



Last Light

A step-by-step painting guide by Richard Robinson

Watch the full lesson at <https://mypaintingclub.com/lessons/82-Last-Light>

MY PAINTING CLUB

Introduction

Learn to paint subtle greys versus vibrant colour. Follow me step by step as I show you the techniques I use to make subtle greys, glowing light and interesting texture with acrylics. This scene from Kinloch in the far south of New Zealand is the perfect subject to explore these powerful techniques.



"Last Light" 12x12" Acrylic on Canvas by Richard Robinson.



REFERENCE PHOTO 1

The scene as Richard found it.



REFERENCE PHOTO 2

The scene as Richard found it.

Materials

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. Acrylic Paints
- Alizarine Crimson
- Phthalo Blue
- Ultramarine Blue
- Burnt Sienna
- Cadmium Red
- Cadmium Orange
- Yellow Ochre
- Cadmium Yellow Light
- Titanium White
- 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
- Stay-wet palette
- Water spray bottle

1 Learning Objectives

What will I learn about in this lesson on painting last light?

In this lesson, you'll learn about making subtle warm and cool variations within your grays. This skill is essential for capturing the nuanced tones of last light in your paintings. For more details, feel free to visit the sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

Why is it important to learn about warm and cool variations in grays?

Learning about warm and cool variations in grays is important because it helps you create depth and realism in your paintings, especially when depicting the subtle lighting conditions of last light. This lesson will guide you through these techniques. For further exploration, check out the sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

2 Initial Sketch and Design

What is the purpose of spraying the canvas with water?

Spraying the canvas with water helps to keep it moist, which can make it easier to apply and blend the paint. This technique can be particularly useful when working with large shapes and lines, as it allows for smoother transitions and softer edges. For more insights into this technique, you can visit the lesson page at <https://mypaintingclub.com/lessons/82-Last-Light>.

Why is burnt sienna used for marking in the big shapes of the design?

Burnt sienna is used for marking in the big shapes because it provides a warm, neutral base that can easily be adjusted or painted over. It helps to establish the major lines and shapes of the design without overwhelming the canvas. You can learn more about this approach by visiting the lesson page at <https://mypaintingclub.com/lessons/82-Last-Light>.

How does using a paper towel help in the initial sketch and design?

Using a paper towel helps to soften the lines and shapes that are marked in with the burnt sienna. This creates a more blended and less harsh appearance, which can be beneficial for the initial stages of a painting. For further details on this technique, check out the lesson page at <https://mypaintingclub.com/lessons/82-Last-Light>.

3 Blocking in Darks and Alla Prima Technique

What colors are used to create the darkest darks in the painting?

To create the darkest darks in the painting, ultramarine blue is added to burnt sienna, which results in a color that is practically black. This mixture is used to block in the areas where the absolute darkest darks are intended to go. For more details on this technique, you can visit the sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

Why is it important to paint quickly when using the alla prima technique with acrylics?

Painting quickly is important when using the alla prima technique with acrylics because it helps maintain wet paint layers, which is essential for achieving the soft-edged, wet-in-wet look typical of oil painting. This technique requires the paint to remain wet while working to blend seamlessly. To explore this technique further, check out the sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

How does painting a scene for the second time help in the process?

Painting a scene for the second time helps because it allows the artist to be more familiar with the composition and the techniques required, enabling them to work more confidently and efficiently. This familiarity can enhance the overall quality and speed of the painting process. For more insights on this approach, visit the sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

4 Mixing and Modifying Grays

Why did you add yellow ochre to the darks in the painting?

I added yellow ochre to the darks to lighten them up a bit. This helps to create a more dynamic range of tones in the painting. You can explore more about this technique on the sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

How do you create a warm gray in your painting?

To create a warm gray, I used toning gray and added it around the log area. By modifying this gray with additional colors, like yellow, I can adjust the warmth and hue without significantly changing the value. For more details on mixing warm grays, visit the sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

What is the process for modifying the gray color in the painting?

The process involves adding different colors from the palette to the gray to modify its hue. While the value remains mostly unchanged, the hue is adjusted by bending it around the color wheel. This technique is particularly useful for areas like the shadow side of objects. Learn more about this process at <https://mypaintingclub.com/lessons/82-Last-Light>.

Where are the darkest grays typically found in this painting?

The darkest grays are typically found on the shadow side of objects that are struck by light, such as on the beach in this painting. This helps to create depth and contrast in the artwork. For further insights, check out the sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

5 Keeping Acrylics Wet

How can I keep my acrylic paint wet while painting?

To keep your acrylic paint wet while painting, you can use a spray bottle set to a fine mist setting. By spraying your paint layers once or twice, you can extend the wet time on both your painting and your palette. For more tips on managing acrylics, visit the lesson page at <https://mypaintingclub.com/lessons/82-Last-Light>.

What should I do if my acrylic paint dries too quickly due to slow color mixing?

If your acrylic paint dries too quickly because your color mixing is a bit slow, try using a spray bottle with a fine mist setting. Spraying your paint layers once or twice can help keep them wet longer. For additional techniques and insights, check out the lesson page at <https://mypaintingclub.com/lessons/82-Last-Light>.

6 Shadow and Light Variation

Why did you use a greenish grey in the shadow area of the grass?

I used a greenish grey in the shadow area of the grass to help unify all the colors in the painting. By introducing some of that green into the other darker shadow areas along the beach, it creates a cohesive look across the painting. For more insights on color unification, you can explore the full lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

How do the shadows change as they move away from the log?

As the shadows move away from the log, they become lighter because more light from the sky is reflected into those areas. This gradual lightening of the shadows helps to create a sense of depth and realism in the painting. You can learn more about this technique by visiting the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

7 Base for Green

Why are you using yellow as a base for the green in this painting?

Yellow is used as a base for the green because it helps to create a more natural transition when you start adding green tones. By starting with yellow, you can gradually modify it with other colors, like toning grey, to achieve the desired shade of green. For more insights on this technique, visit the lesson sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

How do you modify yellow to start pushing it towards green?

To modify yellow towards green, you can mix it with toning grey. This combination begins to shift the yellow towards a green hue without making it blatantly green. It's a subtle way to build up the color gradually. For further details on this process, check out the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

Why is the green not blatantly green at this point in the painting?

The green is not blatantly green at this point because the yellow base is being gradually modified with toning grey. This method allows for a more subtle and natural development of the green color, rather than jumping straight to a vivid green. You can explore more about this technique by visiting the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

8 Background Trees and Soft Edges

What colors are used for painting the background trees?

For painting the background trees, a grey-brown color is used, which includes a fair amount of yellow ochre and a touch of white. This combination helps in achieving the desired tone for the trees. For more details on color mixing and techniques, you can explore the lesson further at <https://mypaintingclub.com/lessons/82-Last-Light>.

How do you create soft edges for the background trees?

To create soft edges for the background trees, the tip of the brush is used to whisk the paint in gently. This technique helps in blending the edges smoothly, giving a natural look to the trees. You can learn more about creating soft edges and other painting techniques by visiting the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

Why do the background trees need to be darker at the bottom?

The background trees need to be darker at the bottom to add depth and structure to the painting. Darker tones at the base help in grounding the trees and enhancing the overall composition. For a deeper understanding of this technique and its effects, check out the full lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

9 Tree Leaves and Color Saturation

What is the recommended color for painting the bulk of the leaves on the main tree?

For the bulk of the leaves on the main tree, it's recommended to mix a color that is really warm and quite bright. You have the flexibility to choose how vibrant you want the color to be, whether it's straight yellow or straight orange. For more insights, you can explore the lesson further at <https://mypaintingclub.com/lessons/82-Last-Light>.

How can I adjust the color saturation when painting tree leaves?

If you find that your colors are too saturated, you can try greying them down a bit. It's a personal choice, and you should adjust the saturation to what feels right to you. You can learn more about color adjustments in the full lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

What should I do if I'm not satisfied with the color after blocking in a large area?

If you're not satisfied with the color after blocking in a large area, you can simply wipe or scrape it off and try again. This trial and error approach helps in finding the right feel for your painting. For more tips on this technique, visit <https://mypaintingclub.com/lessons/82-Last-Light>.

How can I modify the color for a smaller tree in the painting?

For a smaller tree, you can modify the color by using a slightly warmer and slightly darker version of the color used for the main tree. This subtle adjustment can help differentiate the trees in your painting. More detailed guidance is available at <https://mypaintingclub.com/lessons/82-Last-Light>.

10 Background and Sky

Why does a neutral gray background appear bluish in this painting?

A neutral gray background appears bluish in this painting because it is surrounded by warm colors. This optical illusion occurs due to the contrast between the warm colors and the gray, making the gray seem cooler or bluish. For more insights on color interactions, you can explore the full lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

How does using a gray background affect the foreground colors?

Using a gray background helps the more vibrant colors in the foreground stand out and look more vibrant. The contrast between the neutral gray and the colorful foreground enhances the vibrancy of the foreground elements. To learn more about creating contrast in your paintings, visit the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

What technique is used to create soft edges in the background?

To create soft edges in the background, the technique involves using the very tip of the brush to whisk the paint on, allowing for nice soft lost edges. This helps in creating a subtle and blended backdrop. For detailed techniques on achieving soft edges, check out the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

How can you create layers of depth in the background?

You can create layers of depth in the background by gradually getting slightly darker as the layers come forward. This subtle change in tone helps to suggest depth and dimension. For more on creating depth in your paintings, you can explore the full lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

Why is it important to avoid sharp edges in the background?

Avoiding sharp edges in the background is important because the background is meant to be a backdrop for the foreground, and soft edges help it recede visually. This technique ensures that the focus remains on the main elements in the foreground. For further guidance on edge control, visit the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

What is the challenge of painting with acrylics to achieve soft edges?

The challenge of painting with acrylics to achieve soft edges is that you have to paint really fast so the colors blend together before they dry. Acrylics dry quickly, so speed is essential for blending. To learn more about working with acrylics, you can explore the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

How is light used in the background to enhance the painting?

Light is used in the background to enhance the painting by letting a little bit of light play over the background, preventing it from being all doom and gloom. However, this light is darker and greyer

than the main tree in the foreground, maintaining the focus on the foreground. For more techniques on using light in your paintings, visit the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

11 Water and Beach Details

How can I ensure the sky in my painting is lighter than the background hill?

To make sure the sky is lighter than the background hill, you should use a color that is slightly cooler and pushed more towards blue. This helps create a contrast between the sky and the hill. For more detailed guidance on achieving this effect, you can explore the lesson further at <https://mypaintingclub.com/lessons/82-Last-Light>.

What technique can I use to create reflections in the water?

To create reflections in the water, you can use down strokes with a slightly lighter patch of color that mirrors the sky. This adds interest to both the sky and the water areas. For more techniques on painting reflections, visit the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

How can I add textual interest to my painting?

You can add textual interest by keeping the painting wet with a spray bottle and dabbing it. This technique helps to create more texture and interest in your painting. For more tips on adding texture, check out the full lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

What is the benefit of skipping around the canvas while painting?

Skipping around the canvas allows you to address different areas as you see them, which can help maintain a fresh perspective and ensure that all parts of the painting are cohesive. This approach can be especially useful when painting quickly. For more insights into this technique, visit <https://mypaintingclub.com/lessons/82-Last-Light>.

How can I depict the reflectiveness of water in my painting?

To depict the reflectiveness of water, use a slightly darker and bluer mix to paint a few horizontal strokes. This technique helps to convey the reflective quality of water. For more detailed instructions on painting water, see the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

How do I paint a distant beach in my landscape?

To paint a distant beach, you can incorporate it subtly into your composition, ensuring it blends naturally with the surrounding elements. Using slightly darker and cooler tones can help it recede into the background. For more guidance on painting landscapes, explore the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

12 Highlight and Shadow on Beach

How should I apply paint to create the highlight on the beach?

To create the highlight on the beach, use a mix of yellow ochre, bright yellow, and a lot of white to create a thick, impasto texture. Apply this thickly in the center of the spotlight area to achieve a bright effect. For more detailed guidance, you can explore the full lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

What happens to the colors as they move out from the spotlight area?

As the colors move out from the spotlight area, they should gradually get slightly darker. This creates a natural transition from the bright center to the surrounding areas. For a deeper understanding of this technique, visit the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

How should I handle the lines of the tide on the beach?

The lines of the tide on the beach should be angled gently in a curve as they come towards the viewer. This helps to create a sense of movement and depth in the painting. For more insights into capturing this effect, check out the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

What is the purpose of using yellow ochre in the transition from light to dark?

Yellow ochre is used to transition from the bright light area to the darker background, helping to create a glowing effect. This transition is crucial for achieving a realistic depiction of light and shadow. To learn more about this technique, you can visit the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

13 Tree Trunks and Edges

What color should I start with when painting tree trunks?

When painting tree trunks, start with a fairly neutral gray. This provides a good base that can be adjusted as you work towards the highlight areas. For more detailed guidance, you can explore the full lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

How should the color of the tree trunks change as I paint towards the highlight area?

As you paint towards the highlight area on the tree trunks, the color should get warmer. This helps to create a natural transition and enhance the lighting effect. To learn more about this technique, visit the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

Why are the edges of the tree trunks important in painting?

The edges of the tree trunks are important because they help define the form and depth of the trunks. Soft edges are needed as the trunk rolls into the shadow to create a sense of roundness, while crisp edges are important where the trunks are set against a dark background to ensure clarity. For further insights, check out the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

Where should I use soft edges when painting tree trunks?

Soft edges should be used where the bulk of the tree trunk rolls around into the shadow. This technique helps to convey the roundness and volume of the trunk. For more detailed instructions, you can view the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

Where should I use crisp edges when painting tree trunks?

Crisp edges should be used where the tree trunks are set against a dark background. This contrast helps to clearly define the trunks and make them stand out. For a deeper understanding of this technique, visit the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

14 Highlight Techniques and Impasto

How can I create a glowing effect with highlights in my painting?

To create a glowing effect with highlights, you can build up the highlight and then soften the edges using a palette knife and a dry brush. This technique helps to create a smooth transition and a soft glow. For more detailed guidance, you can explore the lesson on the sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

What is a good method to thicken highlights when using acrylic paints?

When using acrylic paints, you can thicken highlights by applying more paint, as acrylics don't have the natural bulk of oils. You can also use impasto mediums to add thickness or opt for thick body acrylic paints specifically in highlight areas. For more tips and techniques, visit the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

What should I be cautious about when using thick body acrylic paints for highlights?

When using thick body acrylic paints for highlights, be aware that they tend to dry quite fast. It's best to apply them towards the end of your painting process to ensure you can work with them effectively. For additional strategies and insights, check out the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

15 Complex Shadows and Foreground Details

How does the willow tree affect the shadows on the beach?

The willow tree on the left casts a long, soft, and gentle shadow onto the beach. Additionally, there is a darker shadow cast by a log within the area. This creates a complex shadow pattern that adds depth to the scene. For more insights into painting shadows, visit the lesson's sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

What technique can be used to add dimensionality to the flat-looking tree?

To add dimensionality to the flat-looking tree, you can introduce a highlight color. This different color helps to create more depth and interest in the tree's appearance. For further techniques on enhancing dimensionality in your paintings, check out the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

What color is used to start building the trunk of the tree?

To start building the trunk of the tree, burnt sienna is used, slightly grayed down. This choice of color helps to establish the trunk's form and integrate it with the tree's overall appearance. You can learn more about color choices in this lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

How does the trunk of the tree change as it moves into the foliage?

As the trunk moves into the foliage, it becomes lighter and warmer, disappearing into the translucent leaves. This technique helps to create a sense of depth and realism in the painting. For more on painting tree trunks and foliage, visit the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

What effect does warm light have on the foreground elements like sticks and leaves?

The warm light striking the foreground elements, such as sticks and leaves, creates an opportunity to use a splash of warm, intense color. This enhances the vibrancy and interest of the foreground, making it more visually appealing. To explore more about using warm colors effectively, see the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

16 Foreground Textures and Light Effects

What tool does Richard Robinson suggest using for creating crisp edges and interesting details in the foreground?

Richard Robinson suggests using a palette knife to create crisp edges and interesting details in the foreground. This technique also adds an impasto effect, which is particularly effective for enhancing the foreground textures. You can explore more about this technique on the sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

How does Richard Robinson suggest enhancing the glowing effect in the shadows?

Richard Robinson enhances the glowing effect in the shadows by adding a slightly pinkish grey. This color choice helps to accentuate the light coming from the spotlight area, creating a more dynamic and luminous effect. For further insights into this technique, visit the lesson's sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

What effect does Richard Robinson aim to achieve by defining the shafts of light across the beach?

By defining the shafts of light across the beach, Richard Robinson aims to create a more pronounced effect where the light skips over a shadowed ledge. This technique helps to add depth and interest to the painting. To learn more about this approach, check out the sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

Why does Richard Robinson add light to the land behind the dark trees?

Richard Robinson adds light to the land behind the dark trees to create more punch and crisper edges, enhancing the center of interest in the painting. This technique draws the viewer's eye and adds visual impact. Discover more about this method on the sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

What color should the shells in the foreground be painted, according to Richard Robinson?

Richard Robinson suggests painting the shells in the foreground with a grey color, as they are in the shadows. This choice ensures that the shells blend naturally with the shadowed areas without drawing too much attention. For more detailed guidance, visit the lesson's sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

17 Final Adjustments

What adjustments did Richard make to the tree trunks in the painting?

Richard wasn't satisfied with the initial appearance of the tree trunks, describing them as 'goofy looking.' He spent some time reshaping them, which improved their look. You can see the difference in the before and after comparison. For more detailed insights into these adjustments, visit the lesson's sales page at <https://mypaintingclub.com/lessons/82-Last-Light>.

How did Richard feel about the tree trunks before making adjustments?

Richard felt that the tree trunks looked 'goofy' before he made adjustments. He decided to spend some time reshaping them to achieve a more satisfying result. To explore more about his process and see the transformation, check out the lesson at <https://mypaintingclub.com/lessons/82-Last-Light>.

Summary & Key Takeaways

As we conclude this journey into capturing the 'Last Light', I hope you've discovered the magic of subtle warm and cool variations within your grays. This lesson was all about embracing the nuanced tones that the last light of the day offers, and how these can bring depth and realism to your paintings. From the initial sketch to the final details, each step was designed to help you see and paint these subtle shifts in color and light.

Throughout the process, we explored techniques like using burnt sienna for initial sketches, mixing ultramarine blue with burnt sienna for the darkest darks, and the importance of keeping your acrylics wet to achieve a soft, blended look. Each technique serves to enhance your ability to convey the mood and atmosphere of a scene bathed in the gentle glow of the setting sun.

I hope that as you continue your painting journey, you'll remember to play with color temperatures, keep your edges soft where needed, and allow yourself the freedom to experiment and adjust as you go. Painting is as much about the process as it is about the final piece, and each brushstroke is a step towards capturing the beauty of the world around you.

LESSON POINTS TO REMEMBER

- Experiment with warm and cool variations in your grays to add depth.
- Use burnt sienna for initial sketches to establish warm, neutral bases.
- Mix ultramarine blue with burnt sienna for deep, dark tones.
- Keep your acrylics wet with a fine mist to achieve soft edges.
- Introduce subtle color shifts to unify your painting.
- Start with yellow as a base for greens to create natural transitions.
- Use soft edges in the background to keep the focus on the foreground.
- Paint quickly with acrylics to blend colors before they dry.



"Last Light" 12x12" Acrylic on Canvas by Richard Robinson.

Student Critiques

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.

"A Gentle Light" by Sarah Bottjer



"A Gentle Light" 10x12" Acrylic on Canvas by Sarah Bottjer

Hi Sarah this is an interesting take on this scene. I'm not sure if the over simplification of the lines of the beach was intentional or not but it does make an interesting design. Unfortunately the two points of the beach formed by the longest lines seem a bit odd like there's a piece missing. I have a sense that you feel the need to see every item clearly in your painting but let me encourage you to explore using more mystery in your painting. If you using more lost edges and fewer lines in your work you'll see a marked improvement. For instance you don't need to draw every branch in the trees on the left - you could obscure them in a soft haze of foliage. You've also made lines of the shadow sides of your logs instead of the interesting broken shapes that they really are. That's your challenge for the next one!

"Autumn's Last Light" by Laurena Beirnes



"Autumn's Last Light" 11x14 Oil on Canvas by Laurena Beirnes

That's getting there Laurena. Nice work with your colours - you've created a strong light effect with subtle transitions between light and shade areas which is not an easy thing to do. Only problem is you've smoothed your brushwork a lot and over-simplified the design, making lines too regular and losing much of the interest you might have had. The sky for instance could have more colour variation, the grass could use a few vertical strokes to break up the surface, as could the foreground sand. In short, if you use more paint, larger and more aggressive brushwork without second guessing each stroke you'll have a much more exciting painting. It'd be great for you to do this painting again with that in mind. Make sure you get the drawing right to start with though. Good luck!

"Workshop36" by Karlo Bonacic



"Workshop36" Oil on Canvas by Karlo Bonacic

Nice one Karlo - you've done well with the greys although it's got a little muddy in places where you could have used more colour in your greys like in the sky and at the base of the bushes on the left. It's a fine line between rich greys and mud. You're brushwork is really very good with loads of variety, if a little uncertain in some places. The drawing is very good too, all except the horizon line which is running into the baseline of the main trees - it should be a little higher to avoid that connection. Overall very well done.

“The Sounds of Silence” by Cristina Mihailescu



"The Sounds of Silence" by Cristina Mihailescu

Quite an impressionistic take on this scene Cristina with lots of lively brushwork. There's a problem with the drawing of the triangular grassy patch which has become over simplified now and could do with a much larger and more broken edge as it comes towards us. Dabbing bright green on that area doesn't give a convincing impression of light - better to use thin horizontal strips of light to lend it some perspective. Your trees look like they're crouching a bit to stay in the frame - better to not have them 'kissing' the top edge - just run them clearly out of the top as if there were another third of them outside the canvas. Make sure distant horizons are flat and horizontal - any small variation seen in this from a distance means something big is happening over there, so you've got to be careful - I even use a ruler sometimes. Check the drawing of your trees too - you can see more of the front ends of them in the photo with much more foreshortening than what you've drawn here. Overall it's a nice strong image that could do with a few tweaks.