



Mediterranean Harbour

A step-by-step painting guide by Richard Robinson

Watch the full lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>

MY PAINTING CLUB

Introduction

Learn to paint stunning mediterranean harbour scenes. Follow me step by step as I show you the techniques I use to paint this impressionistic harbour scene. Raising the overall colour vibrancy, glowing light, transparent water and impressionistic brushwork are all demonstrated in the video. Enjoy!



"Mediterranean Harbour" 11x13" 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 Initial Sketch and Composition

What colors should I mix to start sketching the scene?

To start sketching the scene, mix a little bit of phthalo and magenta together in a very oily mixture with walnut oil. This combination will help you create the initial sketch for your painting. For more detailed guidance, you can explore the full lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Why is the horizon line raised in the composition?

The horizon line is raised a little bit to avoid placing it dead center, which can make the composition more dynamic and interesting. Adjusting the horizon line can help create a more balanced and visually appealing painting. For more tips on composition, visit the full lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

How should I approach drawing the main boat in the composition?

To draw the main boat, start by blocking in the placement of the top, bottom, and ends of the boat. Since the boat has a bit of a tilt, draw a nice straight center line through it and work the curves around that line. This approach helps manage the tricky shapes involved. For further assistance, check out the lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What should I do if I'm not confident in drawing boat shapes?

If you're not confident in drawing boat shapes, it's recommended to practice by doing some sketches of these boats first with pencil and paper. This practice will help you get the hang of the shapes before committing to paint. For more practice tips, you can refer to the full lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Can I sketch the scene with pencil instead of paint?

Yes, if you prefer not to sketch with paint, you can sketch in really lightly with pencil. This allows you to easily correct mistakes by simply rubbing them out. This flexibility can be especially helpful for beginners. For more sketching techniques, visit the lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Why is one of the boats brought out further in the composition?

One of the boats is brought out a little bit further to break the monotony of the composition. This variation can add interest and balance to the overall scene. For more composition strategies, explore the lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

2 Dark Values and Shadows

What is the first step in painting the village in the Mediterranean Harbour scene?

The first step in painting the village is to get the placement of the bell tower right, as it is the center of interest for the whole village. This ensures that the focal point of the painting is accurately represented. For more detailed guidance on this process, you can visit the lesson's sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

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

To create the darkest dark in the painting, a mixture of phthalo, magenta, and a little bit of yellow ochre is used. This combination allows for a deep, rich color that serves as the foundation for the shadows in the painting. For further exploration of color mixing techniques, check out the lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Why is it important to put all the darks in first when painting?

It is important to put all the darks in first to establish the shadows and depth in the painting, which helps in creating a strong contrast when the lights are added later. This methodical approach ensures that the painting has a solid structure and balance. To learn more about this technique, visit the lesson's sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What medium is used with the darkest dark mixture?

Walnut oil is used with the darkest dark mixture to help with the application and blending of the paint. This medium can enhance the fluidity and workability of the paint, making it easier to apply the dark values effectively. For more insights on using mediums in painting, you can refer to the lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

3 Color in Shadows

Why does the Mediterranean Harbour scene appear to glow with light even though it is mostly in shadow?

The Mediterranean Harbour scene appears to glow with light because there is a lot of light being bounced back from the light areas into the shadow areas. This reflection adds beautiful, rich color to the scene, making the whole painting infused with color. For a deeper understanding of this technique, you can visit the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

How does light affect the color in the shadow areas of the Mediterranean Harbour painting?

In the Mediterranean Harbour painting, light affects the color in the shadow areas by bouncing back from the light areas into these shadows. This reflection adds a rich and beautiful color to the shadow areas, enhancing the overall vibrancy of the scene. To explore this concept further, check out the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

4 Perspective and Dark Colors

How do you create the dark color for the side of the blue boat?

To create the dark color for the side of the blue boat, you simply add a little more blue to your existing dark color. This helps achieve the right shade for that specific area. For more detailed guidance on color mixing, you can visit the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What is two-point perspective and how is it applied in this painting?

Two-point perspective is a drawing method where lines converge at two separate points on the horizon. In this painting, the angle of the seats in the boats converge to a single point on the right, while the lines of the sides of the boats converge to a single point on the left. This technique helps create depth and realism in your artwork. You can explore more about perspective techniques on the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

How do you mix a dark aquamarine green for the water in the foreground?

To mix a dark aquamarine green for the water in the foreground, you add a little yellow to your blue. This combination creates the desired dark green shade that is perfect for depicting the water. For more tips on color mixing, check out the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Why do you add more walnut oil to the dark colors than to the light colors?

More walnut oil is added to the dark colors to make them thinner and easier to cover the canvas. This allows the darks to be applied smoothly and creates a base for the lights to sit on top later. You can learn more about this technique and its benefits by visiting the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What is the advantage of comparing 'likes to likes' in painting?

Comparing 'likes to likes' means comparing similar values, such as darks to darks or lights to lights. This approach makes it easier to judge the relative values and colors in your painting, ensuring a more harmonious result. For further insights into this method, visit the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

How do you ensure that the lights will sit well on top of the darks?

To ensure that the lights will sit well on top of the darks, you leave gaps in the dark areas where the lights will be applied later. This method allows the lights to stand out and not be muddled by the underlying darks. For more techniques on layering colors, check out the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

5 Mixing Grays for the Village

How do you mix a dark bluish gray for the painting?

To mix a dark bluish gray, combine your three primary colors: blue, magenta, and yellow ochre. Using yellow ochre instead of bright yellow helps achieve a more neutral gray, as yellow ochre is closer to gray. For more detailed guidance, visit the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Why is yellow ochre used instead of bright yellow in mixing gray?

Yellow ochre is used instead of bright yellow because it is already closer to gray, which helps in achieving a more neutral gray when mixed with blue and magenta. This choice simplifies the mixing process for creating the desired shade. For further insights, check out the lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What is the purpose of making the gray slightly lighter than in the photo?

Making the gray slightly lighter than in the photo adds depth to the painting, allowing the boats in the foreground to stand out more while the village recedes into the background. This technique enhances the overall composition. Learn more about this approach at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Why is it important to vary the gray color on the building's side?

Varying the gray color on the building's side adds interest and prevents the area from looking flat and monotonous. By incorporating slight variations in lightness and temperature, you create a more dynamic and realistic depiction. Explore this technique further at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What brush stroke directions are used in the village part of the painting?

In the village part of the painting, the brush strokes are either vertical, horizontal, or follow a slight diagonal to match the perspective. This approach adds color interest and helps define the structure of the village. For more painting techniques, visit <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What happens if you don't modify the grays in the painting?

If you don't modify the grays, the painting may look flat and as if the village is made out of Lego blocks. Modifying the grays by adding variations in color and tone creates a more engaging and realistic scene. Discover more about this technique at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

6 Color Variation and Clean Brushes

Why is it important to clean your brush before changing colors?

Cleaning your brush before changing colors is crucial to avoid muddy colors in your painting. When switching from greens and blues to reds, for example, a clean brush ensures that the new color remains vibrant and true. For more tips on maintaining clean colors, visit the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

How does Richard Robinson enhance the vibrancy of colors in shadows?

Richard Robinson enhances the vibrancy of colors in shadows by increasing their saturation compared to what is seen in photos. Photos often under-saturate shadow colors, so adjusting them in the painting helps the artwork 'zing' with color. Learn more about enhancing color vibrancy at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What technique does Richard use to create color variation in buildings?

Richard uses the visual cues from photos to introduce color variation in buildings. By observing the variations in the photo, he ensures that the painting reflects a similar diversity in color, enhancing the realism and interest of the piece. Discover more techniques for color variation at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Why does Richard Robinson recommend using paper towels over rags?

Richard Robinson recommends using paper towels over rags because they help maintain clean colors and a tidy workspace. Rags can become dirty quickly, leading to unwanted paint transfer onto brushes, hands, and clothes. For more practical painting tips, visit <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What is the process Richard follows when painting with reds and oranges?

When painting with reds and oranges, Richard starts with the darkest areas and gradually lightens the color, layering it on top. This method helps create depth and dimension in the painting. Explore more about this technique at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

7 Light and Color in Shadows

Why do you choose to lighten and warm the shadows at the bottom of the buildings instead of following the photo reference?

In this lesson, Richard Robinson explains that by lightening and warming the shadows at the bottom of the buildings, it indicates strong light being bounced back into the shadows. This approach not only enhances the sense of light in the painting but also allows for more vibrant color, adding interest and depth. For more insights into this technique, you can explore the full lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What effect does lightening and warming the shadows have on the painting?

Lightening and warming the shadows in the painting suggests that there is strong light bouncing back into the shadows, which enhances the overall sense of light and atmosphere. Additionally, it provides an opportunity to incorporate more vibrant colors, enriching the visual appeal of the painting. To delve deeper into this technique, visit the lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

8 Background Hills

What color should I mix for the background hill in the Mediterranean Harbour painting?

For the background hill, you should mix a bluish greenish color to create a dark tone. This color helps to establish the third layer of space in your painting. For more detailed guidance, you can explore the lesson further at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

How can I make the background hill appear further back in the painting?

To make the background hill appear further back, you should make it slightly lighter and bluer than what you see in the reference photo. This technique helps to push the hill into the distance, enhancing the sense of depth in your painting. For additional tips, visit the lesson page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Why did you include a peak at the end of the hill that isn't in the main photo?

I included a peak at the end of the hill because it creates a more interesting shape than just a round hill. Although it's not in the main photo, you can see this peak in other resource photos. This artistic choice adds visual interest to the composition. For more insights, check out the lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Why is it important to make the background hill lighter and bluer?

Making the background hill lighter and bluer is important because it helps to push the hill further into the distance, creating a sense of depth. This technique ensures that the village and boats stand out more clearly in the foreground. For more painting techniques, visit <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

9 Sea Wall and Beach Glow

How can I make the sea wall glow more in my painting?

To make the sea wall glow more in your painting, try making it warmer and lighter than it appears in the reference photo. This technique helps to create the effect of light bouncing off the beach, adding more color and vibrancy to your painting. For more detailed guidance, you can explore the full lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Why should I make the sea wall warmer and lighter than in the photo?

Making the sea wall warmer and lighter than in the photo helps to give the appearance of light bouncing off the beach. This adds a glowing effect and enhances the overall color and vibrancy of your painting. To learn more about this technique and see it in action, visit the lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What effect does creating a glowing area around the beach have on the painting?

Creating a glowing area around the beach adds a sense of light and warmth to the painting, making it more dynamic and visually appealing. This technique helps to convey the effect of sunlight interacting with the landscape. For a deeper understanding of how to achieve this effect, check out the full lesson at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

10 Boat and Water Reflections

Why is it important to mix the colors side by side on the palette when painting the boat?

Mixing the colors side by side on the palette is important because it allows you to judge the subtle differences between them before applying them to the canvas. This is particularly useful when dealing with colors that are very similar in value, as it helps ensure that the slight variations in hue are accurately captured. For more detailed guidance on this technique, you can visit the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What effect does changing the hue have on the appearance of the boat?

Changing the hue slightly, while keeping the value almost the same, helps to create the illusion of form and roundness on the boat. This technique, known as 'turning the form with hue,' uses subtle color shifts to suggest the three-dimensional shape of the boat, making it appear more realistic. You can explore this technique further on the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

How do the colors on the boat change based on their position and light reflection?

The colors on the boat change based on their position and the light reflection. A warmer color appears closer to the bottom of the boat due to light reflecting up, while a cooler color is found higher up the hull and to the left, where the sky reflects onto those surfaces. This nuanced approach to color helps create a more lifelike representation. To learn more about capturing these effects, visit the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What is the role of the white buffers along the side of the boat?

The white buffers along the side of the boat serve to add detail and contrast. They are similar in color to the rest of the boat but are slightly lighter and bluer, which helps them stand out and adds to the overall realism of the painting. For more insights on how to paint these details, check out the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

11 Water and Beach Reflections

Why is the water line color different from the photo reference?

The water line color is different from the photo reference because instead of reflecting the darkness of the shadowed sides of the buildings, a light sand color is used. This choice helps create a glowing effect and gives the water a more tropical feel. For more insights, you can explore the lesson further at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What is important to remember when mixing aquamarine colors for the water?

When mixing aquamarine colors for the water, it's crucial to keep your brush really clean. Since aquamarine is a light and pure color, any residue left in the brush can easily muddy it. Ensuring a clean brush will help maintain the vibrancy of the color. You can learn more about this technique at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

How is the glowing effect in the water achieved?

The glowing effect in the water is achieved by working the aquamarine color lightly over a previously placed light sand color. This layering technique enhances the luminosity and contributes to a tropical feel. For a deeper understanding of this method, visit <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

12 Foreground Water and Sky

How can I simplify painting the foreground water in the Mediterranean Harbour scene?

To simplify painting the foreground water, squint at the reference photo to identify large areas of slightly different colors. This helps you see the differences more clearly, allowing you to mix those variations in paint. Start with a dark bluish green and gradually move to a lighter, yellower green. For more tips, visit the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What colors should I use to paint the sky reflection in the water?

For the sky reflection in the water, use a slightly lighter blue to capture the subtle reflection of the sky. The suggested colors are phthalo blue mixed with white. This combination will help you achieve the desired effect. For additional guidance, check out the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

How do I handle the edges of the sky when painting the Mediterranean Harbour scene?

When painting the sky, ensure that the edge where it meets the tops of the hills and trees is very soft. This softness should increase as the hills disappear into the distance, creating a sense of spatial distance. However, keep the edge sharp around objects closer to the viewer, like the top of a tower. For more detailed instructions, visit the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What is the significance of the reflection shape in the water?

The shape of the reflection in the water is actually the reflection of the boat. Painting around this shape with a slightly lighter blue for the sky reflection is important to capture this subtle detail. This helps in creating a realistic and cohesive scene. For further insights, explore the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

13 Impasto Technique for Light

How do you create the impasto effect for light in a painting?

To create the impasto effect for light, you should mix big globs of paint and apply them thickly to the canvas. This technique is often seen in impressionist paintings, where the thick chunks of paint catch the light and sparkle. Remember to mix more paint than you think you'll need, as the impasto technique requires a generous amount. For more detailed guidance, visit the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Why is it important to use more paint than you think you'll need for impasto?

Using more paint than you initially think you'll need is crucial for achieving the impasto effect because it allows you to create those thick, textured layers that define the technique. The extra paint ensures you can build up the necessary volume to catch the light effectively. For further insights on this technique, check out the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What is the technique for picking up paint to apply it in an impasto style?

When applying paint in an impasto style, use the tips of your brush to push into the paint pile rather than dragging it. This method allows the paint to clump on the end of the brush, so you can lay it down onto the canvas in a big, textured clump. This technique is demonstrated further in the lesson available at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Why is walnut oil not used in the lights for this painting?

Walnut oil is not used in the lights for this painting to keep the paint thick and textured. The absence of oil helps the paint maintain its volume and allows it to stand out from the canvas, enhancing the impasto effect. For more on this technique, visit the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

How does the use of impasto contribute to the sense of space in a painting?

Impasto contributes to the sense of space in a painting by using thicker paint in the foreground and smoother paint in the background. This variation in texture helps create a sense of recession and depth, making the foreground elements appear closer. To explore this technique further, visit <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

14 Final Details and Highlights

Why are the darks in the background not as dark as those in the foreground?

The darks in the background are not as dark as those in the foreground because using the same darkness would make them appear out of place. This technique helps create depth and ensures that the background does not compete with the foreground, maintaining a sense of distance. For more insights on painting techniques, you can visit the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

How should windows in sunlight be painted?

Windows that are in sunlight should be painted with a lighter value and brighter color. This approach captures the effect of sunlight hitting the windows, adding vibrancy and realism to the painting. You can explore more about capturing light in your paintings at the sales page: <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

What is the purpose of using thick impasto paint in small areas?

Using thick impasto paint in small areas helps to capture the sunlight sparkling across the boats, adding texture and dimension to the painting. This technique emphasizes the highlights and creates a more dynamic visual effect. To learn more about using impasto techniques, check out the sales page at <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Why was the black box left out of the painting?

The black box was left out of the painting to avoid confusing the shape of the boat. Including it might have disrupted the composition and clarity of the boat's form. For more tips on composition and decision-making in painting, visit the sales page: <https://mypaintingclub.com/lessons/77-Mediterranean-Harbour>.

Summary & Key Takeaways

As we conclude our journey through the Mediterranean Harbour painting, I hope you've embraced the vibrant interplay of light and shadow that defines this scene. We began with a dynamic composition, carefully sketching the boats and village to set the stage for a lively depiction of this picturesque locale. By adjusting the horizon and experimenting with perspective, we created a balanced and engaging composition that draws the viewer into the scene.

Throughout the painting process, we focused on establishing strong dark values first, which provided a solid foundation for the vibrant colors to shine. The use of walnut oil and careful color mixing allowed us to achieve rich, deep shadows and glowing highlights. By paying attention to the way light bounces into shadow areas, we infused the painting with warmth and life, capturing the essence of a sunlit Mediterranean day.

I hope this lesson has encouraged you to explore color variation and the power of clean, vibrant hues. By observing and enhancing the colors in your reference, you can bring a unique energy to your work. Remember, each brushstroke is an opportunity to express your vision and bring your painting to life.

LESSON POINTS TO REMEMBER

- Start with a dynamic composition by adjusting the horizon line.
- Establish dark values first to create a strong foundation.
- Use walnut oil to enhance paint fluidity and blending.
- Observe how light bounces into shadows to add color richness.
- Mix grays using yellow ochre for a more neutral tone.
- Clean your brush thoroughly when changing colors to avoid muddiness.
- Enhance shadow colors beyond what is seen in photos for vibrancy.
- Lighten and warm shadows to suggest light bouncing back into them.



"Mediterranean Harbour" 11x13" 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.

"Beautiful Vernazza" by Silvana M Albano



"Beautiful Vernazza" 32.5x31cm. Oil on Paper by Silvana M Albano

A good painting Silvana. The first thing I notice is the colour of the water which is really nice and vibrant. The second thing that struck me is the reason why I focused on the water - it's because you've shrunk the boats which leaves more water to see. That's fine but it has split the scene in terms of focal point where the town now holds as much weight as the boats. Previously the town was a close second to the boats. I don't know if you did that consciously or by accident, but I just wanted to make you aware of the subtle difference there.

The drawing is pretty good on the whole - a few wonky boats could do with a bit of TLC though, especially the small white boats which you've dropped down from the horizon making them too small for their placement now. Your darkest darks seem to be in the little trees above the seawall. By placing darker darks in the foreground boats you'll give the painting more depth. Your brushwork is good - lots of broad painterly work contrasted by some nice crisp details. Nicely done!

"Mediterranean Colours" by Glenys Jones



"Mediterranean Colours" 12x14" Oil on Canvasboard by Glenys Jones

Beautiful work Glenys! This has a real impressionistic feel to it. Subtle colour usage, lyrical brushwork not overworked but with enough fine detail to give it substance, solid composition. Nice! A few things I could pick out for you to look at are firstly, the drawing of the black boat which is wonky, (practice it on paper a few times), the blue in the water should be a little greener, especially in the shadows, to tie in with the greener water colour in the middle. Make sure the waterlines of your distant boats are flat and level. The green in the hill is too strong and dark compared to the blue-grey dark there and the distance it is from us. Other than that it's all good. Great work!

"Courbron - Amalfi Italy" by Toska M. Courbron



"Courbron - Amalfi Italy" 11x14" Oil on Canvas by Toska M. Courbron

Nice work Toska! It's a strong composition - large shapes with your darks joined together and a figure in an ideal 3rd/3rd spot to add narrative and scale. The painterly brushwork is the second thing I was attracted to. The drawing is strong. The overall colour scheme is quite harmonious if a little subdued. I wondered what it would look like to heighten the contrast, saturate the colour a little, warm up the lights and have a darker background behind the light village so I did that in Photoshop. See what you think. You might agree the altered image looks warmer and more inviting which suits this idyllic subject. Something to think about for the next one.

“Mediterranean Harbour” by Janet Buckton



"Mediterranean Harbour" Oil on Canvas by Janet Buckton

Great colour work Janet - you've really nailed it there and your drawing is pretty good too, although your central boat could be a bit bigger. Making the canvas longer has left you with a gap in the middle where there's not much going on in the water - sort of a waste of space. On the other hand you could say it makes it more restful and less busy. Depends on what you like. For me, I try to make every part of my canvas interesting in some way.

Your brushwork is pretty timid in this painting. Not many people come to my workshops and say to me 'I really want to tighten up!' so I'll assume you want to get more gestural and I challenge you to paint right over this painting using LOADS MORE PAINT (and THICK!) and doing in one stroke what you previously did in five, and then LEAVE IT ALONE! Think about the stroke, what it's for, how you'll do it, how to load your brush for it, and SWOOSH! Done. You need good brushes too with long bristles because it's very hard to get beautiful brushwork out of an ugly brush. Ok so consider yourself challenged. I do that because this is a really nice painting, on the verge of becoming a really great painting. Enjoy!