

MESSAGE FROM ERIC

- October -

COLOR MIXING

Here are some key points from one of the most appreciated demonstrations in my workshops:

Be sure to squeeze plenty of paint onto the palette. My paintings improved dramatically at the Academy when I took my instructor's advice and stopped trying to economize on paint.

The paint should have the consistency of sour cream so I can grab multiple colors on my brush easily. Once it starts to feel like toothpaste, I squeeze out fresh on top of the old. Many of today's paints are made to stay moist longer, and by squirting a little water or throwing a damp sponge into a covered palette at the end of the day, the paint can last several days.

To draw the excess water out of my brush I use a natural cellulose sponge.

I like to stack colors on top of each other with the dampened brush, and then do only one figure eight on the palette before applying to the paper. This allows the color to be "broken" or unmixed, creating a scintillating look, as the Impressionists have taught us.

I only use natural-hair brushes that carry plenty of water and pigment. I also use the biggest possible brushes for the job, in order to avoid over-stroking with a small, inadequate brush.

Oftentimes after doing the figure eight stroke I will pick up more water from my reservoir and then drive the bristles uphill on my palette, which is propped at an angle. I want the brush to be as loaded as possible.

One of the least recognized tools for effective color mixing is the value study. When I have a plan, then I can apply paint with confidence, which leads to fresh color statements.

For those who would like to delve further into this topic, you may enjoy the second video in my Painting Loosely series.

Keep your brush wet!

Eric



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