

## 16" x 20" Canvas

### Brushes Used:

- 1" wide background brush to apply medium
- 3/4" Flat (#16)
- Medium bristle type filbert (#4 or #6)
- small (1/4") flat for details (#4)
- Small mop
- Palette Knife (for mixing colors)

### Mixes:

#### Autumn Trees

- AC+BS = darkest areas of trees
- AC + IY in various amounts to give several shades of orange
- CRM + CYL in various amounts to give several lighter shades of yellow/orange

#### Water

- AC+PrB + touch of IB + touch of white, add more white to this mix to get several shades of lighter purple
- PrB+IB (add a touch of white to get various shades of blue)
- TW+ touch of CYL = very pale off white

#### Grass

- SG+IB+touch of PrB = very dark green
- Dark mix above + YO = Olive green
- Olive green mix + IY = Light green
- Lighter green mix + TW = Bright green

#### Mill

- AC+BS+touch of IB = dark red
- IB+TW+ touch of PrB= Gray for roof and mill wheel

### Colors Used:

- Titanium White (TW)
- Cadmium Yellow Light (CYL)
- Indian Yellow (IY)
- Yellow Ochre (YO)
- Burnt Sienna (BS)
- Cadmium Red Medium (CRM)
- Alizarin Crimson (AC)
- Ivory Black (IB)
- Sap Green (SG)
- Prussian Blue (PrB)

## Canvas Prep

On a 16"x20" canvas trace your pattern using black transfer paper.

Next put a very thin even coat of a painting medium. Make sure this is very thin and even. You can use any painting medium (liquid clear, 1/4 linseed oil mixed with 3/4 odorless thinner, walnut oil mixture, etc.). The idea here is to make the paint go on easier and thinly.

## Painting Instructions

## Refer to your reference photos often to see placement of colors, etc.

**Sky:** Using a 3/4" flat brush, start at the top and add various PrB + TW. Let the sky edge down into the tree line a little.

**Trees:** Start with a dark mixture of BS+BU and base in the tree section very loosely. Keep the colors very dark toward the bottom and next to the mill. Use very little paint on your brush, this is just an under painting that we will add highlights to. Add a touch of the dark green mixture to some areas to create darker areas and add a touch of green. Next use various mixtures of the AC+ CRM and the corner of the 3/4" flat brush to indicate various tree shapes. Keep this loose and think in terms of clumps of leaves, not individual leaves. Leave a lot of the dark under painting...Let me repeat...Do not lose all of your dark under painting. Next use various mixtures of the yellows to add highlights to the tree shapes, keeping in mind that the light is coming from the right. You can add a touch of olive green to the trees as well to tie to top of the painting into the bottom. All of the autumn trees should be loose and subtle. Use the reference photo to see examples.

**Tree trunks:** The tree trunks are based in using the BU and adding YO for highlights. Be sure to highlight the right side of the trees, but not much, since these trunks are mostly in shadow. You can use the chisel edge of your 3/4" flat brush to lightly sketch in a few strokes for smaller tree trunks. These don't need any highlights. Use the reference photo to see examples.

**Mill:** Start the mill by painting in the dark areas under the mill, under the stairs on the right and under the walk way ramp using BU+IB. You can also paint the back porch area very dark between the posts.

Using a smaller detail brush (1/4" flat) BS+AC and maybe a touch of IB paint in the posts and railing for the walkway and the back porch area. If you get these too fat you can always go back in with the darker color and correct them. You can also paint the roof on the left side using this mixture.

Use the small brush to paint in the windows using the gray mix. Use this mix to paint the mill wheel under the mill. Again, you can use the dark color to straighten or narrow your lines if you get them too thick. There are a couple of short stone pillars to the left of the mill, so paint them with this gray mix, darker on the left.

The building is painted using the 3/4" flat to paint the large areas by using the dark red mixture under the eaves and on the left side and in the dark areas on the right. Use the reference photo to see the dark areas. Pull this paint toward the light areas but not all the way across. Use CRM+ touch of IY to create a lighter red and pull this color from the right and blend into the dark. Turn the brush onto the chisel edge to create the look of boards as you blend. Highlight the right edge of the mill with a brighter orange mix of CRM+IY (with a touch of TW).

The posts and stair rails are painted with CRM+ touch of BS. The small roofs on the right are also painted with the brighter red color.

The edge of the top roof and the other main roof are painted using the gray/blue mix. Highlight with a touch of TW+PrB (very very little PrB).

Using the straight chisel edge of my brush put in very thin lines of CRM around the windows and in the windows to show panes. These are not very noticeable but add a nice detail. Again thin down too wide lines by painting around them with the color next to it.

**Water:** Using a #3 or #6 filbert (1/4" wide) The water is started at the top. The small pool area at the top is painted with various shades of blue on the top edge and sides, adding a touch of green and red to show reflections of what is right above the water. See the reference photo for details. Keep the edges dark.

The water is painted first as an under painting using various colors to indicate the dark areas. We will paint the high lights after we base in the under painting as follows:

The area where the water falls over (under the falls) is painted very dark, but using very little paint. Use a mix of PrB+IB and the dark green mix.

The bottom of the canvas where the water is flowing over mostly rocks can be painted using various shades of BS and BU and darker blues. Use your reference photo for basic color placement. Once you have the colors in place use a mop brush to sweep from the outside into the center to smooth brush strokes out of this area only. Very, very light strokes...no pressure. This will soften this area of the water. We will add other colors on top later to highlight this area.

Next paint in the rocks that are in the water. Use a dark brown, or the dark green mixture on the base and use YO to highlight a little on the top of these rocks. Keep your strokes angular, not round, to show edges.

Next pick out the dark areas and using various shades of dark blue, dark purple base these areas in. Don't worry about getting these colors on the highlighted areas, this will give you something to blend into. Use the purple colors and place these colors under the light area at the bottom of the first fall. Look for other areas where the purple goes, along the edges of the falls, etc. Note the area where the water pools after it goes over the first fall, then falls again...there is a lot of pale purple in those areas.

The rest of the water falls is painted with a very thin coat of blue gray, to give us something to paint our highlights over.

To create the highlights of the rushing water use a filbert bristle brush and load a fair amount of the pale, off white mix on the brush. Holding your brush flat to the canvas, not the tip, the flat side of the brush you can lay thicker layers of paint onto the canvas. Look at your reference photo and be thinking about where the water runs over rocks, hits up against rocks, etc. Be sure to clean your brush with a paper towel each time you load your brush to keep the off white color clean.

Now go back and look at the falls and look for areas where you need to add darks behind/beside the highlights. Use the reference photos.

The area at the bottom is highlighted using light blues, and pale purples. Keep the highlights in kind of a flat diamond shape to show more of an eddy look, not a rushing water look. The water is calmer here. Mop this area again after adding these highlights. Don't mop the rushing water fall areas, just this bottom area.

**Rocks/Walls:** There are several larger rocks and walls that are under painted in very dark brown. Highlights are added using YO and YO+TW keeping the base of the rocks very dark and the tops lighter. (See reference photo )

**Grass:** The grass is painted using the fan brush and the various shades of green. Start at the top and paint the area to the right of the mill, under the big tree in dark green with just a little olive green mix. Keep this very dark and use very tiny taps of the fan brush.

The area right in front of the mill is the focal point area. Using small taps of the fan brush start with the bright green and work down adding a little of the Light Green mix and then the Olive green. Add a touch of dark green to the edges of the pond area.

Using the photo for reference and the fan brush in a tapping motion paint in the grass using the various mixtures of green. Keep the areas right next to the falls very dark and the areas where the light would hit the grass lighter. Pull the grass up around the rocks so they sit down into the grass.

Tie the top of the painting to the bottom, by adding some BS to the grass areas.

The last thing I always do when a painting is finished step back. Get some distance from the painting and look to see if your darks and lights are showing up the way you want. Go back and darken the darks (under the mill, around the mill, under the walkway), and lighten the lights (the edge of the building, the area of grass at the base of the mill, the water).

**Happy Painting!** I hope you enjoyed this painting. Check my website for videos, DVDs and streaming lessons as well as other packets.