



# A Walk to the Lake

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A step-by-step painting guide by Richard Robinson

Watch the full lesson at <https://mypaintingclub.com/lessons/191-A-Walk-to-the-Lake>

MY PAINTING CLUB

# Introduction

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Learn to paint this beautiful impressionistic scene, step by step. Stuck indoors with time on your hands? Take a walk with me to a beautiful lake in New Zealand. Along the way you'll discover the joy of painting in a colourful impressionistic style using large brushes and loads of paint. Follow me step by step as I show you the techniques I use to paint this light filled scene. Designing an inviting scene, painting with freedom, and a variety of fun techniques are all demonstrated in the video. Enjoy!



*A Walk to the Lake - 14x14" Oil on Canvas*

# Materials

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Here's everything I use for this painting. Don't worry if you don't have the exact same supplies — use what you have and substitute freely.

## WHAT YOU'LL NEED

- M. Graham & Co. Oil Paints
- Ultramarine Blue
- Alizarine Crimson
- Cadmium Red
- 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 Composition and Scene Description

### **What makes the scene Richard Robinson is painting particularly special?**

The scene Richard Robinson is painting is particularly special because it naturally composes itself very well, which is not common for outdoor scenes. He mentions that it has a beautiful lead-in with a little stream, making it almost ready to frame as is.

## 2 Edge Treatment and Contrast

### **What is the significance of the S-curve in the painting?**

The S-curve in the painting creates a great contrast between the warm and cool colors. It helps to guide the viewer's eye through the composition and enhances the overall dynamic of the scene.

### **How does light affect the painting in this segment?**

Although the natural light was flat and gray, the artist added light to the mountains and foreground, creating strong reflections off the river. This use of light contrasts nicely against the darkness of the trees, drawing attention to the sharp edges.

### **Why is edge treatment important in this painting?**

Edge treatment is crucial as it adds variety and interest to the painting. By using a mix of soft and sharp edges, the artist avoids drawing unnecessary attention to certain areas and enhances the painting's overall variety.

### **What effect do soft and sharp edges have on the composition?**

Soft and sharp edges create a dynamic contrast within the composition. Soft edges help to blend elements smoothly, while sharp edges draw attention and define forms. This balance prevents the painting from becoming monotonous and keeps the viewer engaged.

### **How does the artist use contrast in this painting?**

The artist uses contrast by juxtaposing warm and cool colors, as well as soft and sharp edges. This contrast helps to highlight important elements and adds depth to the painting.

### **Why does the artist choose to soften some sharp edges?**

The artist softens some sharp edges to avoid drawing attention to less important areas and to increase the variety in the painting. This technique helps to maintain a balanced composition and keeps the viewer's focus on the main elements.

### 3 Brushwork and Time Constraints

#### **Why did you choose to use large brushes for this painting?**

I chose to use large brushes because the canvas was fairly large, about 18 by 20 inches, and I was painting outdoors with limited time. Large brushes allowed me to cover the canvas more quickly, which was essential given the time constraints.

#### **How did the time of day influence your painting technique?**

The painting was done at the end of the day, with the sunlight just finishing its path over the mountains. This limited my time to about an hour, which pushed me to paint quickly and use vigorous brushwork. The time constraint encouraged expressive and dynamic brushwork, which you can explore further at

#### **What effect does painting 'against the light' have on the artwork?**

Painting 'against the light' or 'contour' creates strong contrasts between light and dark areas, resulting in a dynamic and visually striking painting. This technique offers great opportunities for contrast, enhancing the overall impact of the artwork.

#### **How can setting a time limit improve your painting skills?**

Setting a time limit, like giving yourself just one hour to complete a painting, can help you break out of your comfort zone and encourage expressive, vigorous brushwork. It forces you to make quick decisions and focus on the essentials, which can lead to beautiful, dynamic results. To explore this method further, check out the lesson at

### 4 Framing with Trees

#### **How does Richard Robinson use trees to frame a scene in his painting?**

Richard Robinson uses trees as a natural frame to enhance the composition of a painting, creating a visually dynamic scene. He emphasizes the contrast between warm and cool colors to add interest and depth. You can explore more about this technique in the full lesson at

#### **What does Richard Robinson do if there are no trees in the scene he wants to paint?**

If there are no trees in the scene, Richard Robinson sometimes walks to a nearby location where trees are present and incorporates them into his painting. This approach helps him create a more interesting design. For more insights into this creative process, visit the lesson at

#### **Why does Richard Robinson exaggerate warm and cool colors in his painting?**

Richard Robinson exaggerates warm and cool colors to create a visually dynamic painting with strong contrast. This technique helps to enhance the overall impact and interest of the artwork. To

## 5 Color Saturation and Comparison

### **What is the main difference between the colors in the painting and the actual scene?**

The main difference is that the colors in the painting have increased saturation, or chroma, compared to the actual scene. This means that the gray has been removed from many colors, making them appear more vibrant. You can explore more about this technique at

### **Why does the artist increase the saturation in the painting compared to the scene?**

The artist increases the saturation to compensate for the camera's inability to capture the full range of colors in both light and dark areas simultaneously. The eye can see more color in the dark areas than the camera can capture, so the artist enhances the saturation to reflect what the eye perceives.

### **How does the camera's exposure affect the colors in the photo of the scene?**

The camera tends to underexpose the dark areas when the scene is mostly in light, which means it doesn't capture all the colors that the eye can see in those areas. This limitation affects the color representation in the photo compared to what the eye perceives. For a deeper understanding, visit

### **What happens when the color is removed from both the painting and the photo?**

When the color is removed from both the painting and the photo, they become much more similar. This demonstrates how the increased saturation in the painting significantly alters its appearance compared to the photo. You can find more insights on this topic at

## 6 Color Intensity and Personal Taste

### **How can I determine the right level of color intensity for my painting?**

Determining the right level of color intensity in your painting is largely a matter of personal taste. As you paint, you'll reach a point where the colors feel too intense or 'gourdy,' like an explosion in a paint factory. Trust your instincts to find a balance that feels right to you.

### **What does it mean to reach a 'gourdianness threshold' in painting?**

Reaching a 'gourdianness threshold' means you've added so much color that it feels overwhelming or excessively vibrant, like an explosion in a paint factory. It's a playful way to describe when a painting's colors become too intense for your personal taste.

## 7 Design Adjustments for Interest

### **What design changes did you make to the scene to make it more interesting?**

To make the scene more interesting, I adjusted the curve of the drive to be more S-curved, which enhances the visual appeal and creates a path that invites exploration. Additionally, I enlarged a patch in the background to draw viewers into the painting, creating a sense of depth and intrigue.

### **Why did you cast a shadow across the foreground of the painting?**

I cast a shadow across the foreground to break up a large, bright shape that could dominate the viewer's attention. By creating a big shadow shape that connects with another shadow, the composition pushes the viewer's eye towards the light areas, where details are more visible. This technique helps guide the viewer's focus and enhances the overall composition. For a deeper understanding of this technique, check out the lesson at

### **How do the changes in shadow and light affect the viewer's experience of the painting?**

The changes in shadow and light guide the viewer's eye by creating contrast and directing attention towards the light areas, where details are more discernible. Our eyes naturally seek out light to gather information, so by strategically placing shadows, the composition encourages viewers to explore the illuminated parts of the scene. To explore this concept further, visit the lesson at

## 8 Edge Softening Techniques

### **Why is it important to soften edges in a painting?**

Softening edges in a painting is important because it helps control where the viewer's eye is drawn. A sharp edge creates a strong contrast that can attract attention to less interesting parts of the scene. By softening certain edges, you can guide the viewer's focus to the more important elements of your composition.

### **What effect does a sharp edge have in a painting?**

A sharp edge in a painting creates a strong contrast between light and dark areas, which naturally draws the viewer's eye to that part of the scene. This can be useful for highlighting focal points, but it may also distract from the main subject if used in less interesting areas. To

### **How can you make sharp edges appear sharper in a painting?**

You can make sharp edges appear sharper by softening the surrounding edges. This contrast between soft and sharp edges enhances the sharpness of the desired areas, making them stand out more effectively. This technique helps in directing the viewer's attention to the focal points of your painting. For a detailed exploration of these techniques, visit the lesson at

## 9 Canvas Preparation and Toning

### **Why is the canvas toned with a pink color?**

The canvas is toned with a pink color to create a colorful painting. The pink tinting helps to add a visual shimmer and vibration to the painting, especially since the painting will largely be green. The pink will show through the green in certain areas, enhancing the overall effect. You can

### **What materials can be used for toning the canvas?**

You can use either acrylics or oils to tone the canvas. Acrylics are used in this lesson because they dry quickly, allowing you to proceed with painting sooner. If you use oils, you should thin them with turpentine to ensure they dry faster. For more details on canvas preparation, visit

### **How long should you wait for the toned canvas to dry before painting over it?**

If you use acrylics for toning, you should wait about half an hour for it to dry before painting over it with oils, as long as the layer isn't too thick. If you use oils thinned with turpentine, you should wait about an hour. This ensures the surface is ready for the next layers of paint. For further guidance, check out

### **What is the purpose of making the middle of the canvas lighter?**

The middle of the canvas is made lighter to create a vignette feel. This effect helps to draw the viewer's eye towards the center of the painting, enhancing the composition. You can explore more about this technique at



## 10 Initial Sketch and Composition

### **What brushes does Richard Robinson use for the painting 'A Walk to the Lake'?**

Richard Robinson uses long bristle flats in sizes 10 and 12 for most of the painting. He also uses synthetic brushes for painting branches and adding a few details later on.

### **What medium does Richard Robinson use to thin the paint?**

Richard Robinson uses walnut oil to thin the paint, making it easier to flow onto the canvas.

### **Which colors does Richard Robinson use to start the initial sketch?**

For the initial sketch, Richard Robinson uses a mix of ultramarine blue and a little red, along with some walnut oil. This combination helps in sketching out the big shapes on the canvas. You can

### **How does Richard Robinson determine the placement of the path and horizon in the composition?**

Richard Robinson places the curving path not quite halfway up the canvas and positions the horizon or false horizon accordingly. He emphasizes the importance of variety in shapes to make the scene more interesting. For more insights into his composition techniques, visit

### **Why does Richard Robinson emphasize variety in shapes when sketching the composition?**

Richard Robinson emphasizes variety in shapes to avoid monotony and create a more engaging and interesting scene. He points out that many paintings have uniform shapes that make them less appealing, and he aims to create a scene that invites viewers to walk through it. Discover more about his approach to composition at

## 11 Variety in Shapes and Shadows

### **Why is it important to vary the exit points of shapes in a painting?**

Varying the exit points of shapes in a painting adds more interest and variety, preventing the composition from becoming monotonous. By ensuring that elements like clumps of trees or roads exit at different points, you create a more dynamic and engaging scene.

### **How can you add more interest to big, long shapes in a painting?**

To add more interest to big, long shapes in a painting, you can break them up into smaller, varied sections. This technique prevents the shapes from becoming uninteresting and helps maintain the viewer's attention. Starting to think about these variations early in the painting process can be beneficial, even if some areas will be painted over later. Explore more techniques for creating engaging compositions at

### **Why is it beneficial to think about shape variety early in the painting process?**

Thinking about shape variety early in the painting process helps set the foundation for a more interesting and dynamic composition. Even if some areas will be painted over later, planning for variety ensures that the overall structure of the painting remains engaging.

## 12 Painting the Darks

### **What colors does Richard use to create the darkest darks in the painting?**

Richard uses a combination of blue, red, and yellow ochre to create a very dark green for the darkest darks in the painting. This mixture provides a rich, deep color that serves as the foundation for the dark areas.

### **Why does Richard emphasize variety in color even in the darkest areas?**

Richard emphasizes variety in color even in the darkest areas to create more interesting and dynamic brushwork. By mixing colors directly on the canvas, he achieves unexpected results and transitions in hue, which adds depth and interest to the painting.

### **How does Richard suggest maintaining value consistency while adding color variety?**

Richard suggests maintaining value consistency by ensuring that the overall darkness (value) of the area remains the same, even as you introduce different hues and color transitions. This approach allows for color variety without disrupting the intended depth and shadow effects.

### **What is the purpose of mixing colors on the canvas according to Richard?**

Mixing colors on the canvas allows for more interesting brushwork and unexpected results that can't be achieved by pre-mixing colors on the palette. This technique adds spontaneity and texture to the painting, enhancing its visual appeal.

### **Why does Richard avoid placing trees at equal distances from the painting's edges?**

Richard avoids placing trees at equal distances from the painting's edges to prevent the composition from looking static and divided like bookends. Unequal spacing creates a more dynamic and natural composition, avoiding the common beginner mistake of dividing the space equally.

### **What is Richard's process for painting in terms of darks, middle tones, and lights?**

Richard follows a process of painting the darks first, then the middle tones, and finally the lights. This methodical approach provides a structured way to build up a painting and is especially useful as a fallback process if you lose your way.

### **How does Richard handle the transition from mountains to sky in terms of color and value?**

Richard lightens the color as it goes further up the mountains to reflect the fact that the tops are further away than the bases. This creates a sense of depth and variety in the color, enhancing the realism of the landscape.

### **What does Richard mean by 'sky holes' and how does he incorporate them into the painting?**

Richard refers to 'sky holes' as small openings in the tree canopy that reveal the background, which in this case are mountains rather than sky. He paints these areas to add depth and interest to the scene.

## 13 Mid Values and Color Variation

### **What is the purpose of using mid values in this painting segment?**

In this segment, mid values are used to introduce more punchy colors into the painting. By working with mid values, you can add depth and interest to your artwork, creating a more dynamic and engaging piece.

### **Why is it important to add color variations when painting?**

Adding color variations is important because it enhances the visual interest and complexity of your painting. By varying colors, you can create a more natural and lively appearance, as well as add depth and dimension. For more insights on color variation, check out the lesson at

### **How can mid values be used in conjunction with darks in a painting?**

Mid values can be used to spruce up the dark areas of a painting by adding subtle variations and highlights. This technique helps to prevent dark areas from appearing flat and monotonous, adding depth and interest. To

### **What is the significance of comparing the green to the mid value on the palette?**

Comparing the green to the mid value on the palette helps ensure that the colors used are balanced and harmonious. By understanding how the green relates to the mid value, you can make informed decisions about color placement and variation. For a deeper understanding, explore the lesson at

### **Why should you avoid tightening up the painting too early?**

Avoiding tightening up the painting too early allows you to maintain a sense of freedom and spontaneity in your brushwork. This approach helps in creating a lively and dynamic composition, which can be refined later. For more on this technique, visit

### **What is the benefit of using big gestural brushwork in this stage of the painting?**

Using big gestural brushwork at this stage helps to create a patchwork of color that forms the foundation of the painting. It allows for a broad and expressive approach, which can be refined later to add detail and precision.

## 14 Light Values and Brushwork

### **How should I handle the temptation to create a pattern with brush dabs?**

It's common to feel tempted to make a pattern with your brush dabs, but it's important to focus on adding variety instead. Patterns can result in uniform dabs that are the same size and spacing, which reduces the painting's interest. Instead, try to vary the shapes and sizes of your brushwork to create a more dynamic and engaging composition.

### **What should I do to add variety to my painting?**

To add variety to your painting, focus on varying the shapes, sizes, and colors of your brushstrokes. Avoid making uniform patterns, and instead, look at the big shapes of light and shadow in your scene. Try to capture these shapes in a painterly way, ensuring that not all shapes are the same. You can explore more techniques for adding variety at

### **How can I effectively use light values in my painting?**

When working with light values, it's important to observe and capture the big shapes of light you see in your scene. Use a variety of colors and thicknesses of paint to represent these light areas, and don't be afraid to mix paint directly on the canvas for unique effects. For a deeper understanding of using light values, check out the lesson at

### **What is the benefit of mixing paint directly on the canvas?**

Mixing paint directly on the canvas allows you to achieve effects that are difficult to replicate with pre-mixed colors. This technique can add depth and interest to your work, as the colors blend naturally and create a more dynamic appearance. You can

### **How can I create painterly shapes in my work?**

To create painterly shapes, focus on capturing the essence of the shapes you see rather than getting caught up in detail. Squinting can help you see the larger shapes of light and shadow, which you can then translate into varied, expressive brushstrokes. For more guidance on creating painterly shapes, visit



## 15 Road and Reflection Details

### **What colors are used to create the warm grey for the road?**

To create the warm grey for the road, you need to mix white, yellow ochre, a little blue, and a little red. This combination gives you a nice thick paint that can be the thickest in the whole painting.

### **How do you create a soft edge shadow on the road?**

To create a soft edge shadow on the road, you can use a transition color with a little bit of blue-gray as it recedes down the trail. Using a zigzag swish technique with a clean brush helps to achieve a very soft edge.

### **What is the purpose of using a palette knife in this segment?**

The palette knife is used to drag a little bit more blue quickly across the surface to create a broken shimmering effect, mimicking light glinting off the water. This technique adds a beautiful glowing effect to the painting.

### **Why is it important to keep the brush clean when painting the road and reflections?**

Keeping the brush clean is crucial to maintain the purity of the colors, especially when working with light colors like white and blue. If the brush picks up other colors, it can muddy the clean areas, ruining the effect.

### **How can you add more detail to the reflection areas?**

To add more detail to the reflection areas, you can throw in some little strokes of white in the middle of the blue areas, being careful not to go above the horizon line. This adds a nice detail and enhances the effect of looking through to the water.

### **What is the effect of adding sky holes in the painting?**

Adding sky holes helps to break up large shapes with smaller shapes, mimicking the lacework that trees form. This technique adds depth and interest to the painting.

## 16 Adding Shadows and Light Flow

### **How can I add variety to the shadows in my painting?**

To add variety to the shadows in your painting, you can use warmer greys that are slightly lighter. This helps to create a more natural look and prevents the shadows from appearing too man-made.

### **What should I consider when thinking about the flow of light in my painting?**

When considering the flow of light in your painting, think about what little details or clumps of foliage the light will pick up in the shadowed areas. This helps to create a dynamic and realistic scene. You can explore more about managing light flow in your artwork at

### **Why is it important to remember the shadows cast by clumps of grass?**

It's important to remember the shadows cast by clumps of grass because they add depth and realism to your painting. These shadows contribute to the overall composition and help to integrate the elements of the scene naturally. For more tips on incorporating shadows effectively, check out the full lesson at

## 17 Tree Branches and Trunk Details

### **What colors should I use to create a cool grey for painting tree branches?**

To create a cool grey for painting tree branches, you should mix blue, red, white, and yellow ochre. This combination will give you a nice cool grey tone that can be used to suggest the tree's branches and trunk.

### **How should I apply paint to create fine lines for tree branches?**

To create fine lines for tree branches, squish the paint to the end of the brush and pick it up in a thin ridge. This technique allows you to make quite fine lines with just one or two strokes before refilling the brush.

### **Why is it important not to draw every branch exactly as it appears in the photo?**

It's important not to draw every branch exactly as it appears in the photo because the goal is to suggest the tree rather than replicate it. This approach helps maintain the gestural feel of the painting, making the branches look like they were joyously painted onto the canvas.

### **What should I consider to ensure the branches look anatomically correct?**

To ensure the branches look anatomically correct, make sure they are thicker at the start and get thinner towards the end. Additionally, observe the distance between junctions, the curvature of the branches, and the overall spread or upright nature of the tree. These details help convey the type of tree you are painting.

### **Can I use different types of brushes for painting tree branches?**

Yes, you can use different types of brushes for painting tree branches. For finer marks, you might switch to a little rig-a-brush. Experimenting with different brushes can help you achieve the desired effect in your painting.

## 18 Accents and Leaf Details

### **How do you add dark accents to a painting?**

To add dark accents, you can apply a little more reflected light under the branches and on the trunk. This technique adds more life to the shadows and enhances the depth of your painting. For more detailed guidance, you can explore the full lesson at [mypaintingclub.com](#)

### **What is the purpose of adding light accents in a painting?**

Light accents, such as using lots of white or a warmish light grey, help to create little spots of light that add sparkle and definition to your painting. These accents help to clarify the big areas of green, indicating they are actually leaves. You can [explore the full lesson at mypaintingclub.com](#)

### **Why is it important not to focus on details too early in a painting?**

It's important not to get carried away with detail early on because you don't need much detail to convey the essence of the scene. Just a few little bits here and there at the end can effectively spell out what the big shapes represent. For more insights on this approach, visit the lesson at [mypaintingclub.com](#)

### **How should you handle painting small details as they recede into the background?**

As small details recede into the background, they should become smaller. It's easy to overdo these details, which can make the painting look cluttered, like it has measles. To master this balance, you can check out the full lesson at [mypaintingclub.com](#)

## 19 Blending and Edge Softening

### **How can I make tree trunks and branches blend better into the foliage?**

To help tree trunks and branches blend better into the foliage, use a clean, dry brush to gently whisk over parts of them. This technique softens the edges, making them appear as if the foliage is blurring their outlines, which helps them sit back into the scene rather than poking out.

### **Should I soften the edges of all the trunks and branches in my painting?**

No, you don't need to soften the edges of all the trunks and branches. Just apply this technique to little bits here and there. This selective softening helps create a more natural look, where some parts of the branches blend into the foliage while others stand out.

## 20 Final Touches and Signing

### **How can I create more interesting edges and textures in my painting?**

To create more interesting edges and textures, you can use a palette knife to smush some of the edges out at the end of your painting process. This technique adds variety and interest to the painting, but be careful not to overdo it.

### **When should I sign my painting?**

You should sign your painting once you are happy with the final touches and have completed any additional texturing or edge work. Signing your painting is a satisfying final step that marks the completion of your artwork. To explore more about finalizing your paintings, check out the lesson at

### **What should I do after signing my painting?**

After signing your painting, you can pull off the tape that you may have used to create clean edges. This step helps to reveal the finished look of your artwork.

## 21 Canvas Toning Effect

### **Why did you choose pink for the canvas toning in this painting?**

I chose pink for the canvas toning because it complements the green in the painting. Pink and green are complementary colors, which means they enhance each other when used together, creating a visual shimmer.

### **Can I use a different color for canvas toning instead of pink?**

Absolutely, you can use any color for canvas toning. The choice of pink was made because it complements the green used in the painting, but you can experiment with other colors to see how they interact with your chosen palette.

### **What effect does the pink toning have on the painting?**

The pink toning adds a visual shimmer to the painting by allowing little pink bits to poke through the canvas. This effect is enhanced because pink is complementary to the green used in the painting, creating a vibrant contrast. To

## 22 Alternative Painting Approaches

### **What are some alternative ways to approach painting 'A Walk to the Lake'?**

There are countless ways to approach painting 'A Walk to the Lake'. You could change the color scheme, like turning the greens into golden browns for an autumnal feel, which complements the purple background nicely. You could also experiment with different tools, such as a roller, toothbrush, or tiny brushes, to create various textures and effects. The key is to have fun and explore different styles.

### **How can changing the color scheme affect the painting?**

Changing the color scheme can dramatically alter the mood and impact of a painting. For example, turning greens into golden browns can give the painting an autumnal feel, which pairs well with a purple background due to their complementary nature. This can create a more harmonious and visually appealing composition. To explore more about color schemes and their effects, check out the lesson at

### **What tools can I use to create different effects in my painting?**

You can use a variety of tools to create different effects in your painting. For instance, using a roller or a toothbrush can add unique textures, while tiny brushes can help achieve a more realistic look. Experimenting with different tools can lead to exciting and unexpected results.



# Summary & Key Takeaways

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As I reflect on our journey through 'A Walk to the Lake,' I am reminded of the beauty that lies in simplicity and the power of thoughtful composition. We began with a scene that naturally lent itself to a compelling composition, with a stream leading the eye into the painting. My goal was to enhance this natural beauty by playing with light, color, and contrast to create a dynamic and engaging piece.

Throughout the process, I emphasized the importance of edge treatment and the balance between warm and cool colors. By softening certain edges and enhancing others, we created a painting that draws the viewer's eye to the most important elements. The use of large brushes and time constraints pushed us to embrace expressive brushwork, capturing the fleeting light of the day.

I hope you take away the joy of experimenting with color saturation and the courage to make design adjustments that enhance visual interest. Remember, painting is as much about personal expression as it is about technique. Trust your instincts, and let your creativity guide you.

## LESSON POINTS TO REMEMBER

- Use soft and sharp edges to guide the viewer's focus.
- Contrast warm and cool colors for depth and interest.
- Large brushes help cover the canvas quickly under time constraints.
- Increase color saturation to reflect what the eye perceives.
- Adjust the scene's elements to enhance visual interest.
- Soften edges to control where the viewer's eye is drawn.
- Tone the canvas to add vibrancy and shimmer.
- Mix colors on the canvas for unexpected results and texture.



*A Walk to the Lake - 14x14" Oil on Canvas*