



The Beginners Pathway

A step-by-step painting guide by Richard Robinson

Watch the full lesson at <https://mypaintingclub.com/lessons/239-The-Beginners-Pathway>

MY PAINTING CLUB

Introduction

In this chapter, I invite you to dive into the essentials of painting, whether you're working with oils or acrylics. We'll start by getting you comfortable with your brushes, paints, and painting mediums. Understanding these tools is crucial, as they directly influence your painting style and the effects you can achieve. We'll explore various surfaces you can paint on and how each one can impact the texture and outcome of your work. I'll guide you through the process of varnishing your paintings, ensuring they are protected and preserved with a professional finish. You'll also learn the best practices for storing and framing your artwork, so your creations remain in excellent condition. One of the most exciting parts of this journey is color mixing. I'll show you how to mix your first colors, experimenting with combinations to see how they interact and create new shades. This scene is a rewarding subject because it allows you to explore the foundational elements of painting, setting the stage for your creative adventure. Let's embark on this journey together and unlock the artist within you.



"The Beginners Pathway" by Richard Robinson.

Materials

Gather these materials before you start. If you don't have the exact same supplies, use what you have and substitute freely.

WELCOME TO THE PATHWAY!

- HB Pencil
- 6B Pencil
- A4 Paper (US Letter)
- M. Graham & Co. Oil Paints
- Phthalo Blue
- Ultramarine Blue
- Burnt Sienna
- Alizarine Crimson
- Quinacridone Magenta
- Cadmium Red Light
- Yellow Ochre
- Cadmium Yellow Light
- Titanium White
- Painting medium
- M. Graham & Co. Walnut Alkyd Medium or Walnut Oil
- Solvent
- Gamsol
- Canvas
- Fredrix ultrasmooth canvas.
- 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
- Chroma Atelier Interactive Acrylics

- Phthalo Blue
- Ultramarine Blue
- Burnt Sienna
- Alizarine Crimson
- Brilliant Magenta
- Pyrrole Red (Cadmium Red Light)
- Yellow Ochre
- Arylamide Yellow (Cadmium Yellow Light or Lemon Yellow)
- Titanium White
- Canvas
- Fredrix ultrasmooth canvas.
- You could use a canvas panel or anything you prefer.
- Brushes
- [Rosemary & Co. Richard Robinson Brush Set](#)
- Stay-Wet Palette
- Palette knife
- Paper towels
- Bucket of water

THE PATHWAY: DRAWING

- HB Pencil
- 6B Pencil
- A4 Paper (US Letter)

REAL DRAWING WELCOME

- HB Pencil
- 6B Pencil
- A4 Paper (US Letter)

REAL DRAWING FOR KIDS 1

- HB Pencil

- 6B Pencil
- A4 Paper (US Letter)

REAL DRAWING 2 - KITTEN

- HB Pencil
- 6B Pencil
- A4 Paper (US Letter)

REAL DRAWING 2 - PORTRAIT

- HB Pencil
- 6B Pencil
- A4 Paper (US Letter)

THE PATHWAY: OIL PAINTING BASICS

- M. Graham & Co. Oil Paints
- Phthalo Blue
- Ultramarine Blue
- Burnt Sienna
- Alizarine Crimson
- Quinacridone Magenta
- Cadmium Red Light
- Yellow Ochre
- Cadmium Yellow Light
- Titanium White
- Painting medium
- M. Graham & Co. Walnut Alkyd Medium or Walnut Oil
- Solvent
- Gamsol
- Canvas
- Fredrix ultrasmooth canvas.
- 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
- Chroma Atelier Interactive Acrylics
- Phthalo Blue
- Ultramarine Blue
- Burnt Sienna
- Alizarine Crimson
- Brilliant Magenta
- Pyrrole Red (Cadmium Red Light)
- Yellow Ochre
- Arylamide Yellow (Cadmium Yellow Light or Lemon Yellow)
- Titanium White
- Canvas
- Fredrix ultrasmooth canvas.
- You could use a canvas panel or anything you prefer.
- Brushes
- Rosemary & Co. Richard Robinson Brush Set
- Stay-Wet Palette
- Palette knife
- Paper towels
- Bucket of water

THE PATHWAY: COLOUR

- M. Graham & Co. Oil Paints
- Phthalo Blue
- Ultramarine Blue
- Burnt Sienna
- Alizarine Crimson
- Quinacridone Magenta

- Cadmium Red Light
- Yellow Ochre
- Cadmium Yellow Light
- Titanium White
- Painting medium
- M. Graham & Co. Walnut Alkyd Medium or Walnut Oil
- Solvent
- Gamsol
- Canvas
- Fredrix ultrasmooth canvas.
- 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
- Chroma Atelier Interactive Acrylics
- Phthalo Blue
- Ultramarine Blue
- Burnt Sienna
- Alizarine Crimson
- Brilliant Magenta
- Pyrrole Red (Cadmium Red Light)
- Yellow Ochre
- Arylamide Yellow (Cadmium Yellow Light or Lemon Yellow)
- Titanium White
- Canvas
- Fredrix ultrasmooth canvas.
- You could use a canvas panel or anything you prefer.
- Brushes
- [Rosemary & Co. Richard Robinson Brush Set](#)
- Stay-Wet Palette

- Palette knife
- Paper towels
- Bucket of water

INTRODUCTION

- Download it here
- - 159 pages.
- Also available in
- Web View
- .

MANIPULATING COLOR

- Oil Paints
- Large palette – larger than A3 size is good. An A2 sized glass palette is ideal.
- Brushes of any size.
- Painting medium for oils like Liquin or Chroma Archival Classic Medium or Walnut Oil.
- Palette Knife
- Colors as recommended throughout the lesson.
- Canvas, board, or whatever painting surface you choose. Make sure it's not too absorbent otherwise it'll be a struggle to paint on. I'd suggest Fredrix canvas panels or something similar.
- Acrylic Paints
- Large stay-wet palette – A3 or bigger is good.
- Brushes of any size.
- Retarding Medium to slow the drying of your paints.
- Water spray bottle for keeping your paints wet.
- Colors as recommended throughout the lesson.
- Canvas, board, paper, or whatever painting surface you choose. Make sure it's not too absorbent otherwise it'll be a struggle to paint on. I'd suggest Fredrix canvas panels or something similar.
- Read the exercises in the Notes
- Recommended Brushes
- [Rosemary & Co. Richard Robinson Brush Set](#)

COLOR HARMONY

- Oil Paints
- Large palette – larger than A3 size is good. An A2 sized glass palette is ideal.
- Brushes of any size.
- Painting medium for oils like Liquin or Chroma Archival Classic Medium or Walnut Oil.
- Palette Knife
- Colors as recommended throughout the lesson.
- Canvas, board, or whatever painting surface you choose. Make sure it's not too absorbent otherwise it'll be a struggle to paint on. I'd suggest Fredrix canvas panels or something similar.
- Acrylic Paints
- Large stay-wet palette – A3 or bigger is good.
- Brushes of any size.
- Retarding Medium to slow the drying of your paints.
- Water spray bottle for keeping your paints wet.
- Colors as recommended throughout the lesson.
- Canvas, board, paper, or whatever painting surface you choose. Make sure it's not too absorbent otherwise it'll be a struggle to paint on. I'd suggest Fredrix canvas panels or something similar.
- Read the exercises in the Notes
- Recommended Brushes
- [Rosemary & Co. Richard Robinson Brush Set](#)

LIGHT EFFECTS

- Oil Paints
- Large palette – larger than A3 size is good. An A2 sized glass palette is ideal.
- Brushes of any size.
- Painting medium for oils like Liquin or Chroma Archival Classic Medium or Walnut Oil.
- Palette Knife
- Colors as recommended throughout the lesson.
- Canvas, board, or whatever painting surface you choose. Make sure it's not too absorbent otherwise it'll be a struggle to paint on. I'd suggest Fredrix canvas panels or something similar.
- Acrylic Paints
- Large stay-wet palette – A3 or bigger is good.
- Brushes of any size.

- Retarding Medium to slow the drying of your paints.
- Water spray bottle for keeping your paints wet.
- Colors as recommended throughout the lesson.
- Canvas, board, paper, or whatever painting surface you choose. Make sure it's not too absorbent otherwise it'll be a struggle to paint on. I'd suggest Fredrix canvas panels or something similar.
- Read the exercises in the Notes
- Recommended Brushes
- Rosemary & Co. Richard Robinson Brush Set

THE PATHWAY: STILL LIFE

- M. Graham & Co. Oil Paints
- Phthalo Blue
- Ultramarine Blue
- Burnt Sienna
- Alizarine Crimson
- Quinacridone Magenta
- Cadmium Red Light
- Yellow Ochre
- Cadmium Yellow Light
- Titanium White
- Painting medium
- M. Graham & Co. Walnut Alkyd Medium or Walnut Oil
- Solvent
- Gamsol
- Canvas
- Fredrix ultrasmooth canvas.
- 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

- Chroma Atelier Interactive Acrylics
- Phthalo Blue
- Ultramarine Blue
- Burnt Sienna
- Alizarine Crimson
- Brilliant Magenta
- Pyrrole Red (Cadmium Red Light)
- Yellow Ochre
- Arylamide Yellow (Cadmium Yellow Light or Lemon Yellow)
- Titanium White
- Canvas
- Fredrix ultrasmooth canvas.
- You could use a canvas panel or anything you prefer.
- Brushes
- [Rosemary & Co. Richard Robinson Brush Set](#)
- Stay-Wet Palette
- Palette knife
- Paper towels
- Bucket of water

PAINTING THE PEAR

- Golden Open Acrylics
- Phthalo Green
- Alizarine Crimson
- Ultramarine Blue
- Burnt Sienna
- Pyrrole Red
- Cadmium Red
- Cadmium Orange
- Yellow Ochre
- Cadmium Yellow Light
- Titanium White
- Canvas Panels

- 12×16" Acrylic primed.
- Brushes
- [Rosemary & Co. Richard Robinson Brush Set](#)
- Paper Towels

PAINTING THE WHITE JUG

- Golden Open Acrylics
- Burnt Sienna
- Ultramarine Blue
- Alizarine Crimson
- Cadmium Red Light
- Cadmium Orange
- Yellow Ochre
- Cadmium Yellow Light
- Titanium White
- Canvas
- 14×14" Fredrix Ultrasmooth canvas. Giving it a light sand before painting helps the paint stick better.
- Brushes
- [Rosemary & Co. Richard Robinson Brush Set](#)
- Palette Knife
- Paper Towels

PAINTING ORANGES

- M. Graham & Co. Oil Paints
- Alizarine Crimson
- 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

PAINTING GLASS & STEEL

- M. Graham & Co. Oil Paints
- Alizarine Crimson
- Ultramarine Blue
- Burnt Sienna
- Cadmium Red
- Cadmium Orange
- Yellow Ochre
- Cadmium Yellow Light
- Titanium White
- Painting medium
- M. Graham & Co. Walnut Alkyd Medium
- Solvent
- Gamsol
- Panel
- I made my own by giving MDF board 3 coats of acrylic primer.
- 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

PAINTING THE YELLOW ROSE

- 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

LEMON TEA

- M. Graham & Co. Oil Paints
- Ultramarine Blue
- Burnt Sienna
- Cadmium Yellow Light
- Titanium White
- Painting medium
- M. Graham & Co. Walnut Alkyd Medium or Walnut Oil
- Solvent
- Gamsol
- Canvas
- Fredrix ultrasmooth canvas.
- 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

THE PATHWAY: LANDSCAPES

- M. Graham & Co. Oil Paints
- Phthalo Blue
- Ultramarine Blue
- Burnt Sienna
- Alizarine Crimson
- Quinacridone Magenta
- Cadmium Red Light
- Yellow Ochre
- Cadmium Yellow Light
- Titanium White
- Painting medium

- M. Graham & Co. Walnut Alkyd Medium or Walnut Oil
- Solvent
- Gamsol
- Canvas
- Fredrix ultrasmooth canvas.
- 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
- Chroma Atelier Interactive Acrylics
- Phthalo Blue
- Ultramarine Blue
- Burnt Sienna
- Alizarine Crimson
- Brilliant Magenta
- Pyrrole Red (Cadmium Red Light)
- Yellow Ochre
- Arylamide Yellow (Cadmium Yellow Light or Lemon Yellow)
- Titanium White
- Canvas
- Fredrix ultrasmooth canvas.
- You could use a canvas panel or anything you prefer.
- Brushes
- Rosemary & Co. Richard Robinson Brush Set
- Stay-Wet Palette
- Palette knife
- Paper towels
- Bucket of water

FIRST SNOW

- M. Graham & Co. Oil Paints
- Alizarine Crimson
- Ultramarine Blue
- Burnt Sienna
- Cadmium Red
- Cadmium Orange
- Yellow Ochre
- Cadmium Yellow Light
- Titanium White
- Painting medium
- M. Graham & Co. Walnut Alkyd Medium
- Solvent
- Gamsol
- Panel
- I made my own by giving MDF board 3 coats of acrylic primer.
- 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

CHINAMANS BLUFF

- 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

REES VALLEY

- 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

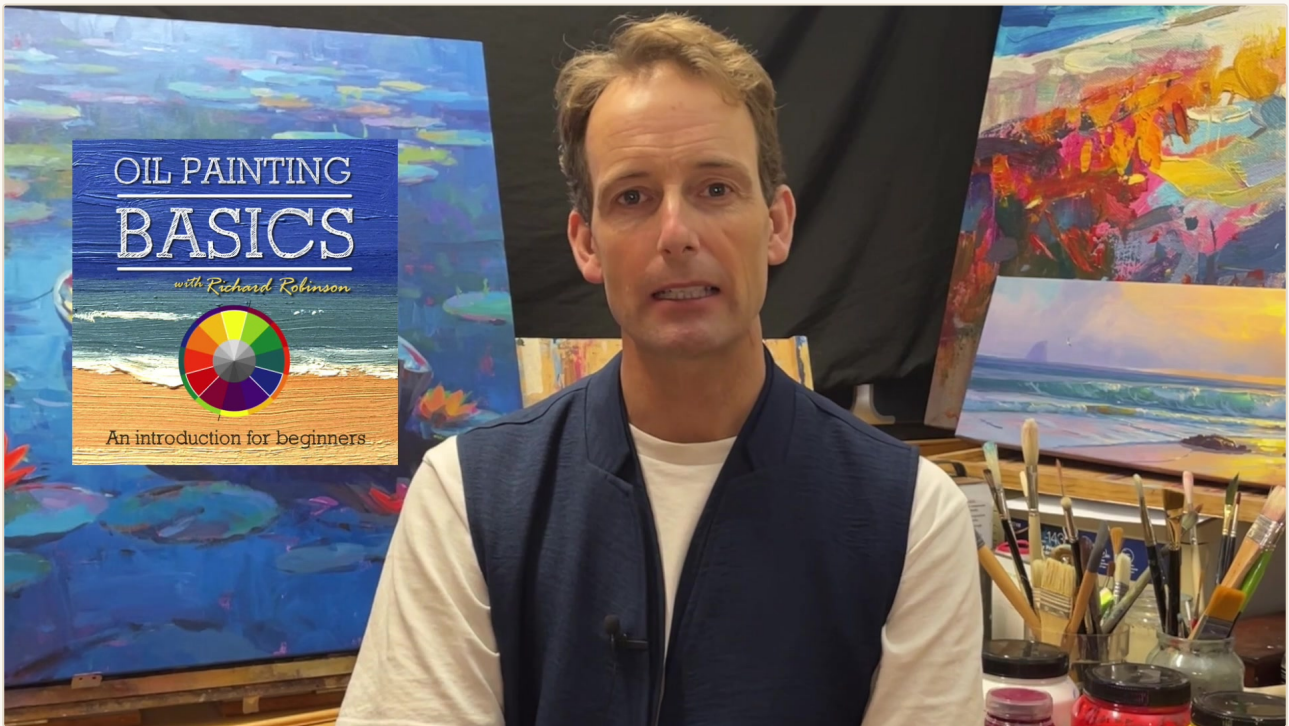
PAINTING THE GRAND CANYON

- M. Graham & Co. Oil Paints
- Alizarine Crimson
- 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

A WALK TO THE LAKE

- 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 Overview of Tools and Techniques



Familiarize with Brushes

Get comfortable with the different types of brushes available. Understand their uses and how they affect your painting style.

Explore Paints and Mediums

Learn about the various paints and mediums you can use. Experiment with them to see how they interact and enhance your artwork.

Understand Painting Surfaces

Identify the different surfaces you can paint on. Recognize how each surface can influence the texture and outcome of your painting.

Learn Varnishing Techniques

Discover how to varnish your paintings to protect and preserve them. Practice applying varnish evenly for a professional finish.

Master Storage and Framing

Learn the best practices for storing and framing your artwork. Proper storage and framing will ensure your paintings remain in excellent condition.

Practice Color Mixing

Start mixing your first colors. Experiment with different combinations to understand how colors interact and create new shades.

PRO TIP

Experiment with different brushes to understand their unique effects on your painting.

Summary & Key Takeaways

Embark on your painting journey by familiarizing yourself with the essential tools and techniques. Begin with understanding the variety of brushes and their unique impacts on your style. Dive into the world of paints and mediums, experimenting to discover how they can transform your artwork. Each surface you choose to paint on will bring its own texture and influence to your work, so explore these options to find what suits your vision best.

As you progress, learn the art of varnishing to protect and preserve your creations, ensuring they maintain their vibrancy over time. Proper storage and framing are crucial steps to keep your paintings in pristine condition. Finally, embrace the exciting process of color mixing. By experimenting with different combinations, you'll gain a deeper understanding of color interactions and how to create new, captivating shades.

LESSON POINTS TO REMEMBER

- Experiment with different brushes to understand their unique effects on your painting.
- Explore various paints and mediums to see how they enhance your artwork.
- Choose painting surfaces that complement the texture and outcome you desire.
- Practice applying varnish evenly for a professional finish.
- Store and frame your artwork properly to maintain its condition.
- Mix colors to discover new shades and understand color interactions.



"The Beginners Pathway" 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.

“**"Lemon Tea",in acrylics, by Eric Hillmer, Toronto, ON, Canada.**” by **Eric Hillmer**



"Lemon Tea",in acrylics, by Eric Hillmer, Toronto, ON, Canada.

Great to see this done in acrylics Eric. Always harder to get that wet-in-wet look but it has it's own benefits too. The colour and drawing are good overall. The base ellipse of the lid is a little too round. Interesting to see it with a brown background. Composition is interesting too - feels like they're staying in the light on the right to avoid whatever is lurking over there in the shadows. The lemon is suspicious. :) The lemon's cast shadow on the teapot is particularly well done and holds the whole painting together. Some of the highlights within the shadows and halftones of the teapot are not helping to enhance the form - they are actively confusing it. You can keep those for interest, but with less contrast would help. Good job!

- Richard

"Lemon tea , 13x 12"" by Mark Price



Lemon tea , 13x 12"

Hey Mark, great to see you taking the time to really knuckle down and assess what you're seeing in the forms here. It's a brain workout for sure. Some really nice modelling there in the teapot and cloth.

Your lemon could do with darker shadow plains to make it rounder. The button handle on the lid could grow to the right a bit to make it more central and you could try darkening some of the background further to remove the fluffy texture which to me seems to compete a little for attention. Keep up the good work!

- Richard

“lemon and the pot” by Magdalena Lipinska



lemon and the pot

Hi Magdalena, it sure is difficult to photograph dark paintings without reflection on them, right!? I had the same problem and ended up photoshopping it to get it right.

So, I'm loving the gestural paintwork here, the looseness of the whole thing. I especially love how the lemon came out.

Personally I'd like to see a little more care taken with some key parts of the teapot like the end of the spout and the area around the main highlight. That's just a matter of switching gears a little, slowing down and perhaps using a finer brush - not necessarily smaller, but with a crisp end on it. Aside from that, beautiful painterly work!

- Richard

“Original Bench Top Still Life Photo” by Geoffrey Geeson



Original Bench Top Still Life Photo

Nice subject!

- Richard