



Old Timers

A step-by-step painting guide by Richard Robinson

Watch the full lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>

MY PAINTING CLUB

Introduction

Learn to paint a classic Chevy truck, and lots more. I find this sort of nostalgic subject hard to pass by – call me sentimental. Follow me step by step as I show you the techniques I use to paint this classic scene of a 53 Chevy. Painting a consistent light effect, simplifying a background, lost and found edges and building up to crisp details are all demonstrated in the video. Enjoy!



"Old Timers" 13 x 13" 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 Materials and Palette

What type of brushes does Richard Robinson use in this lesson?

In this lesson, Richard Robinson uses a variety of brushes including long flats, a synthetic brush, and a few pointy ones for detail work. He also mentions the possibility of using a fan brush. For more details on the materials used in this lesson, you can visit the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What kind of palette does Richard Robinson suggest for this painting?

Richard Robinson suggests using a very simple palette of colors for this painting. He even mentions that you could remove the red to simplify it further. To explore the color choices and see the painting process in action, check out the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

2 Grid Transfer Method

What is the grid transfer method?

The grid transfer method is a technique used to accurately transfer an image onto a canvas. It involves drawing a grid over your reference photo and then creating a corresponding grid on your canvas. This helps in maintaining the proportions and details of the original image. For more insights, you can visit the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

How do you apply the grid transfer method in painting?

To apply the grid transfer method, first grid up your reference photo and then draw the same grid on your canvas. Once the grids are in place, you fill in each box on the canvas by referring to the corresponding box on the photo. This ensures accuracy in your drawing. For a detailed guide, check out the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What materials can be used to fill in the grid boxes on the canvas?

You can use a thin mixture of blue and burnt sienna to lightly paint the grid boxes on your canvas. Alternatively, a pencil or a piece of charcoal can also be used to fill in the boxes. Each material offers different levels of precision and ease, so feel free to experiment. For more tips, visit the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

3 Mixing and Applying Darkest Darks

What colors are used to mix the darkest dark in this lesson?

In this lesson, the darkest dark is mixed using ultramarine blue and burnt sienna. These two colors are excellent complements as they create a very neutral dark. You can learn more about this technique on the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

How can you adjust the temperature of the darkest dark mix?

To adjust the temperature of the darkest dark mix, you can add more burnt sienna to make it warmer or more ultramarine to make it cooler. This flexibility allows for subtle temperature shifts in your painting. For more insights, visit the lesson page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What medium is added to the darkest dark to help it cover the canvas?

A little bit of walnut oil is added to the darkest dark mix to make it thick enough to cover the canvas effectively. This helps in achieving the desired consistency for application. Explore more about this technique at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What brush size is used to apply the darkest dark in this segment?

In this segment, a big number 10 brush is used to apply the darkest dark. The choice of brush size can influence the texture and coverage of the paint. For further details, check out the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

4 Blocking in Background Darks

What colors are used to create the dark mixture for the background?

The dark mixture for the background is created using burnt sienna, blue, yellow ochre, and a little touch of white. This combination helps to achieve a rich, dark tone suitable for the background. For more detailed guidance on color mixing, you can visit the lesson sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

How do you adjust the thickness of the paint mixture for the background?

To adjust the thickness of the paint mixture for the background, a fair amount of walnut oil is added. This makes the mixture thin enough to cover the canvas, but still thick enough to provide a base layer. If you're interested in learning more about paint consistency, check out the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why is it okay if the paint doesn't fully cover the canvas initially?

It's okay if the paint doesn't fully cover the canvas initially because the intention is to come back later and paint over it to make it more solid. This initial layer serves as a base for the darker colors. For more insights into layering techniques, visit the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

5 Establishing Lightest Lights

What is the lightest color used in this painting segment?

In this segment, the lightest color used is a mix of yellow ochre and white. This combination is applied across the ground in the foreground to establish the lightest lights in the painting. For more detailed insights, you can explore the full lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why is it important to establish the lightest lights in a painting?

Establishing the lightest lights helps to define the limits of your color range in the painting. By knowing what your lightest and darkest colors are, you can better manage the contrast and ensure that your highlights and shadows are balanced. This technique is discussed further in the lesson available at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Are there any colors lighter than the lightest light mentioned?

While the lightest light is primarily the yellow ochre and white mix, there may be a few lighter accents added right at the end. These are small spots of highlight that add final touches to the painting. You can learn more about these techniques by visiting <https://mypaintingclub.com/lessons/71-Old-Timers>.

What is the purpose of adding lighter accents at the end of the painting?

Lighter accents, which are small spots of highlight, are added at the end to enhance the painting's depth and realism. They help to draw attention to specific areas and add a finishing touch to the artwork. For a deeper understanding, check out the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

6 Painting the Roof Rust

How do you mix the vibrant red rust color for the roof?

To mix the vibrant red rust color for the roof, you need to choose a red that stands out more than what you see in the photograph. This involves selecting a red pigment that is brighter and more saturated. You can adjust the vibrancy to your liking, either making it more subdued or more striking, depending on the effect you want in your painting. For more detailed guidance on color mixing techniques, you can visit the lesson page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why did you choose to make the roof color more vibrant than in the photograph?

I chose to make the roof color more vibrant than in the photograph to add a dash of color that leads the viewer's eye down into the truck. This decision enhances the composition by creating a focal point and adding visual interest. However, it's a personal choice, and you can decide how vibrant you want your roof to be. For more insights into making artistic choices like this, check out the full lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Can I make the roof color less vibrant if I prefer?

Yes, you can certainly make the roof color less vibrant if you prefer. It's up to you to decide how much you want the roof to stand out in your painting. You can make it sit back more into the background if that suits your artistic vision better. For more tips on adjusting color vibrancy and other painting techniques, visit the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

7 Adding Tree Overhang

How do you create light spots on the roof in a painting?

To create light spots on the roof, you can draw little areas where the light will hit and then paint around those areas initially. Later, you can paint the lights back into them. This technique helps in maintaining the highlights effectively. For more detailed techniques, you can visit the lesson sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why is a tree overhang added to the painting?

A tree overhang is added to the painting to prevent the viewer's eye from sliding off the right-hand side of the painting. It acts as a visual anchor, helping to keep the viewer's focus within the composition. For further insights on composition techniques, check out the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What color should be used for the base of a tree overhang?

For the base of a tree overhang, a darker greeny-brown color is used. This provides a solid foundation that can be enhanced with lighter tones later to add depth and dimension. To explore more about color choices and techniques, visit the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

8 Simplifying the Background

How can I simplify the background in my painting?

To simplify the background, you can use a very muted color palette with similar colors and values. By softening the edges and making the colors in the background very similar, you direct the viewer's eye away from the background and towards your main subject. This technique helps emphasize the center of interest in your painting. For more tips on simplifying backgrounds, visit the lesson page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why is it important to simplify the background in a painting?

Simplifying the background is important because it prevents the viewer's eye from lingering on unimportant areas. By using similar colors and values and softening edges, you guide the viewer's attention to the main subjects of your painting, like the truck and the top of the shed in this lesson. This technique helps to highlight the elements you want to emphasize. Learn more about this approach at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What effect does using similar colors and values in the background have?

Using similar colors and values in the background helps to create a unified and less distracting area in your painting. It softens the background, making it less likely to draw attention away from the main subjects. This technique effectively directs the viewer's eye to the focal points of your painting, such as the truck and the shed in this lesson. Explore more about this technique at <https://mypaintingclub.com/lessons/71-Old-Timers>.

9 Color Harmony in Background

Does the background color have to be brown in this painting?

No, the background color doesn't have to be brown. It could be green, gray, blue, or any other color. However, the instructor mentions a preference for brown due to its warmth and its role in a complementary color scheme. For more insights on color choices, you can visit the lesson's sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why does the instructor prefer using brown in the background?

The instructor prefers using brown because it adds warmth to the painting and fits into a complementary color scheme. Brown is essentially a dark orange, and orange complements blue, which can create a pleasing visual balance. To explore more about color harmony, check out the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

10 Gradation and Blending in Background

How do I lighten the background color in my painting?

To lighten the background color, you can add a bit of white and yellow ochre. It doesn't take much to achieve the desired effect. This technique helps create a gradation from dark at the top to lighter and warmer tones in the foreground. For more detailed guidance, visit the lesson page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What is the purpose of adding blue to the browns in the background?

Adding a tiny touch of blue to the browns in the background tempers the color, introducing a bit of grey and reducing the brightness of the orangey-brown. This choice is optional, but it can help create a more subtle and nuanced color palette. You can explore this technique further at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What effect does blending the background create in a painting?

Blending the background creates a large, dusty, air-filled space effect, which adds depth and atmosphere to the painting. The more you work and blend this area, the more pronounced this effect becomes. For more tips on achieving this effect, check out the full lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why is it important to restate the darks in the background?

Restating the darks in the background helps to define the gradation and maintain the depth of the painting. It ensures that the darker areas remain prominent and blend softly into the layers below, enhancing the overall composition. Learn more about this technique at <https://mypaintingclub.com/lessons/71-Old-Timers>.

11 Painting the Roof and Light Spots

What color is being mixed for the roof in the painting?

The color being mixed for the roof in the painting is a blue-gray. This choice helps to give the roof a distinct look while still fitting into the overall color scheme of the painting. To explore more about color mixing techniques, visit the lesson page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why are the colors on the roof being saturated more than what is actually seen?

The colors on the roof are being saturated more than what is actually seen to make the roof appear brighter in color. This technique can add visual interest, but it's not the only approach. You can learn more about color saturation and its effects on a painting by visiting <https://mypaintingclub.com/lessons/71-Old-Timers>.

What is the alternative approach to saturating the roof colors, and what effect does it have?

An alternative approach to saturating the roof colors is to make them more subtle and gray. This can create more interest in the truck by taking attention away from the roof. It's a stylistic choice that can alter the focus of the painting. For more insights on creating visual interest, check out <https://mypaintingclub.com/lessons/71-Old-Timers>.

What is the purpose of painting around the dappled light spots?

Painting around the dappled light spots helps to preserve these areas, adding a sense of light and texture to the painting. This technique can enhance the realism and depth of the artwork. To learn more about incorporating light into your paintings, visit <https://mypaintingclub.com/lessons/71-Old-Timers>.

12 Detailing Shadows and Tires

How should I adjust the color of shadows under the truck?

For the shadows under the truck, use a dark brown color. This helps create a realistic shadow effect that complements the overall color scheme of the painting. For more detailed guidance, you can visit the lesson's sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What color adjustments should I make for the tires in the painting?

For the tires, use a slightly cooler and lighter mix for the front, while the tire on the right should be slightly darker since it's further from the light source. This subtle difference helps convey depth and lighting effects. Explore more techniques on the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why is the underside of the tire warmed up in color?

The underside of the tire is warmed up in color because it reflects the light bouncing off the ground. This effect adds realism to the painting by simulating how light interacts with surfaces. For more insights, check out the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why is the tire on the right painted darker?

The tire on the right is painted darker because it is further away from the light source and is tucked into the shadow. This technique helps create a sense of depth and realism in the painting. Learn more about this technique at <https://mypaintingclub.com/lessons/71-Old-Timers>.

How can I save time when using colors in different parts of the painting?

To save time, use the same colors in different parts of the painting wherever applicable. This practice not only speeds up the process but also helps maintain color harmony throughout the artwork. For more time-saving tips, visit the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

13 Adding Fine Lines and Cat

What type of brush can I use to create slim lines in my painting?

To create slim lines in your painting, you can use a crisp flat synthetic brush, utilizing its edge for precision. If you don't have this type of brush, a thin script liner or a signing brush will also work well. For more tips and techniques, check out the full lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

How do I start painting the cat in the 'Old Timers' lesson?

To start painting the cat in the 'Old Timers' lesson, begin by using a brush that allows you to create fine lines, such as a crisp flat synthetic brush or a thin script liner. This will help you add the initial details effectively. You can explore more about this technique and the entire painting process at <https://mypaintingclub.com/lessons/71-Old-Timers>.

14 Painting the Truck: Darks to Lights

Why is it important to clean the brush before mixing a new color?

It's important to clean the brush before mixing a new color to prevent the previous color from affecting the new mix. In this lesson, Richard moves from a warm color to a cool color, so he cleans the brush thoroughly to avoid unwanted color mixing. For more tips on color mixing, visit the lesson page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What is the method for painting the truck in this lesson?

The method for painting the truck involves moving methodically from darks to mid values to lights, and then adding details on top. This approach helps in building the painting in layers, ensuring that the big shapes and values are established before focusing on details. You can explore more about this technique at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why should you avoid putting in details first when painting large areas?

You should avoid putting in details first when painting large areas because it can lead to getting carried away with the details and losing focus on the overall composition. By focusing on big, simple shapes first, you ensure a solid foundation for your painting. Learn more about this approach at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What should you pay attention to when joining shapes at the edges?

When joining shapes at the edges, pay attention to whether the edges are big soft turning edges or sharp edges. These small details can significantly impact the final look of your painting. For more insights on handling edges, visit <https://mypaintingclub.com/lessons/71-Old-Timers>.

15 Blending and Curving on the Truck

How can I check if the color I've mixed is suitable for my painting?

To check if the color you've mixed is suitable, put a little dab of it on the painting to see how it looks amongst its neighboring colors. This will help you determine if you need to adjust the color. For more detailed guidance, visit the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What adjustments are made to the blue mixtures used for painting the truck?

The blue mixtures used for painting the truck are not just straight blue and white. They are grayed down by adding a tiny bit of burnt sienna and possibly a touch of yellow ochre. This creates a more nuanced color. You can explore this technique further on the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

How does the color change where there is a layer of dust on the truck?

Where there is a layer of dust on the truck, the color becomes a lot lighter and a little bit warmer, resulting in a neutral gray. This effect is achieved by blending it down into the blue as the bonnet curves over. For more insights, check out the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why does the bonnet of the truck appear to curve into shadow?

The bonnet of the truck appears to curve into shadow because it is curving away from the sun. This creates a natural shadow effect as the surface moves out of direct sunlight. To dive deeper into this technique, visit the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

16 Reflecting on Mistakes

Why is it important to reflect on mistakes in a painting?

Reflecting on mistakes in a painting is crucial because it helps you learn and improve your skills. By identifying what could have been done differently, such as adjusting the darkness to better show the curve of a bonnet, you can avoid making the same errors in future works. This self-assessment is a valuable part of the learning process. For more insights, you can visit the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What specific mistakes did the instructor notice in their painting?

The instructor noticed that the area on the right was not made dark enough to properly show the curve of the bonnet. Additionally, they mentioned that the line of the bonnet might be slightly off. Recognizing these mistakes after completing a painting can help you avoid similar issues in your own work. For a deeper understanding, check out the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

How can sharing mistakes help other painting students?

Sharing mistakes can be incredibly helpful for other painting students because it allows them to learn from others' experiences without having to make the same errors themselves. By understanding what went wrong, such as not making an area dark enough or misaligning a line, students can apply these lessons to their own paintings. To explore more about learning from mistakes, visit the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

17 Planning Brushstrokes

Why is it important to plan your brushstrokes before painting?

Planning your brushstrokes before painting helps you achieve the desired shape and effect with minimal effort. By considering the shape, edge, and characteristics of the stroke, you can create more intentional and effective artwork. For more insights, visit the lesson sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What factors should I consider when planning a brushstroke?

When planning a brushstroke, consider the shape you want to achieve, the corner or straightness needed, and whether the edge should be sharp or soft. These considerations help you execute the most important brushstrokes effectively. Learn more about this technique at <https://mypaintingclub.com/lessons/71-Old-Timers>.

How does planning brushstrokes contribute to painting with fewer strokes?

Planning brushstrokes allows you to make each stroke count, reducing the need for additional corrections or adjustments. By thinking ahead about the shape and edge of each stroke, you can paint more efficiently and with greater precision. Discover more about this approach at <https://mypaintingclub.com/lessons/71-Old-Timers>.

18 Windscreen and Window Reflections

Why is the right-hand pane of the windscreen slightly darker than the left-hand pane?

The right-hand pane of the windscreen is slightly darker because of the design of the split screen, which is slightly angled. This angle causes the light to hit the panes differently, resulting in the right-hand pane appearing darker. To explore more about painting techniques for reflections, visit the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What can be seen through the windscreen of the car?

Through the windscreen, you can see some of the structure of the inside of the car. These details are just slightly darker, adding subtle accents to the painting. For more insights on capturing such details in your artwork, check out the full lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why is the window made a little greener in the painting?

The window is made a little greener to reflect some of the tree that is positioned to the right of the car. This choice helps to integrate the car into its environment and adds a realistic touch to the reflections. For further guidance on using reflections effectively in your paintings, visit <https://mypaintingclub.com/lessons/71-Old-Timers>.

19 Bumper and Light Reflections

How should I approach painting the reflections on the bumper?

When painting the bumper, notice that the top reflects a cool grey due to the sky, while the bottom reflects a warm grey from the light bouncing off the ground. Start by observing these subtle differences before adding details like the strip of light across the top. For more detailed guidance, visit the lesson page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What colors should I use for the number plate on the bumper?

The number plate on the bumper should be painted in a slightly darker grey compared to the rest of the bumper. This helps it stand out while still maintaining the overall reflective quality. For more tips on painting details like this, check out the full lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

How do I paint the reflections on the car lights?

For the car lights, the top inside reflects the warmth of the ground, while the bottom reflects the cooler tones of the sky. This means the top should be warmer and the bottom cooler. Pay attention to these variations to capture the realistic look. You can explore more techniques in the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What should I keep in mind when painting reflected lights?

When painting reflected lights, it's important to keep them in the shadows and avoid making them too light. Squint at your painting to ensure they don't pop out too much. It's better to start darker and lighten them if needed. For more insights, visit the lesson page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

20 Adding Highlights and Details

Why haven't you switched to a really small brush for adding details?

I haven't switched to a really small brush because I'm using the very tip of a flat nylon brush to add details. This technique allows for precision without needing to change brushes, which can save time and maintain consistency in your strokes. You can explore more about brush techniques in our lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

How does the center line change as it travels up the bonnet?

The center line starts quite dark and gets lighter as it travels up the bonnet into the large sunlit area. This gradual change in value helps convey the shape and lighting of the object. For more insights into handling light and shadow, check out the full lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why is it important to place highlights in the right spot?

Placing highlights in the right spot is crucial because it tells us a lot about the curve of the object. Correctly positioned highlights help define the form and enhance the three-dimensionality of the painting. To learn more about effectively using highlights, visit <https://mypaintingclub.com/lessons/71-Old-Timers>.

What do you do after initially placing the highlights?

After initially placing the highlights, I come back a little bit later to intensify just a few of them. This step adds more depth and realism to the painting by emphasizing the brightest areas. You can find more detailed techniques on highlighting in our lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

21 Dappled Light and Color Relationships

How should the edges be painted when creating dappled light on a barn?

When painting dappled light on a barn, it's important to have soft edges where the light transitions into shadow and sharp edges where the light meets the edge of the object. This approach helps create a more realistic depiction of light and shadow. For more detailed guidance, you can explore the lesson on the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What is crucial to get right when painting shadows to make them look convincing?

To make shadows look convincing, it's crucial to get the color relationships right between the shadows and the lights. This means ensuring that the value of colors in the shadow is consistent with their value in the light. For example, if a red is darker than a blue in the shadow, it should maintain that relationship in the light. You can learn more about this concept on the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why is it important to maintain consistent color relationships between darks and lights in a painting?

Maintaining consistent color relationships between darks and lights is important because it helps create a convincing sense of light in a painting. If the relationships are inconsistent, the painting can appear unrealistic. This is a key concept in painting that can significantly enhance the realism of your work. For further exploration of this topic, visit the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

22 Softening Background Edges

How can I soften the edges in the background of my painting?

To soften the edges in the background of your painting, you can make them as soft as you want, which can create the effect of dust in the air. This technique helps to push the background further back and adds depth to your painting. For more detailed techniques on softening edges, you can visit the lesson page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What effect does softening the background edges have on a painting?

Softening the background edges in a painting can make it look like there's lots of dust in the air, adding a sense of atmosphere and depth. It helps to create a contrast with the foreground, making the main subject stand out more. To explore this technique further, check out the full lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

How should I apply paint in the foreground to contrast with a soft background?

In contrast to a soft background, you should apply paint in the foreground as thick and textured as possible. This creates a strong visual distinction between the foreground and background, emphasizing the main subject of your painting. For more insights on achieving this effect, visit the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What brush technique can I use to create the edge of corrugated iron?

To create the edge of corrugated iron, use a little wriggle of the brush. This technique helps to suggest the texture and form of corrugated iron without needing to paint every detail. For more tips on painting structural details, you can explore the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What color should I use to add structural details in my painting?

A mid-value neutral grey is ideal for adding structural details to your painting. This color provides enough contrast to define structures without overwhelming the composition. Be cautious not to overdo the details, as simplicity can often be more effective. For further guidance, visit the lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

23 Foreground Details and Cat

How do you paint a fence in the foreground of a painting?

To paint a fence in the foreground, start by using a slightly lighter grey to establish the basic structure. Then, with a lighter and slightly cooler grey, indicate where the light is hitting the fence to add dimension and realism. For more detailed guidance, you can explore the lesson further at <https://mypaintingclub.com/lessons/71-Old-Timers>.

What technique can be used to break up the foreground shadow in a painting?

To break up the foreground shadow, you can introduce a little bit of glowing color. This technique adds interest and variety to the shadowed area, making the painting more dynamic. For more techniques on enhancing your painting, visit <https://mypaintingclub.com/lessons/71-Old-Timers>.

How can I make a painted cat look more realistic?

To make a painted cat look more realistic, add a couple of highlights to suggest light and texture on its fur. These highlights help define the form and make the cat stand out in the painting. For more tips on painting animals, check out the full lesson at <https://mypaintingclub.com/lessons/71-Old-Timers>.

24 Foliage and Chicken

What type of brush should I use for painting foliage?

For painting foliage, it's recommended to use a large brush. This allows you to create big shapes and then add in little shapes, providing a variety of brushwork. You can explore more about brush techniques on the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

How can I add interest to the foliage in my painting?

To add interest to the foliage, use a green that leans more towards yellow ochre. This helps to indicate a few lights in the foliage, creating a more dynamic and engaging scene. For further tips on adding interest to your paintings, visit the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Why is there a chicken included in the painting?

The little chicken is included in the painting to give the cat something to do when it wakes up. It's a playful element that adds a narrative touch to the scene. You can learn more about incorporating such elements into your work by visiting the sales page at <https://mypaintingclub.com/lessons/71-Old-Timers>.

Summary & Key Takeaways

In this lesson, I set out to guide you through the process of painting 'Old Timers,' focusing on the balance between simplicity and detail. We started with a basic palette and a variety of brushes, emphasizing the importance of a straightforward approach to color and tools. The grid transfer method was introduced to help you accurately capture the proportions and details of your reference image, setting a strong foundation for your painting.

As we progressed, I encouraged you to explore the interplay of light and dark by mixing and applying the darkest darks and establishing the lightest lights. This contrast is crucial in defining the mood and depth of your painting. We also delved into color harmony and the importance of simplifying the background to keep the viewer's focus on the main subject. By the end of the lesson, I hope you feel more confident in making artistic choices that enhance your composition, such as adjusting color vibrancy and using gradation to add depth.

Remember, painting is as much about the journey as it is about the final piece. Each brushstroke is an opportunity to learn and grow as an artist. I hope this lesson has inspired you to experiment with new techniques and trust your creative instincts. Keep painting and enjoy the process!

LESSON POINTS TO REMEMBER

- Use a simple palette to focus on technique rather than color complexity.
- The grid transfer method ensures accurate proportions and details.
- Mix ultramarine blue and burnt sienna for a neutral dark.
- Establish the lightest lights early to define your color range.
- Adjust the vibrancy of colors to suit your artistic vision.
- Simplify the background to emphasize the main subject.
- Use gradation and blending to create depth and atmosphere.
- Trust your instincts and enjoy the creative process.



"Old Timers" 13 x 13" 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.

"1953 Chevy" by Walda Juhl



"1953 Chevy" 12x12" Acrylic on Canvas by Walda Juhl

Hi Walda, Before I make a comment about your painting in particular, I should say to all of you folk who have contributed to this particular workshop, that painting this old truck and the sheds and yards behind is not an easy project – in fact, I would consider it quite a difficult subject. Having said that, I think you have all done very well.

Your painting Walda has a number of nice features – (although the yellow in the foreground is a little strident), generally, the colour is good and your overall design has worked out well.

However, there are one or two things that bother me. When we draw symmetrical mechanical devices like this truck, it is really important that we draw it accurately. If you look carefully at the bonnet of your truck, you will find that the far side is bigger it appears than the side that is closest to us. The same is true of the windscreen. I know that when you look at the photo, it does appear to be the case but as they say, it's "a trick of the light" and in this situation, I would compensate so that it would look correct in my painting.

The other point I would make while we are talking about drawing is that if you look at the photo carefully, you will see that we do not see as much of the back of the truck as you have shown. This is a common error often seen when people draw things like cars and boats. It doesn't take much of an error when you're drawing to make the object look seriously wrong! I'm going on a bit here, but if you have a careful look at the roof of your building, you may notice that the striped roof is shouting for attention. Those stripes on the photo are old rust, not nice neat strips of new paint. A very good piece of work despite all that.

“Just Married” by Robert H. Smith



"Just Married" 5x7" Oil on Canvas by Robert H. Smith

This painting I found interesting in two very distinct ways.

The first is a negative and not really of Robert's making – the canvas he has chosen to use is too small and really too grainy for the subject he is painting. Because of this, it has a distinctly soft edge over almost the whole area of the painting. Barely a sharp edge anywhere! If it was me, I would be switching over to a much finer grained canvas and working on a bigger scale. That way, I would then have far greater control over whether I achieve sharp detail or lost focus.

However, having said that, I think the lighting and colour in Robert's painting is amazing. It speaks so beautifully of the heat and brilliance of the sunshine, and the coolness in the shadows. Well done I feel.

“Ready for a Drive!” by Christophe Borrel Ducroz



"Ready for a Drive!" 25x30cm Oil on Canvas by Christophe Borrel Ducroz

Christophe, this is a very nice painting of the truck itselfâ€“good drawing skills and nicely placed in the painting although I might have been inclined to allow a little more space in the foregroundâ€“ the bumper is almost sitting on the frame.

However, I find the background a little less convincing. The detail and design on the left-hand side of the truck could have been almost lost into shadows. They are tending to crowd up on the vehicle and the shapes are confusing.

There is a commonly used term when you get into areas like thisâ€“ "fudging it" where you barely indicate the detailâ€“ Just enough to convince the viewer that it is not a black hole! That is basically what sharp detail and lost focus are aboutâ€“losing focus on the lesser items in the painting ensures that the focal point draws the eye All i.s not lost though. The quality of your truck "saved the day!"

- Many thanks to John Crump for his insightful critiques. You can see John's own paintings and teaching dvds at www.johncrump.co.nz

"Old Blue Truck" by **Stuart J. Gourlay**



"Old Blue Truck" Oil on Canvas by Stuart J. Gourlay

You've made a very nice job of this painting Stuart. Good tone and colour with a nice confident feeling in the brushwork. Although there are a few small drawing errors in the truck itself, you've managed to convey the character of the vehicle so that most people would recognise the model.

One of the difficulties of picking a subject like this is that the drawing needs to be accurate - unless it's in poor, beaten up condition, which your truck obviously isn't! If you study the photo carefully, you'll see that the front bumper is too large and is falling off the left hand side, the left front wheel is too far forward, (it would be scraping the wheel arch), and the side of the tray is sloping down towards the back - the photo shows that it slopes slight up to the back if anything.

I don't want to be 'overboard' about such detail - but I think it matters!! It's a bit like portrait or paintings of animals - accuracy is important. Lastly, I noticed your comment about the shed roof. I think you're quite right - it is too vivid - along with the other sheds behind the truck. Especially the roof above the truck's tailgate. They are all vying for attention. I can't look at your truck without being aware of the shadows on that roof. You can obviously paint well so it's easily fixed on the next one!