



Fun & Fast Painting



with
Wilson Bickford™

A blue rectangular box containing a circular portrait of a man with glasses and a goatee, smiling. The text "Fun & Fast Painting" is arched over the top of the portrait. Below the portrait, the word "with" is written in a small font, followed by the name "Wilson Bickford" in a large, white, cursive script. A small trademark symbol (TM) is at the end of the name.

SUPPLY LIST FOR “ADIRONDACK VISTA”

I RECOMMEND MY SIGNATURE LINE OF PAINTING PRODUCTS FOR THIS PROJECT, AS THEY HAVE BEEN SPECIFICALLY DESIGNED FOR THESE PURPOSES.

Available at www.jerrysartarama.com

11” x 14” Canvas (or larger)

Paper Towels

Paint Thinner (Mineral Spirits-for thinning paint and cleaning brushes)

BRUSHES/TOOLS:

1” Bickford Scenery Brush (WB-601)

#3 Bickford Fan Brush (WB-603)

#2 Bickford Liner (WB-615)

1” Bickford Small Texture Brush (WB-612)

Small Bickford Painting Knife (WB-100)

OIL PAINTS:

Ultramarine Blue

Cerulean Blue HUE

Burnt Sienna

Sap Green

Cadmium Yellow Pale HUE

Titanium White

OIL MEDIUMS:

Bickford FastFlo White Medium

NOTE: “Hues” are a much less expensive alternative to the actual true color.

“ADIRONDACK VISTA”

A wet-on-wet Oil Painting Project

by *Wilson Bickford*

www.wilsonbickford.com

This project is a good lesson in “aerial perspective”. Notice how the lighter values in the background lend depth to the painting? The darker, more detailed foreground appears much closer and emphasizes the illusion of distance.

Please note the “reference numbers” on the photos.

Start by using the 1” Brush and apply a thin coat of FastFlo White Basecoat to the entire canvas. This “wet” basecoat allows subtle blending by mixing our subsequent colors into it. Scrub in a thin layer, making sure it is evenly distributed. Look for a visible low sheen on the canvas, with no heavy brushmarks. Too much? Wipe some off with a rag or paper towel.

Next, pick up a small amount of Cerulean Blue on the dirty brush and paint a large band of light blue horizontally through the center of the canvas. This will be the lower horizon and it’s reflection. Then add Ultramarine Blue to the same brush and darken the top and bottom of the canvas, working toward the middle. Use lighter pressure as you work toward the middle to achieve a softer blend between the colors. **SEE PHOTO # 1**

Use White on the Fan Brush to fluff in some cloud shapes. Maintain a more dominant (hard) edge on the tops while blending and softening the bottoms into the background sky color. Use a good amount of paint and the CORNER of the brush to get “puffs and tufts”.

Reflect some of these clouds into the water, as well.

SEE PHOTO # 2

To establish the distant mountain hillside, use the Fan Brush and a mixture of mostly White with Sap Green, a little Blue and a little Burnt Sienna. Strive for a subdued gray-green. Nothing too vibrant as this will be less colorful due to the distance. Chisel (sharpen) the brush and draw in the horizon line where the land and water will meet. Ideally, this should be a bit below dead-center. Shape the mountain profile making one or two main peaks. (keep the peaks at different heights)

Fill in the mountain down to the horizon line.

Suggest the reflection by pulling that same color down vertically with the Fan Brush. Mimic the contour of the actual mountain to create a reverse “mirror image”. Notice how the vertical brush direction lends a reflective quality?

Now give the hillside more interest and form by incorporating other colors. I used lighter accents by using varying degrees of Yellow and White, Green and White and B. Sienna with lots of White. Keep it subtle but warm, so it gives the appearance of sunlight. I lightly “stamped” this texture onto the mountain top with the flat side of the Fan Brush. Stay lighter towards the top ridge and blend the color away as it goes lower to the horizon.

Repeat these colors in the water reflection using the same “pull-down” stroke as before.

Use the Painting Knife to create the “surface” and sparkle on the water. Pull a thin layer of White out onto your palette. Wipe your knife and draw the blade horizontally through the thin layer, which will leave a very thin ribbon of color on the knife’s edge. Now drag the knife across the canvas leaving thin white lines across the water. Make sure these are parallel to the canvas bottom, so your water lies “flat”. These should be more congested (spaced tighter together) in the distance and gradually get further apart as they approach the bottom of the canvas. **SEE PHOTO # 3**

Add more or less lines as you see fit. Less of them suggest calmer water.

PHOTO # 4 offers a close-up of how to render fir trees using the “Texture” Brush. Use a fair amount of paint, but don’t let the brush clump together.

Keep the bristles “open” by tapping the brush on your palette. Tap paint onto the bristle tips then use a light dabbing motion on the canvas.

Start with a narrow vertical line (representing the “trunk line”) then shape the tree, keeping the top narrow and widening the base. DO NOT make the tree too solid. It should appear that the wind could blow through.

I recommend practicing this on scrap cardboard or heavy paper before committing to your canvas.

For this painting, I used a dark base color comprised of Green, Blue and B. Sienna.

PHOTO # 5 shows the addition of the tree and the bank on which it rests.

I simply used the same dark tree color on the Texture Brush with a dabbing downward motion for the grass effect.

Next, I used the Knife to mix White, B. Sienna and Blue to achieve an appropriate gray-brown tree trunk color. I loaded this mixture onto to the knife’s edge in the same manner as I used for the water lines. Strive for a thin, narrow ribbon of color on the blade. Touch the blade to the center of the tree in a vertical fashion. This should deposit a thin trunk within the tree. If this mix does not “stick” to your canvas, thin the paint slightly with a few drops of Paint Thinner and reload to try again.

To give form and shape to the tree and land, you will need to highlight with a lighter value. Wipe the Texture Brush thoroughly and use White, Yellow and a little Green to suggest sunlit foliage. As before, keep the bristles “open” and use a light dabbing touch focusing on the right side of the tree and top of the bank. If the light is coming in from the top right, “visualize” where it would impact. **SEE PHOTO # 6** Also, use the same Greens and Yellows to embellish the land with longer grass blades and stalks. Use these colors with plenty of Paint Thinner on the Script Liner Brush letting the grass sway to and fro. I also used a touch of B. Sienna on the Texture Brush to add extra interest and life to the bank area.

Rinse the Liner clean and use White and a touch each of Blue and B.Sienna to achieve a muted blue-gray hue. Thin this color and use the Liner to render a few birds in the distant sky.

At this point, you may consider your painting finished! It could very well stand on it's own.

But, you can also add more details, if you wish. In **PHOTO # 7**, I added some limb trees and branches, which DO give it more interest. These are strictly optional, so use your own judgement.

I used a thin mix of B. Sienna, Blue and a little White for a dark brown-gray. Use the Liner Brush and thin the paint adequately with Paint Thinner so it releases from the brush easily.

Many people have difficulty with these finer details, especially on a wet canvas. Therefore, if you prefer, you can wait to add these when the background is completely dry. There's no doubt that it will be easier then.

So, we can call this a "wrap"! Did you enjoy it? I hope so!

If you're not happy with your result, wait a few days and try it again. You undoubtedly learned from this initial experience, so the next pass might come easier for you. Why not try some Autumn colors next time around? Painting simply boils down to the time and practice you invest, so keep at it!

Please take time to visit;

www.wilsonbickford.com (my personal website)

www.wilsonbickford.blogspot.com (my blog)

And come join me on FACEBOOK!



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6



Adirondack Vista

