowy painting, you can introduce a hint of winter color in the trees by using soft light and warm tones like yellow ochre. This creates a subtle gradation of color, adding depth and interest. For more detailed guidance, visit the lesson sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What technique should I use to paint the snowy hill and bushes in the background?**

When painting the snowy hill and bushes in the background, use broad horizontal strokes and create soft edges with thin paint. This approach keeps the details nondescript and indistinct, which is ideal for capturing the essence of a snowy landscape. You can explore this technique further at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **How do I create a glow effect in the background of my painting?**

To create a glow effect in the background, set up a subtle glow using a pinky mixture near the top of the sunlit truck. This will help enhance the overall warmth and glow of the painting. For a more in-depth explanation, check out the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 7 Painting shadowed snow and background details

### **What color should I use for painting shadowed snow?**

For painting shadowed snow, you should use a dark bluey grey. This color helps create a gestural look, especially when using a big brush. You can learn more about this technique and others in the full lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **Why should I use a big brush for painting shadowed snow?**

Using a big brush for painting shadowed snow allows you to focus on gestural strokes and big shapes rather than getting caught up in the details. This approach helps maintain the overall composition and flow of the painting. For more tips on brush techniques, check out the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **How do I paint the shadowed snow on the background hill?**

To paint the shadowed snow on the background hill, use a mix of blue, mid-gray, and a little bit of white to lighten it up slightly. This ensures the background doesn't compete with the lights in the foreground, maintaining depth in your painting. Discover more about creating depth in your paintings at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **Why is it important to keep the edges soft in the background?**

Keeping the edges soft in the background is important to ensure that it sits back and doesn't compete with the foreground elements. This technique helps create a sense of depth and focus in your painting. You can explore more about edge control in the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 8 Building shadows and light on the building

### How do you create a soft shadow under the eave in the painting?

To create a soft shadow under the eave, mix a fairly dark greenish gray. This color choice helps to define the shadow while maintaining a soft appearance. For more detailed guidance on color mixing and shadow techniques, visit the lesson page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### What is the purpose of casting light across the front of the building in the painting?

Casting light across the front of the building helps to direct the viewer's eye towards the truck and adds more color and shape interest to the painting. This technique enhances the overall composition and visual appeal. You can explore more about composition techniques in this lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### How do you determine the mid-value for the shadow snow on the roof?

The mid-value for the shadow snow on the roof is determined by using a coolish mid-value gray. This is easily compared using a gray palette that is a perfect mid-value, allowing for accurate assessment. For more tips on value assessment in painting, check out the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### What technique is used to soften the edges of the shadows in the painting?

To soften the edges of the shadows, use the flat of the palette knife to smush the paint around, effectively losing any sharp edges. This technique helps to create a more natural and cohesive look in the painting. Learn more about edge control techniques at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 9 Reflected light in foreground snow

### **How do you create the effect of reflected light in the shadow of foreground snow?**

To create the effect of reflected light in the shadow of foreground snow, you should mix a color that is slightly lighter and slightly yellower than the base shadow color of the snow. This reflects the warm light from the spotlight area. For more detailed guidance, you can explore the full lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What should the reflected light in the snow resemble?**

The reflected light in the snow should resemble the warm light from the spotlight area, making it slightly lighter and yellower than the existing shadow color. This technique helps to mimic how light interacts with surfaces, similar to ripples in water reflecting their surroundings. For further insights, visit the lesson page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What analogy is used to describe the reflection in the snow?**

The analogy used is that of ripples in water, where the far side of the ripples reflects the sky or whatever is directly behind it. This concept helps in understanding how the snow can reflect light and color from its surroundings. To delve deeper into this technique, check out the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **Can the same color used for reflected light in snow be applied elsewhere in the painting?**

Yes, the same color used for the reflected light in the snow can be applied to other areas, such as the side window of the truck in the painting. It's a good idea to experiment with this, as you can always scrape it off or paint over it if it doesn't work. For more tips on experimenting with colors, visit <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 10 Simplifying details and adding texture

### **How can I save time when mixing colors on the palette?**

You can save time by looking for places in your painting where you can use the color you've mixed or a color very similar to it. This approach minimizes the need to mix new colors for every small detail. For more tips on efficient painting techniques, visit the lesson page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **Do I need to paint every detail, like the individual pieces of wood on the house?**

No, you don't need to paint every detail. Instead, you can paint a few slightly darker lines to suggest the texture of the wood. This method simplifies the painting process while still conveying the necessary details. For more guidance on simplifying details in your artwork, check out the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What color should I use for the shadows on the truck covered in snow?**

For the shadows on the truck covered in snow, you can use a mid cool gray. This color effectively represents the snowy shadows and gives the appearance of an iced surface. To learn more about color choices for snowy scenes, visit the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **Why did you choose to add a dark brown chimney to the painting?**

The dark brown chimney was added to introduce more interest, shape, and color to the roof, which was a blank area in the photo. It also helps to connect the red truck to the house and continues the color theme throughout the painting. For more insights on adding interest to your compositions, see the full lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 11 Painting light and shadow on the house

### **How do you approach painting light and shadow on the house in the 'Snowed In' lesson?**

In the 'Snowed In' lesson, painting light and shadow involves recognizing that the house is split into two color groups: the window in shadow and the window in light. You need to paint these colors separately, making sure that whatever is in the light is slightly lighter and warmer. This is achieved by adding a bit of white and yellow ochre to the shadow colors to create the light colors. For more detailed guidance, you can visit the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What is the sequence of painting when dealing with light and shadow?**

When painting light and shadow, the sequence involves painting the darks first, followed by the mids, and then the lights. This approach helps in establishing the big shapes before focusing on the smaller details. If you're interested in exploring this technique further, the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In> offers more insights.

### **Why are the window details not added immediately when painting the house?**

The window details are not added immediately because the focus is initially on painting the big shapes, which helps in establishing the overall structure and light dynamics of the painting. The smaller, fiddly details, like window details, can be added later. To learn more about this approach, check out the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 12 Painting the truck's rust and color

### **Why are the colors in the light areas painted thicker?**

The colors in the light areas are painted thicker because more paint is used and less painting medium or walnut oil. This technique helps to create a more vibrant and substantial look in the light areas. For more insights on this technique, you can explore the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What brush size is used when painting the truck's rust and color?**

A big brush is used when painting the truck's rust and color to keep the strokes broad and focus on the big shapes. This approach helps in capturing the essence of the subject without getting lost in details. You can learn more about this technique in the full lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What colors are used to paint the rust on the truck?**

To paint the rust on the truck, a combination of red, orange, yellow ochre, and a little bit of white is used. These colors help to create a warm, rusted effect on the truck. For a deeper understanding of this color choice, visit <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **How is magenta used in painting the truck's rust?**

Magenta is used to modify the rust color and add more color interest, simulating the effect of rust running down the side of the truck. This adds depth and realism to the painting. To explore this technique further, check out the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 13 Detailing truck and snow highlights

### **How can I use a flat paint brush to add detail to my painting?**

Flat paint brushes are versatile tools that allow you to use the edge for crisp detail work. This technique is particularly useful for adding precise lines and edges, such as those needed in painting the details of a truck. For more tips on using flat brushes, visit the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **Why did you choose a slightly greenish darker grey for the side of the truck instead of brown?**

I chose a slightly greenish darker grey for the side of the truck because it helps create a visual vibration against the rear of the truck, adding interest and depth. Although brown would be closer to the original color, the greenish tint adds a dynamic contrast. Explore more color choices in the full lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What is the composition of the light snow color in the painting?**

The light snow color is composed of white mixed with a little bit of yellow ochre, and possibly a tiny bit of grey from the palette. This mixture ensures the snow isn't pure white, adding a natural look to the painting. Learn more about color mixing techniques at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **Why is it important to clean your brush after every stroke when painting snow highlights?**

It's important to clean your brush after every stroke to prevent the light color from becoming muddy. Keeping the brush clean ensures that the colors remain vibrant and true to your intended palette. For more on maintaining color integrity, check out the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **How can I use a slightly dirty brush to my advantage when painting snow highlights?**

Using a slightly dirty brush can be advantageous for painting surfaces that aren't catching full light, as it creates a slightly grayed down light color. This technique is perfect for areas that are not quite half-tones but aren't fully illuminated either. Discover more painting techniques in the full lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 14 Enhancing light effects and background

### **How can I create the effect of light diminishing in a snow painting?**

To create the effect of light diminishing in a snow painting, you can let the white paint get a little bit dirtier as you move further away from the light source. This technique helps to convey the appearance of the light getting less intense as it moves away from the spotlight effect. For more detailed guidance, you can explore the lesson further at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **Why should I use a larger palette when painting?**

Using a larger palette gives you more room to work with your colors and mix them effectively. It allows for better organization and can help prevent colors from getting muddled. In this lesson, Richard Robinson suggests using a larger palette than the one shown to facilitate your painting process. For additional tips on palette management, visit <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What is the benefit of using a darker background behind the truck in the painting?**

Using a darker background behind the truck helps to push the light on top of the truck forward, making it stand out more. This contrast enhances the three-dimensional effect and adds depth to your painting. Richard Robinson demonstrates this technique by mixing a very dark grey to achieve the desired effect. You can learn more about this approach by visiting <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **How can I create tree-like patterns in the background of my painting?**

To create tree-like patterns in the background, you can cut in sharp edges with a dark grey and then brush outwards. This technique helps to suggest the presence of trees and adds texture to the background. Richard Robinson illustrates this method in the lesson, and you can explore it further at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 15 Foreground details and transitions

### **How do you create a transition between light and dark in the foreground of a snow painting?**

To create a transition between light and dark in the foreground of a snow painting, you should reflect a lot of the sky color off the flat tops of the undulations in the snow. This reflection should be slightly lighter and bluer than the gray of the shadow it's going on top of. For more detailed guidance, you can explore the lesson further at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What is the importance of the wheel shape in the painting?**

The wheel shape is quite critical in the painting because it is right in the center of interest. Spending time on this shape is important to ensure it stands out and contributes to the overall composition. You can learn more about focusing on critical shapes in your painting by visiting <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **Why is it important to include a small indication of the other mud guard in the painting?**

Including a small indication of the other mud guard is important for adding detail and realism to the painting. It helps in creating a more complete and believable scene. For more tips on adding such details to your painting, check out the full lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What should be done with the warm dark color in the foreground?**

With the warm dark color, you should add the posts in the foreground and a couple of little plants poking out of the snow. This adds depth and interest to the foreground. To explore more techniques for enhancing your foreground, visit <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 16 Adjusting background light and branches

### **Why is it important to add warmth and light to the background when painting snow scenes?**

Adding warmth and light to the background can help tie the background in with the foreground, creating a more cohesive and interesting painting. It also allows you to carve out shapes, like the dark side of a truck, by using the contrast between light and dark. For more insights on this technique, you can visit the lesson page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What technique is used to create a soft edge effect in the background?**

To create a soft edge effect in the background, use a big brush with a very warm grey and brush it very lightly. This technique helps in achieving a subtle transition and softens the overall appearance of the background. You can explore more about this technique on the lesson page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **How can you decide whether to use light or dark branches in a painting?**

Deciding whether to use light or dark branches can depend on the overall composition and the effect you want to achieve. It's often a matter of trial and error, starting with one and adjusting as needed. In this lesson, light branches were initially used but were later changed to dark because the light branches detracted too much from the focal point, the truck. For further guidance, check out the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What should you do if the branches in your painting appear too sharp?**

If the branches appear too sharp and draw too much attention, you can use a soft dry brush to lightly brush over the top, which helps to lose the sharpness of the edges and allows the branches to sink back into the background. This technique helps maintain the focus on the main subject. Learn more about this technique at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **How can you adjust the foliage in a painting to improve its appearance?**

To adjust the foliage, you can lighten it and add a bit of stronger color to enhance its appearance. This adjustment can help in balancing the composition and ensuring that the foliage complements rather than detracts from the main subject. For more detailed instructions, visit the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 17 Final adjustments and corrections

### **What is the importance of using two color families in the painting?**

Using two color families, one for the colors in the light and one for the colors in the shade, helps to create depth and realism in your painting. This technique ensures that the colors in the shade are slightly darker and cooler, which enhances the contrast and makes the painting more visually appealing. You can explore more about this technique on the lesson's sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **How do you correct a color that isn't dark enough in the shade?**

If a color in the shade isn't dark enough, you can correct it by mixing a cool dark grey to achieve the desired depth. This adjustment helps maintain the contrast between light and shade, which is crucial for the overall effect of the painting. For more detailed guidance, check out the full lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What should you do if you notice an element like a headlight is in the wrong spot?**

If you notice an element like a headlight is in the wrong spot, you should adjust it by raising or repositioning it as needed. Making such corrections ensures that the composition of your painting remains accurate and visually pleasing. For more tips on making final adjustments, visit the sales page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **How can you enhance a glowing effect in your painting?**

To enhance a glowing effect in your painting, you can retouch it with a specific color mixture, such as a pink mixture, to bring out the desired glow. This subtle adjustment can add vibrancy and life to your artwork. For more techniques on creating glowing effects, refer to the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

## 18 Adding final touches

### **How do you create soft edges when adding final touches to a painting?**

To create soft edges, you can lightly block in a mixture of red and white on the top areas. This technique helps achieve a gentle transition, which is perfect for adding subtle details. For more techniques on adding final touches, visit the lesson page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What colors can be used to add warmth to the foreground of a snow painting?**

To add warmth to the foreground, you can use yellow ochre and red. These colors work well for painting tussock grasses that catch the light, adding a warm touch to the scene. For further exploration of color choices, check out the lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **How can you create a crisp edge at the bottom of the foreground elements?**

To achieve a crisp edge at the bottom of foreground elements, apply the paint very thickly and brush upwards. This technique ensures a nice crisp edge at the bottom while maintaining a soft edge on the top. Learn more about this technique at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What is the technique for transitioning from dark to light in a painting?**

For a smooth transition from dark to light, join the darks with a slightly darker brown and brush upwards. This method helps create a seamless transition from the dark areas through to the light. Discover more about this technique in the full lesson at <https://mypaintingclub.com/lessons/84-Snowed-In>.

### **What is a good finishing touch for a snowed-in painting?**

A great finishing touch for a snowed-in painting is to add a little chink of light on the chrome door handle. This small detail can add a touch of realism and interest to your painting. For additional finishing touches, visit the lesson page at <https://mypaintingclub.com/lessons/84-Snowed-In>.

# Summary & Key Takeaways

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As we wrap up our 'Snowed In' painting journey, I hope you've enjoyed exploring the delicate balance of light and shadow, and the subtle nuances of color that bring a snowy scene to life. From the initial sketch to the final touches, each step was designed to guide you in capturing the essence of a winter landscape, with the red truck as our focal point.

Throughout this lesson, my aim was to help you see how strategic composition and thoughtful color mixing can transform a blank canvas into a vibrant scene. By focusing on big shapes first and gradually refining details, we maintained the painting's overall harmony and depth. I trust that these techniques will empower you to create more dynamic and engaging artworks in the future.

Remember, painting is as much about the journey as it is about the destination. Each brushstroke is an opportunity to learn and grow as an artist. Keep experimenting, trust your instincts, and most importantly, enjoy the process.

## LESSON POINTS TO REMEMBER

- Use walnut oil to improve paint flow.
- Sketch big shapes first, then refine.
- Mix grays to add depth and versatility.
- Establish light and shadow with thin layers.
- Contrast warm subjects with cool backgrounds.
- Add warmth to snowy scenes with subtle colors.
- Use big brushes for gestural strokes in snow.
- Reflect light in snow to enhance realism.



*"Snowed In" 14x14" Oil on Canvas by Richard Robinson.*

# Student Critiques

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Club members painted their own versions of this scene and I critiqued each one. Their paintings — and my feedback — are a wonderful way to see this lesson's ideas in action.

## "Snowed In V2" by **Marisa Comana Pessina**



*"Snowed In V2" 30x30cm Oil on canvas by Marisa Comana Pessina*

Hi Marisa, it's great to see you take your on perspective on this although unfortunately I don't think your bravery has paid off to any great degree. By making the fence posts, the truck and the house all pretty much the same size and lit the same way you've diluted the focus of the painting, taken the drama out of it. Now what's the painting about? The fencepost, the truck or the house? In my opinion one of these things should take centre stage. Looks like you've struggled with the trees behind the house which has left the house with a dark outline which is flattening out the house like a paper cutout, although all the texture in that area is quite beautiful. Good to see you using the palette knife as well as the brush.

**"Snowed In V2" by Laura Xu**



*"Snowed In V2" 9x12" Oil on canvas by Laura Xu*

Hi Laura, good to see you tackled this painting as well as the one from the other angle. You're right that the painting doesn't really need the whole back of the truck there for a good composition. Your foreground is a little bitsy - could do with joining some of those dark shapes together to make larger masses. The soft shadow over the foreground is working really well though and it's great to see you've managed to get some of the warmth of the house and truck reflected into the snow there. Looks like you got a bit heavy handed in the background there with the arrangement of colours not clearly speaking of trees, nor are the thick branches. Just one patch of slightly lighter foliage would be enough to add a bit of life in there. The snow's shadowy transition to the background works really well. Not sure what that little patch of pink is doing in the snow under the house's main window. Would be better in the cooler snow colours. Overall pretty good! Just a few tweaks really.

**"Your Season is Coming" by Russell Kells**



*"Your Season is Coming" 18.5 in x 15 in acrylic on canvas by Russell Kells*

Nice work Russell. Great to see you make the image more your own and it surprised me how well you've done in positioning the tractor in terms of perspective and the direction of the light. The red colour works well against all those cool greys. The drawing of the tractor is very good although I'd take another look at the ellipses in the front wheels. Your brushwork is nice and bold with enough detail where it counts. Good stuff.

**"Workshop34" by Hyun(Jane) Kim**



*"Workshop34" 8x10" Oil on canvas by Hyun(Jane) Kim*

Beautiful work Hyun! Great colour, brushwork, drawing, interesting design - great to see. My one and only small reservation is that in a few areas like the house window and the tree trunks behind it where there is a call for some finer detail the brush you didn't switch to a smaller brush and the lines there seem a bit clumsy because of that. Oh also you could have softened the edges a little on the fence posts in the front left corner. Minor things. I think this is a great painting.