



# Tuscan Fields

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A step-by-step painting guide by Richard Robinson

Watch the full lesson at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>

MY PAINTING CLUB

# Introduction

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Paint this idyllic scene in the footsteps of Monet. Follow me step by step as I show you the techniques I use to paint this charming Tuscan scene with reference to Monet's painting of Poppy Fields from 1837. Enjoy!



*Tuscan Fields - Closeup*



**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.*



**REFERENCE PHOTO 4**

*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 Scene Description and Initial Sketch

### **What initially caught the artist's eye about the Tuscan scene?**

The artist was drawn to the scene because it featured a classic Tuscan landscape with a sloped hillside, nice tree forms, a stone house on the ridge, poplar trees, and distant mountains in the background. It's an iconic Tuscan scene that offers a lot of potential for a painting. To explore this further, you can visit the lesson at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How did the artist plan to make the scene more interesting?**

The artist planned to enhance the scene by adding little figures, inspired by Monet's painting of a poppy field. The figures would stand out against the darkness if placed in the light, creating a strong contrast. The artist also considered adding a darker sky and a pathway with poppies in the foreground. For more insights, check out the full lesson at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What was the focus of the artist's initial sketch and value study?**

The initial sketch and value study focused on creating a contrast between a dark background and a light foreground, with figures placed in the light. The artist liked the simplicity of this approach and also added depth by extending the field behind bushes and creating a pathway. To see how this sketch evolved into a painting, visit <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How did the artist create depth in the scene?**

The artist created depth by extending the field behind a clump of bushes and incorporating a pathway through the scene. This approach helps to guide the viewer's eye and adds interest to the composition. For a deeper dive into these techniques, you can explore the lesson at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

## 2 Design Process and Value Study

### **What resources are available to help with painting the Tuscan scene?**

You have access to a variety of photos on the online resource page, which you can use to inspire your painting. These photos contain many nice little details that you can incorporate into your work. Feel free to copy and paste bits from these photos to create something unique. For more information, visit the sales page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **Why is it important to do a black and white study before adding color?**

Doing a black and white study helps you focus on the design and value structure of your painting before introducing color. This process allows you to plan your composition and understand the tonal values, which are crucial for a successful painting. To explore this process further, check out the lesson details at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How can I use a computer to assist with my value or color study?**

After completing a value or color study, you can photograph it and use a computer to make significant changes quickly. This digital approach eliminates the need to create numerous small studies, allowing you to experiment with different ideas efficiently. For more tips on this technique, visit the sales page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

## 3 Digital Adjustments and Design Considerations

### **How does changing the exposure affect the mood of a painting?**

Adjusting the exposure can dramatically change the mood of a painting. Lowering the exposure makes the painting darker and more mysterious, while increasing it creates a sunnier and more playful feel. You can explore more about these effects and how to apply them in your own work at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What happens to the dark shapes when you increase the exposure?**

When you increase the exposure, the overall painting becomes lighter, and even the darkest areas are not as dark as they were before. This changes the focus and feel of the painting, making it appear sunnier and more playful. For more insights on adjusting exposure in your paintings, visit <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What is a common misconception about designing with no tan studies?**

A common misconception is that the dark shapes drawn in no tan studies must be painted as black in the final artwork. However, these studies are meant to plan the contrast between dark and light shapes, not dictate specific colors. The dark shapes can be lighter as long as there is a clear distinction between darks and lights. Learn more about using no tan studies effectively at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

## 4 Materials and Canvas Preparation

### **What size canvas is used for the Tuscan Fields painting?**

For the Tuscan Fields painting, a 12-inch square canvas is used. This size provides a good balance between detail and coverage, making it ideal for capturing the essence of Tuscan landscapes. You can explore more about this lesson and the materials used at the sales page: <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What type of canvas is recommended for painting Tuscan Fields?**

The recommended canvas for painting Tuscan Fields is the Ultra Smooth canvas made by Fredericks. It has a fairly fine weave, which provides a nice smooth finish perfect for detailed work. For more information on preparing your canvas, visit the sales page: <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What type of paint is used in the Tuscan Fields lesson?**

In the Tuscan Fields lesson, water-mixable oils are used. These paints offer the richness of traditional oils while being easier to clean up with water. To learn more about the benefits of using water-mixable oils, check out the sales page: <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What brushes are used for the Tuscan Fields painting?**

For the Tuscan Fields painting, a few bristle brushes are used, specifically size 8s. One brush is designated for darks, another for lights, and a small brush is used for detail work. This selection helps in achieving the desired effects in the painting. More details can be found on the sales page: <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What painting medium is used in the Tuscan Fields lesson?**

Walnut oil is used as the painting medium in the Tuscan Fields lesson. It helps in thinning the paint and enhancing its flow without compromising the richness of the colors. For more insights into using walnut oil, visit the sales page: <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What tools are used in addition to brushes for the Tuscan Fields painting?**

In addition to brushes, a palette knife is used in the Tuscan Fields painting. The palette knife is a versatile tool that can be used for mixing colors and applying paint in a more textured manner. Discover more about using a palette knife in this lesson at the sales page: <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

## 5 Initial Sketch on Canvas

### **What materials does Richard use for the initial sketch on canvas?**

Richard uses a big brush, red and blue paint mixed together, and lots of walnut oil for the initial sketch on the canvas. This combination helps in laying down the big shapes effectively. For more detailed guidance on materials and techniques, you can visit the sales page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **Why is it important to have done design work before starting the initial sketch?**

Having done the design work in thumbnail sketches and a grayscale study means you don't have to worry overly about the drawing at this point. The design is already sorted out, so you just need to copy what you've already done in the grayscale study. This preparation allows for a more confident and efficient sketching process. For further insights into the preparation process, check out the sales page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How does Richard approach sketching the big shapes on the canvas?**

Richard approaches sketching the big shapes by using a big brush and a mixture of red and blue paint with lots of walnut oil. This method allows him to quickly and effectively lay in the big shapes on the canvas. To explore more about this technique, you can visit the sales page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

## 6 Blocking in Dark Areas

### **What colors do you use to mix the darkest dark for blocking in?**

To mix the darkest dark for blocking in, I use a combination of blue, red, and yellow ochre. This creates a really dark mixture, which is essential for establishing the base of the painting. You can learn more about mixing colors effectively at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **Why do you add walnut oil to the paint mixture?**

I add walnut oil to the paint mixture to make it nice and thin, which helps the paint cover the canvas smoothly. This technique ensures that the paint is just thick enough to cover the canvas without being too heavy. For more tips on using mediums like walnut oil, visit <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How do you approach blocking in the background area?**

When blocking in the background area, I use nice big strokes and don't worry too much about detail. The focus is on indicating the main shapes, like the poplar trees, rather than getting caught up in specifics. For more on blocking in techniques, check out <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How do you modify the color as you move to the right of the painting?**

As I move to the right of the painting, I modify the color by adding a little bit of blue. This helps to create variation and suggests that the land is further away, taking on more of the bluish atmospheric color. You can explore more about color modification at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **Why do you lighten the color on the left side of the painting?**

I lighten the color on the left side of the painting because it is closer to the light source. By adding warmer colors like red and yellow, I begin to create the effect of a light haze or glow, suggesting light filling that space. For further insights into creating light effects, visit <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

## 7 Painting Dark Greens and Shadows

### **What is the technique used for painting dark greens and shadows in the Tuscan Fields lesson?**

The technique used involves following a dark to light process, starting with the darks and shadow areas first, then moving through the midtones and lights. This helps in creating depth and variation in the painting. For more details, you can visit the sales page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **Why hasn't the bright yellow been used yet in the painting?**

The bright yellow is reserved for the highlights on the trees and in the grass. The focus is initially on working with the yellow ochre for the shadow areas to build up the darks before moving on to the lighter tones. To explore this technique further, check out the sales page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How does the instructor add variation to the bushes in the painting?**

Variation is added by slightly modifying the color as the painting moves from bush to bush, which helps to distinguish them and add interest. This approach allows for subtle differences that enhance the painting's realism. For more insights, visit the sales page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What technique is used to create a glowing effect on the bushes?**

A glowing effect is achieved by making a thick mixture with a little bit of bright yellow and applying it with the side of the brush to create a textured finish. This technique helps to simulate the effect of light hitting the top of the bushes. Learn more about this technique at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How is the shadow cast by the bush onto the grass painted?**

The shadow is painted using a dark neutral grey, which can also be used to indicate the path through the grass with slight shadows. This helps to integrate the shadow naturally into the scene. For a deeper understanding, visit the sales page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What color is used to suggest warm color bouncing into the shadow areas?**

A dark warm grey, which is just a little bit lighter than the dark green base, is used to suggest warm color bouncing up into the shadow areas. This adds a sense of warmth and depth to the painting. Explore this concept further at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

## 8 Background and Sky Painting

### How do you mix the colors for the distant hills in the background?

To mix the colors for the distant hills in the background, use a clean brush and combine blue, red, and some white. This mixture helps create the appearance of distant hills. Be cautious not to let this blue mixture get tainted by any dark mixtures in front of it by frequently cleaning and reloading your brush. For more detailed guidance, check out the full lesson at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### What technique is used to prevent the blue from being tainted by the dark mixture?

To prevent the blue from being tainted by the dark mixture, it's important to keep cleaning your brush and reloading it with the blue mixture as you work on this section. This ensures that the colors remain distinct and vibrant. You can find more tips on maintaining clean colors in the full lesson at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### How do you create the sky color in this painting?

To create the sky color, start by adding some white and a little bit of bright yellow to the blue mixture. This combination serves as a starting point for the sky. You can adjust the color by adding walnut oil to keep it thin, and later refine it by working around the shapes with a very soft edge. For more insights on painting skies, visit <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### How do you adjust the sky color to make it warmer and lighter?

To make the sky color warmer and lighter, lighten it by adding white and red to the mixture. This adjustment is particularly effective when moving towards the left side of the painting, where the sky is closer to the sun. This technique helps create a sense of warmth and light. Explore more techniques for painting skies at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### What is the purpose of adding walnut oil to the sky color?

Adding walnut oil to the sky color helps to keep the paint thin, allowing for smoother application and easier blending. This is particularly useful when you plan to paint further into the sky later on. For more detailed instructions on using mediums in painting, check out <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### How do you create soft edges in the sky area?

To create soft edges in the sky area, work around the shapes with a very gentle touch, pushing the paint into the distance. This technique helps achieve a smooth transition and a more realistic sky. You can learn more about creating soft edges in the full lesson at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### What are 'sky holes' and how are they incorporated into the painting?

Sky holes are small openings in the dark tree mass that allow glimpses of the sky to show through. They add depth and interest to the painting. Incorporating these requires careful attention to detail

and placement. For more on adding sky holes to your paintings, visit <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

## 9 Foreground and Light Areas

### **What color does Richard Robinson start with for the foreground in the Tuscan Fields painting?**

Richard Robinson starts with yellow ochre for the foreground in the Tuscan Fields painting. He mentions that it's a mid value color, and he adds a lot of white to make the foreground field glow with light. For more details, you can visit the sales page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **Why does Richard Robinson add walnut oil to the paint mixture for the foreground?**

Richard Robinson adds walnut oil to the paint mixture to create a very thin mixture. This allows him to brush it on quickly and easily, helping to establish the big dark shapes in the foreground. For more insights, check out the lesson at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How does Richard Robinson add interest to the colors in the foreground?**

To add interest to the colors in the foreground, Richard Robinson makes slight modifications to the hue while keeping the value similar. This variation prevents the painting from becoming boring. You can explore more techniques on the sales page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What is the importance of changing the size of brush strokes in the foreground compared to the background?**

Richard Robinson emphasizes that brush strokes in the foreground should be much bigger than those in the background. This subtle change is important because it helps create a sense of depth and perspective in the painting. For further exploration, visit <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How does Richard Robinson handle the light areas in the painting?**

In the light areas, Richard Robinson keeps the value similar but changes the hue slightly to add variation. This approach maintains interest and prevents monotony in the painting. To learn more about this technique, you can visit the sales page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What happens to the grass clump shapes as they move away from the viewer?**

As the grass clump shapes move away from the viewer, they become smaller and thinner. This subtle change is crucial for creating a realistic sense of depth in the painting. For more detailed guidance, check out the lesson at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

## 10 Adding Texture and Details

### **How can I create a transition from light to dark in the background of my painting?**

To create a transition from light to dark in the background, you can use a warm color to give the appearance of a glow into the darker areas. This technique helps to seamlessly blend the light and dark sections, adding depth to your painting. For more detailed guidance on this technique, you can visit the lesson page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What tool can I use to add texture to the foreground of my painting?**

You can use a toothbrush to add texture to the foreground of your painting. By flicking water or paint with the toothbrush and then dabbing it with a tissue, you can create interesting textures that are difficult to achieve with other tools. This technique is demonstrated in the Tuscan Fields lesson, which you can explore further at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How can I create the effect of little holes in the trees that show through to the field in the background?**

To create the effect of little holes in the trees that reveal the field in the background, you can paint the extension of the field into the background and then add small gaps in the tree foliage. This technique adds a sparkly interest and draws the viewer's eye to that area. For a more in-depth explanation, check out the lesson at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

## 11 Refining Foreground and Background Shapes

### **How should I refine the edges between the foreground and background in my painting?**

When refining the edges between the foreground and background, it's important to create a soft transition on one side and a sharper edge on the other. If an edge appears too sharp, you can soften it by using an intermediate color and brushing it in to achieve a smoother transition. For more detailed guidance, visit the lesson page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What should I do if the highlights on my painting look out of place?**

If the highlights in your painting look out of place, don't hesitate to scrape them off and try again. It's important to trust your instincts and adjust elements that don't feel right. For more tips on refining your painting, check out the lesson at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How can I make the shapes in my painting more interesting?**

To make the shapes in your painting more interesting, consider varying their sizes and heights. For instance, if the foreground and background shapes are too similar, try increasing the size of one element, like a bush, to create a more dynamic composition. Explore more techniques for enhancing your painting by visiting <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

## 12 Enhancing Background and Tree Details

### **How can I enhance the blue in the background without muddying the colors?**

To enhance the blue in the background without muddying the colors, it's important to keep your brush clean. The dark paint can easily be picked up by the brush, so make sure to clean and refill your brush often. This careful technique will help you achieve a more intense blue. For more tips on color enhancement, visit the lesson page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What technique can I use to paint tall poplar trees without a small brush?**

You can use the edge of a large brush to paint tall poplar trees, which allows for a more gestural effect. By carefully using the edge, you can achieve the tall, pointy shapes without reverting to a small brush. This technique is part of creating dynamic tree details, and you can explore it further at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How should I mix colors for the stone buildings on the hill?**

For the stone buildings on the hill, mix a slightly warm mid-grey. Since these buildings are in shadow, avoid making the color too warm or bright to prevent them from standing out unnaturally. Adding a little more red to the mixture can help with the rooftops. Discover more about color mixing for architectural details at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What color should I use for highlights on the trees in the background?**

For highlights on the trees in the background, use a green that is slightly lighter and a bit greener than the background bluish color. This will add detail and realism to the scene. Remember that the light is coming from the left, so place the highlights on the left side of the bushes or trees. For more on adding realistic highlights, check out <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

## 13 Adding Flowers and Foreground Details

### **What color can I use if I don't have magenta for painting flowers?**

If you don't have magenta, you can use alizarin crimson as an alternative for painting flowers. This substitution will still allow you to achieve vibrant colors in your painting. For more tips on color choices, visit the lesson page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How can I create a nice violet color for the flowers?**

To create a nice violet color for the flowers, mix magenta (or alizarin crimson) with ultramarine blue and white. This combination will give you a beautiful violet that can be adjusted with a little yellow to tone it down if needed. Explore more color mixing techniques at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How should I adjust the flower colors to match the glowing areas in the grass?**

To match the glowing areas in the grass, add a little yellow to your violet mixture. This will help the colors tone in nicely without standing out too much. For more guidance on achieving harmonious color palettes, check out the lesson at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What is the technique for painting flowers in the foreground versus the background?**

In the foreground, use larger brush strokes for the flowers, while in the background, use smaller strokes. This technique helps create depth and perspective in your painting. You can learn more about brushwork techniques at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How can I add variety and interest to the flower areas in my painting?**

To add variety and interest, include different colors like red for poppies, yellow, and white flowers. This variety will create a lively and engaging scene. For more ideas on adding details to your painting, visit <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What is the approach to painting flowers without detailing each one individually?**

Instead of painting each flower individually, focus on creating large clumps or areas of flowers with a few individual ones extending from them. This approach helps in forming interesting shapes and adds to the overall composition. Discover more composition tips at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

## 14 Painting the Figure

### **Why is it important to study Manet's figure before painting your own?**

Studying Manet's figure is important because it helps you understand the accuracy in the drawing and the detail in the coloring, which can be quite deceptive in its simplicity. By closely examining Manet's work, you can solve potential problems before committing to your final painting. For more insights, you can visit the lesson's sales page at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What is the benefit of doing a small study on your palette before starting the final painting?**

Doing a small study on your palette helps you work through any issues and refine your approach before committing to the final painting. This practice allows you to experiment with colors and techniques, ensuring a smoother process when you paint the final piece. You can learn more about this technique at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What colors are used for the sunlit areas of the parasol?**

For the sunlit areas of the parasol, yellow ochre and white are used to capture the effect of the sun coming through a creamy white parasol. This combination helps to create a warm, sunlit appearance. More details on color choices can be found at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How does the perspective of the figure in this painting differ from Monet's?**

In this painting, the perspective of the figure is slightly different from Monet's. We are looking up at the figure, allowing us to see the underside of the hat more clearly, whereas Monet's figure is viewed from a slightly higher angle. This change in perspective affects how shadows and light are depicted. For more on perspective, visit <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What colors are used for the shadow side of the white dress?**

A warm grey is used as the base for the shadow side of the white dress, reflecting the warm light bouncing up from the grasses. This choice helps integrate the figure into the landscape. You can explore more about color use in shadows at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **How is the light on the side of the dress painted?**

The light on the side of the dress is painted using mainly white with a little bit of yellow, applied very thickly. This technique captures the brightness and warmth of the light hitting the dress. For further details on painting light, check out <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What technique is used to make the figure blend into the grasses?**

To make the figure blend into the grasses, the edge at the bottom of the dress is softened. This technique helps the figure dissolve into the background, creating a more cohesive composition. More blending techniques are discussed at <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

### **What are some of the finishing details added to the figure?**

Some of the finishing details include the handle of the parasol and a little bunch of flowers. These small touches add realism and completeness to the figure. For more on adding finishing details, visit <https://mypaintingclub.com/lessons/79-Tuscan-Fields>.

# Summary & Key Takeaways

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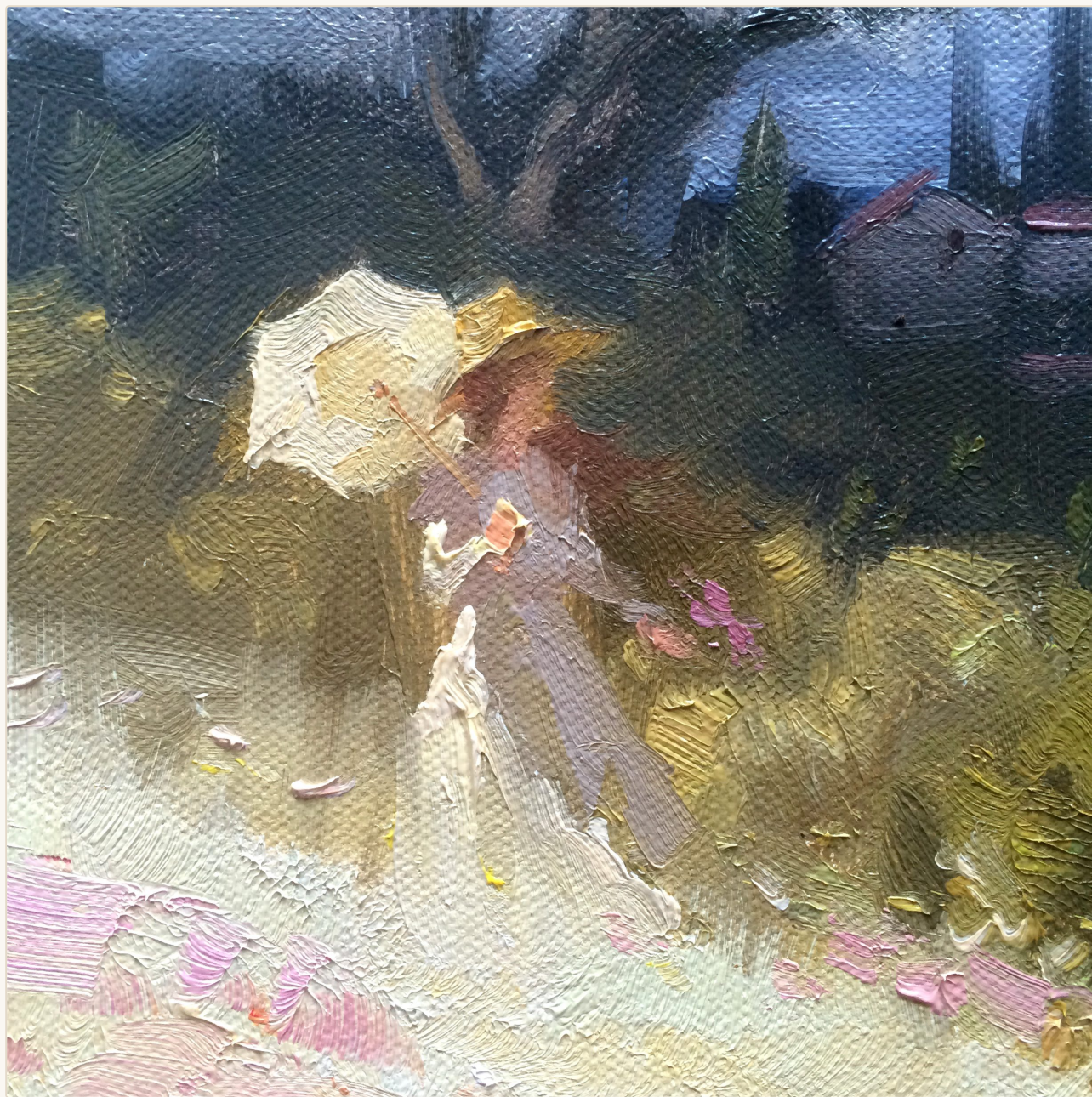
In this journey through the Tuscan Fields, I set out to capture the essence of a classic Tuscan landscape with its rolling hills, iconic poplar trees, and charming stone houses. By starting with a strong initial sketch and value study, I was able to lay a solid foundation for the painting. The goal was to create a scene that not only reflects the beauty of Tuscany but also tells a story through the addition of figures and pathways, inspired by the works of Monet.

Throughout the process, I emphasized the importance of planning and preparation, from the initial sketch to digital adjustments. By experimenting with exposure and color modifications, I aimed to evoke different moods and atmospheres in the painting. The use of water-mixable oils and specific brushes allowed for a smooth and detailed execution, while the palette knife added texture and interest.

As we conclude this chapter, I hope you take away the importance of value studies, the power of digital tools in planning, and the joy of experimenting with colors and textures. Remember, each painting is a journey, and with each step, you have the opportunity to learn and grow as an artist.

## LESSON POINTS TO REMEMBER

- Start with a strong value study to guide your composition.
- Use digital tools to experiment with exposure and color adjustments.
- Incorporate figures and pathways to add narrative interest.
- Choose the right canvas and materials for the desired effect.
- Mix darks with blue, red, and yellow ochre for depth.
- Use walnut oil to thin paint and enhance flow.
- Keep brushes clean to maintain vibrant colors.
- Experiment with palette knives for texture.



*Tuscan Fields - Closeup*

# 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.

## "Monet's Lady in Tuscany" by **Silvana M Albano**



*"Monet's Lady in Tuscany" 28x30" Oil on Paper by Silvana M Albano*

Hi Silvana, good work here. You've keep the value pattern of the painting strong and given it some punchy colour although I don't think the greys in the foreground are helping at all because they're all the same value as the yellows there so it loses its sense of form. Below is the greyscale comparison of yours versus mine so you can see what I mean. Another thing that's a little confusing is the lighter blue shapes within your dark trees behind the green bushes. Not sure if those are intended to be holes or lighter accents on the trees. Your figure is good although the head could be a little smaller - something I'm often guilty of too. That little dark strip on the path leading into the bushes looks a little odd, not least of all because it joins in a straight line to the bush on the right. Needs looking at. Just a few things to think about. Good work!

## "Tuscany Homes" by Laura Xu



*"Tuscany Homes" 11x14" Oil on Board by Laura Xu*

Nice work Laura! You've managed to get a real impressionist look to this painting with your bold brushwork and broken colour, especially in the road and the sky. It's a strong design with large simple shapes though I'd like to see the edges of the road broken up more to add to the rustic charm of the place. The flower edging is a nice touch and I especially like the shape of your large tree on the left - really nice and varied with just enough detail to express the character of the tree. Your major hills are copying each other - always an easy trap to fall into. The drawing of the central barn is good but the other is a little off because the apex of the roof is too far to the right. Also you could have made the dark side of that building a touch darker to help with the form. Overall really a really nice result with just a few things to tweak.

## “Tuscan Farm Scene” by Jessica Futerman



*"Tuscan Farm Scene" Oil on Canvas by Jessica Futerman*

A really pleasant scene Jessica with a lot going for it. The big fluid shapes are appealing, if a little oversimplified. The colour is strong, the greyed sky making the foreground look all that more colourful and inviting. Your poppies are well painted as is the shadow effect cast onto the distant hills by the low cloud. The subtle darker shapes in your field are receding as they should because they're not clearly getting thinner and closer together further away. That's the main reason the field is looking a bit flat, and also that the pathway isn't thinning out much as it approaches the buildings. Rethinking the path and the field would do wonders for this painting as that seems to be the weak link.

**"Tuscan Fields" by Valerie Kenward-Harrison**



*"Tuscan Fields" 12x12" Oil on Canvas by Valerie Kenward-Harrison*

Good work Valerie, I can see the effort and struggle that's gone into this one. The green bushes have all become very similar in size and their layout is echoed by the dark hill behind and then again by the distant hills which all conspires to remove variety from the design - something our brain does automatically because it loves to put things in nice tidy rows so we must fight it constantly when painting. One place I failed in this too in my painting was where I put the tree directly above the figure which gives the feeling that she might be balancing it on her head. You've dutifully followed my poor example so I can't blame you for that one but it's a good lesson for us both. I like your lost edge in the mountains but you've muddled and muddled the sky around the tree which negates the recession you gained with the lost edge. Your figure's good, if a little laboured and too dark in the shadows which cancels out the glowing effect you so carefully created in the grasses there. Also you could have softened some more of the edges of the green bushes to stop them looking like cutouts. Your flowers are good but have become a little muddled around the edges and could do with some grass painting back in to cover some of the greys there and define a few edges. Overall a good effort with just a few things to look at.