



Streets of Vernazza

A step-by-step painting guide by Richard Robinson

Watch the full lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>

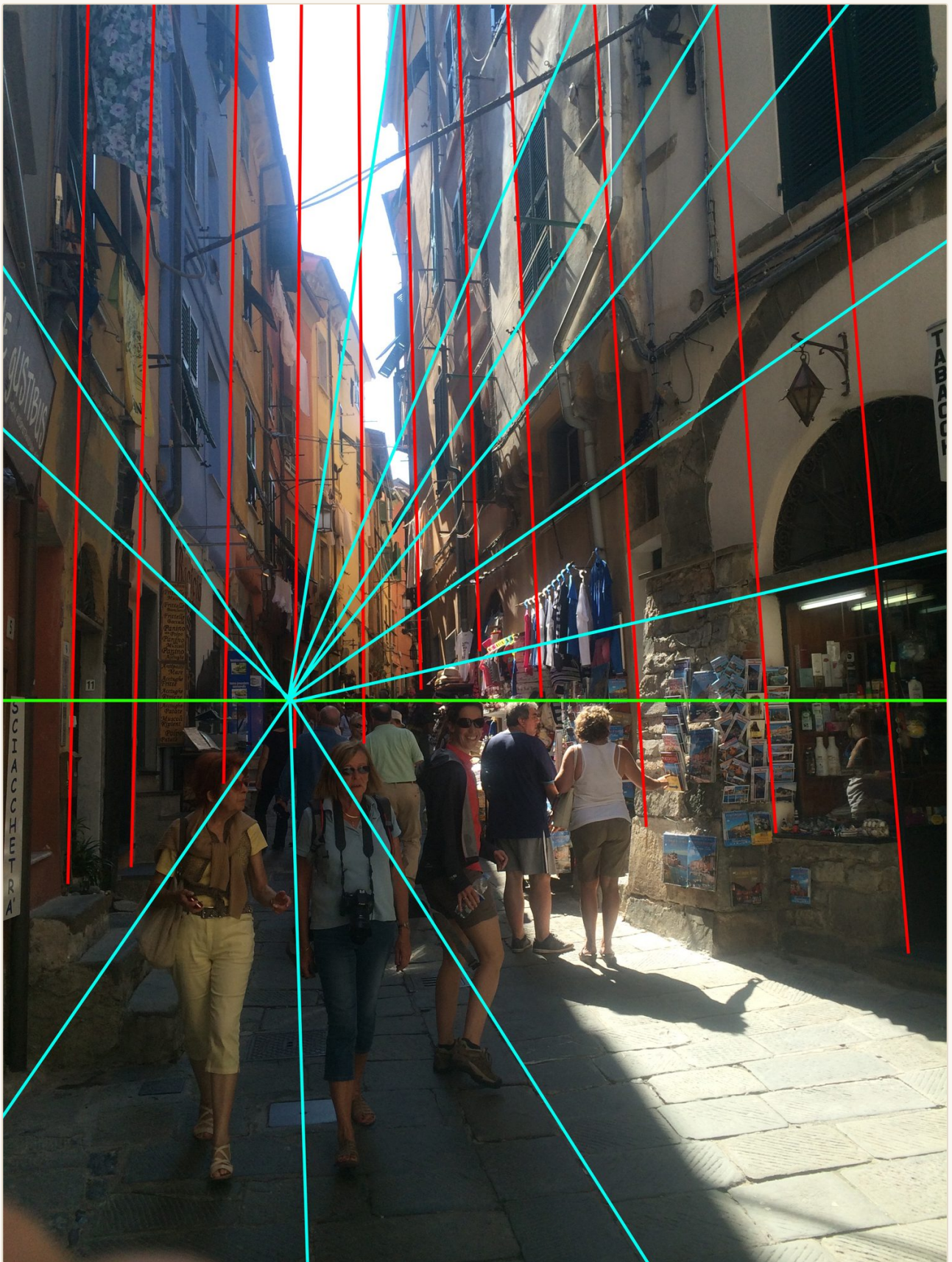
MY PAINTING CLUB

Introduction

Learn to paint a bustling Italian street scene. Follow me step by step as I show you the techniques I use to paint this complex street Italian scene. Glowing light, reflected light, sky shine, perspective drawing and figure painting are all demonstrated in the video. Enjoy!



"Streets of Vernazza" 14x17" 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.



REFERENCE PHOTO 4

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. 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 Photo Composition Ideas

What can I add to the photo to make the composition more interesting?

You can consider adding elements like an umbrella or overhang canvases to the photo. These additions can introduce more shape interest and enhance the overall composition. For more ideas on enhancing your painting compositions, you can explore the lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

Why is the large light shape in the photo important for the composition?

The large light shape is important because it creates a dramatic design element that draws the viewer's eye into and down the street. This helps to lead the viewer through the painting, adding depth and interest. For further insights into using light and shape in your compositions, visit <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How does the curve in the photo contribute to the composition?

The curve in the photo is a great compositional element as it adds a dynamic flow to the scene. It helps guide the viewer's eye through the painting, enhancing the sense of movement and depth. To learn more about using curves effectively in your artwork, check out the full lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

2 Adjusting Photo Exposure

Why doesn't a camera capture strong light and dark areas well?

Cameras often struggle with capturing scenes that have strong light and dark areas because they tend to blow out the lights and darken the darks too much. This results in a loss of color information. To learn more about handling such issues in your painting process, you can visit the lesson page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How can adjusting the exposure in image editing software help with photo details?

Adjusting the exposure in image editing software can help reveal more color information and detail in the dark areas of a photo. By increasing the exposure, you can see more detail in the shadows, although it may cause the lights to blow out. For more tips on using photo references effectively, check out the lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What is a potential downside of increasing exposure in photo editing?

A potential downside of increasing exposure in photo editing is that it can cause the lights to blow out, losing detail in those areas. Balancing exposure adjustments is key to maintaining both light and dark details. For further guidance on managing photo references for painting, visit <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What feature in some editing applications can help improve shadow details without affecting the lights?

Some editing applications offer a feature that allows you to raise the level of the shadows, often labeled as 'shadows.' This adjustment can enhance color information in the dark areas without affecting the light areas. Unfortunately, not all applications have this feature. For more insights into using photo references in painting, explore <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

3 Sketching and Grid Transfer Method

What size canvas is being used for the Streets of Vernazza painting?

The canvas used for the Streets of Vernazza painting is 14 by 17 inches. This size is taped out onto a board and ready for the sketching process. For more details on materials and techniques, you can visit the sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

Why is a grid transfer method recommended for this painting?

A grid transfer method is recommended for this painting because the subject is quite complicated. Using a grid helps in accurately transferring the intricate details of the photograph onto the canvas. You can learn more about this technique and others on the sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

4 Perspective Drawing Tips

Why is the horizon line important in perspective drawing?

The horizon line is crucial in perspective drawing because it represents the eye level of the photographer of the scene. It's important because most tall buildings in the scene are above this line, causing their vertical lines to converge to a point in the sky above the horizon. This understanding helps in accurately depicting the leaning of these verticals. For more insights, visit the lesson's sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How should I handle the vertical lines of tall buildings in my drawing?

When drawing the vertical lines of tall buildings, it's important to remember that they converge to a point above the horizon line. They aren't straight up and down; instead, they lean towards the middle. Comparing these lines to the edge of your paper or canvas will help you accurately depict their angle. For further guidance, check out the lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What should I be aware of regarding horizontal lines in perspective drawing?

In perspective drawing, many horizontal lines in the scene will converge to a point on the horizon line. However, due to the street's curve and upward tilt, not all lines will do this. It's important to observe how these lines behave, especially since they can appear steeper than expected. For more detailed tips, visit the lesson's sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How can I ensure accuracy when drawing steep lines in perspective?

To ensure accuracy when drawing steep lines, it's helpful to compare them to the photo and use a ruler to measure the angles. Your brain might try to convince you that the lines aren't as steep as they appear, so it's important to trust the measurements. Spending time on this step before painting will lead to a more accurate drawing. More detailed instructions can be found at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

5 Painting the Darkest Darks

What type of brush should I use to paint the darkest darks?

For painting the darkest darks, it's recommended to use a big, cheap bristle brush, about an inch in size. This allows you to cover large areas efficiently and create a strong base for your painting. You can explore more about brush choices and techniques on the lesson's sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How do I mix a neutral dark color for my painting?

To mix a neutral dark color, combine blue, red, and yellow ochre in fairly equal quantities. This mixture will help you achieve a balanced dark tone suitable for creating depth in your painting. For more detailed mixing techniques, visit the lesson's sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

Why should I add walnut oil to my darkest dark mixture?

Adding walnut oil to your darkest dark mixture helps to thin the paint, making it easier to apply smoothly and evenly across the canvas. This technique is especially useful for covering large areas with a consistent tone. You can learn more about using mediums in painting on the lesson's sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

Where should I apply the darkest darks in my painting of Vernazza?

In the painting of Vernazza, the darkest darks should be applied inside the archway, as this area naturally lacks light. This creates a strong contrast with the lighter areas and enhances the overall depth of the scene. For more guidance on placement of darks, check out the lesson's sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How can I create a warm glowing effect in the dark areas of my painting?

To create a warm glowing effect in the dark areas, add some yellow ochre and red to your dark mixture. This not only warms up the dark tones but also slightly lightens them, enhancing the effect of light bouncing around the scene. For further tips on creating lighting effects, visit the lesson's sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

6 Maintaining Perspective in Painting

Why is it important to remember that vertical lines should converge at the top when painting?

It's important to remember that vertical lines should converge at the top because this helps maintain the correct perspective in your painting. If you forget this, your paint might cover up the initial drawing, making it easy to lose the intended perspective. For more insights on maintaining perspective, check out the lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What can happen if you don't keep the drawing in mind while painting verticals?

If you don't keep the drawing in mind while painting verticals, your paint can cover up the initial lines, causing you to lose the intended perspective. This can lead to a painting that doesn't accurately represent the scene's depth and structure. To explore more about maintaining perspective, visit <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

7 Adding Sky Shine and Atmospheric Lighting

Why is it important to keep the first layers of paint thin?

Keeping the first layers of paint thin is crucial because it allows you to work additional colors into them without difficulty. If the dark areas are too thick, it becomes challenging to incorporate new colors, like the bluish reflections. This technique ensures smooth blending and layering, which is essential for achieving the desired effect. For more detailed guidance, visit the lesson page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How do you create a contrast between the cools in the shadows and the warms in the lights?

To create a contrast between the cools in the shadows and the warms in the lights, you can make the shadow areas a little bluer than what you see in the reference photo. This enhances the color contrast, making the painting more dynamic. Adjusting the color temperature in this way helps to emphasize the atmospheric lighting effect. For more insights on this technique, check out the lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What is the purpose of adding bluish reflections into the shadows?

Adding bluish reflections into the shadows serves to mimic the effect of sky shine, where the sky's light reflects into shadowed areas, creating a more natural and vibrant look. This technique helps to integrate the shadows with the overall lighting of the scene, enhancing the atmospheric quality of the painting. You can explore this concept further at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How do you adjust the blue color as you move up the painting?

As you move up the painting, you should lighten the blue color by adding white. This adjustment reflects the natural lightening effect as the sky's light interacts with the scene, creating a gradient that enhances the sense of depth and atmosphere. This technique is key to achieving realistic atmospheric lighting. Learn more about this approach at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

Why can't you use the same blue at the top of the painting lower down?

Using the same blue from the top of the painting lower down would make it appear too light, disrupting the intended atmospheric lighting effect. To maintain the illusion of depth and light, it's necessary to darken the colors as they descend into the shadowed areas. This careful adjustment ensures the painting's lighting conditions are portrayed accurately. For more on this technique, visit <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

8 Painting Warm Glowing Colors

How do you mix a warm gray for painting an archway?

To mix a warm gray for painting an archway, start by using a big brush to create large, gestural marks. This helps in covering the area effectively. You can learn more about mixing colors and brush techniques at the lesson's sales page: <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What brush should I use for painting large areas like an archway?

For painting large areas like an archway, it's best to use a big brush. This allows you to make nice, big gestural marks that cover the area efficiently. More insights on brush selection can be found at the lesson's sales page: <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How do you adjust the color mixture for the inside of an archway?

To adjust the color mixture for the inside of an archway, switch to a smaller brush and mix a slightly lighter but much warmer color. This helps capture the effect of light bouncing off the pavement and illuminating the underside of the arch. For further guidance on color mixing, visit the sales page: <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What technique is used to add warm glowing colors at the end of the street?

To add warm glowing colors at the end of the street, focus on capturing the light and warmth that naturally occur in such scenes. This involves careful color mixing and brushwork. You can explore more techniques for achieving warm glowing effects at the lesson's sales page: <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

9 Balancing Warm and Cool Colors

Why is it important to wipe off the blue before adding warm colors?

It's important to wipe off the blue before adding warm colors because mixing them directly can result in a grey color, which might not be the desired effect. By removing the blue first, you can ensure that the warm, lighter colors maintain their vibrancy. For more insights on color balancing, visit the lesson page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How does adding warm colors affect the painting of the Streets of Vernazza?

Adding warm colors can bring light and vibrancy to the painting, especially in areas like the side of the wall next to the arch and the start of the figure. It helps create a sense of warmth and depth, enhancing the overall composition. To explore more about using warm colors effectively, check out the full lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What effect does a red banner and red awning have on the composition?

A red banner and red awning can add visual interest and balance to the composition by introducing warm tones and creating a focal point. The red elements can also help to balance the colors on either side of the street, enhancing the overall harmony of the scene. Learn more about color balance in the lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

Why is it important to consider the shadows cast by awnings in a painting?

Considering the shadows cast by awnings is important because they add depth and realism to the painting. A dark, soft shadow underneath an awning can create contrast and highlight the brightness of the surrounding areas. For more techniques on shadowing, visit the lesson page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How do the colors change as you move higher up the building into the sky?

As you move higher up the building into the sky, the colors tend to get lighter and bluer. This change helps to create a sense of atmospheric perspective and can make the scene feel more expansive and airy. To delve deeper into this technique, refer to the lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

10 Detailing and Color Interpretation

Why does Richard Robinson choose not to slavishly copy the colors from the photo?

Richard Robinson prefers to use the colors in the photo as suggestions rather than strict guidelines. This approach allows him to add more interest and creativity to the painting, such as reflecting the sky in a window to break up shadowed areas. For more insights on his techniques, visit the sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How does Richard Robinson add interest to shadowed areas in the painting?

Richard Robinson adds interest to shadowed areas by reflecting light, such as the sky, into them. This technique breaks up the shadow and adds more light and interest to the shapes. You can explore more about this technique on the sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What colors does Richard Robinson use to paint the sky reflections?

Richard Robinson uses a very light mixture of white with a little bit of phthalo blue, and sometimes adds a touch of yellow or red to paint sky reflections. This combination helps create a glowing effect. For more details on his color choices, visit the sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What is Richard Robinson's approach to painting details in the Streets of Vernazza?

Richard Robinson typically uses large brushes but switches to small brushes for fine details in this painting due to its complexity. He suggests using small brushes early on for intricate details like shirts hanging on a rack. Learn more about his detailed approach at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What is Richard Robinson's tip for painting lines in light and dark areas?

Richard Robinson advises that lines in light areas should be much lighter than those in dark areas. This helps maintain the painting's contrast and depth. You can find more tips like this on the sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How much detail does Richard Robinson suggest adding after blocking in the buildings?

Once the buildings are blocked in, Richard Robinson suggests that you can add as much or as little detail as you like. He personally tends to include fewer details than he actually sees. For more guidance on detailing, check out the sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

11 Fine Details and Brush Techniques

How can I create a glowing light effect in the colored areas of my painting?

To create a glowing light effect in the colored areas, keep your dark details within the same color group as the building. For example, if you're painting a red building, ensure that the shadowed areas are in the red color group, and similarly, use yellowish shadows for a yellow building. This technique helps maintain the vibrancy of the light effect. For more insights, you can explore the full lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What is the importance of using a good brush for fine details?

Using a good brush is crucial for painting fine details because it allows you to create precise lines without struggling. A high-quality brush prevents the paint from clumping and helps you achieve the delicate details needed for your artwork. Additionally, a brush with long bristles can hold more paint, enabling you to paint longer strokes with one fill. For further guidance on brush techniques, visit the lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

Why should I use a brush with long bristles for painting?

A brush with long bristles is beneficial because it can hold more paint, allowing you to paint longer strokes without needing to reload frequently. This can be especially helpful when working on fine details, as it provides more control and consistency in your lines. To learn more about choosing the right brushes, check out the full lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

12 Adding Shape Interest

Why is adding a table and chair to the painting important?

Adding a table and chair to the painting is important because it creates an inviting atmosphere, encouraging viewers to imagine themselves sitting and enjoying the space. This addition also enhances the composition by introducing shape interest to an otherwise big empty area. For more insights on creating inviting scenes, visit the lesson sales page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How does adding shape interest affect a painting?

Adding shape interest to a painting can significantly enhance its visual appeal by breaking up large, empty areas and creating focal points that draw the viewer's eye. In this segment, the inclusion of a table and chair adds dynamic elements to the composition. To explore more techniques for adding shape interest, check out the full lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

13 Painting Figures and Movement

How should I approach painting figures in a street scene without focusing too much on detail?

When painting figures in a street scene, it's important to focus on big blocks of color rather than getting caught up in small details. This helps to capture the essence of the figure and ensures that the shapes are in the right place. If needed, you can always adjust by painting back into them with the background. For more tips on painting figures, visit the lesson page at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What technique can I use to convey movement in a painted figure?

To convey movement in a painted figure, try leaving some of the edges around the outside of the figure a little blurred. This technique helps to give the impression of movement, making the figure appear more dynamic. You can explore more techniques for painting movement at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How can I ensure that the figures I paint are in correct proportion to the scene?

To ensure figures are in correct proportion, first check where their heads and feet are in relation to the horizon line. This helps prevent sizing errors, which can be difficult to correct later. Taking a little extra time to get this placement right is crucial. For more guidance on proportion in painting, visit <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What effect does using lighter colors on figures have when they cross light areas in a painting?

Using lighter, warmer colors on figures as they cross light areas in a painting enhances the glowing light effect. This technique helps integrate the figure into the scene's lighting, making it appear more natural. You can learn more about using color effectively in your paintings at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

How can I add small figures and animals to a painting without overworking them?

When adding small figures or animals, like a dog, use simple dark shapes with minimal modeling. A few details, such as a collar or a wagging tail, can suggest the presence of an animal without needing intricate detail. For more on adding figures to your paintings, check out <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

14 Final Touches and Adjustments

Why did you decide to add a shadow to the figure?

Adding a shadow to the figure helps to ground her in the scene, making the painting more realistic and cohesive. Shadows are essential for creating depth and dimension in a painting. For more insights on adding shadows and other techniques, you can explore the full lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

What adjustments did you make after removing the tape?

After removing the tape, I noticed a few areas that needed adjustments, such as adding more reflected warm light into the bottom of the archway and creating a glowing effect off the tabletop. These final touches enhance the overall lighting and atmosphere of the painting. You can learn more about these techniques by visiting the lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

Why did you change the color of the woman's top from greenish to red?

I decided to change the color of the woman's top to red because it provided a better visual impact and complemented the overall color scheme of the painting. Color adjustments like these can significantly affect the mood and harmony of a piece. For more on color choices and adjustments, check out the lesson at <https://mypaintingclub.com/lessons/78-Streets-of-Vernazza>.

Summary & Key Takeaways

As I reflect on our journey through the Streets of Vernazza, I'm reminded of the importance of composition and how the elements we choose to include can dramatically influence the viewer's experience. From the initial photo composition ideas, where we considered adding umbrellas or overhangs to enhance interest, to the careful adjustment of photo exposure to capture the full range of colors, each step was crucial in setting the stage for a vibrant painting.

The process of sketching and transferring the grid was essential for capturing the intricate details of Vernazza's architecture, ensuring that our perspective was accurate and the scene believable. As we moved into painting, maintaining the perspective with converging verticals and adding atmospheric lighting effects brought the scene to life. The balance of warm and cool colors, particularly in the shadows and highlights, added depth and vibrancy, making the painting feel dynamic and alive.

I hope you take away the importance of thoughtful composition, the power of perspective, and the magic of color balance. These elements are the foundation of a compelling painting, and mastering them will enhance your ability to capture the essence of any scene you choose to paint.

LESSON POINTS TO REMEMBER

- Consider adding elements like umbrellas to enhance composition.
- Adjust photo exposure to reveal more color detail.
- Use a grid transfer method for complex subjects.
- Remember vertical lines converge above the horizon.
- Use a big brush for painting darkest darks efficiently.
- Thin paint with walnut oil for smoother application.
- Add bluish reflections in shadows for sky shine effect.
- Balance warm and cool colors to enhance vibrancy.



"Streets of Vernazza" 14x17" Oil 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.

"Streets of Vernazza" by **Cristina Mihailescu**



"Streets of Vernazza" 9x12" Acrylic on Canvas by Cristina Mihailescu

Beautiful rosy colours in here Cristina. Your dark shadows have gone really black unfortunately which sucks some light and chance for more colour from the painting. That could just be the digital image of it here though. It's interesting how a slight change in perspective has made this look like an entirely different street with the archway seen front on and the tops of the buildings drawn less steep. Not better or worse I think, just different. I like the addition of the planter box flowers too. I remember overhearing a tourist guide in Assisi saying that many of those plants are there more to ward off mosquitoes than to look beautiful, but I'm glad they do both. Your central figure is beautifully painted and I think I prefer your table and chair to mine with the flowers and glinting objects on it. Interesting how much you blurred the edges of the red banner in there when the surrounding edges are quite sharp but I suppose it lends some movement to it. Your glowing interior lights are really well done going through the spectrum of yellow orange red as they do, but rendered loosely (like a pro!).

"Italian Village" by Olivia O'Carra



"Italian Village" 9x12" Oil on Canvas by Olivia O'Carra

You've got a lovely fluid feeling to a lot of the brushwork in this painting Olivia. Perhaps you could have ironed out a few more of the wobbles in the archway and the shadows on the pavement though. You've exaggerated the blue glow from the top even further than I did which is good but you're also breaking the spell a little with some of the brownish windows extending up into the blue. With that strong a glow those browns should be more in the bluish realm. Your colour work overall is really rich in variety which is great to see although the darkest darks are tending to black too much which sucks some colour and life from the painting. Overall it's a very pleasing painting.

"Dor's Street in Vernazza" by Dorian Aronson



"Dor's Street in Vernazza" 14x17" Oil on Canvas by Dorian Aronson

Some good work here Dorian, the drawing particularly with the majority of the building angles looking good and the central figure is great. Most of the greys in the mid tones have been dealt with nicely but perhaps the blues have taken over too much in the darks. The yellow pants on the left could do with toning down a little compared to the depth of shadow they are currently in. There is some trouble with the clump of figures in the middle who are blurry and have their feet too far down the canvas - actually in line with the feet of the green skirted woman, which is making them look like ghostly hobbits. It's a good lesson to triple check the relative positions of heads and feet in a scene with multiple figures.

“The street of Stockholm with Italian restaurant” by Elena Sokolova



"The street of Stockholm with Italian restaurant" 40x50cm Oil on Canvas by Elena Sokolova

Good on you for using a different street scene Elena. You've done some subtle work with the glow from the sky quietly affecting the buildings. Was that glazed/scumbled over the top with white and blue? It looks very even and subtle for alla prima work. You've spent considerable time getting the drawing correct and that's paid off. The highlight of this painting for me is the subtlety of the tower - so close to the value of the sky it's nearly lost - not an easy thing to do. As for the composition I feel like the cafe needs a bit more space, which could be taken from the right hand side of the painting as if the viewer just turned their gaze to the left slightly. The cafe with its colourful awnings and flag is the more interesting side of the street so why not focus on that? I suppose it has a lot to do with the photograph to begin with.