

How to make more dramatic paintings.

By Celeste McCall (\$1 lesson supplement to February 2019)

This one fire grape painting is okay. The design is sort of good. I liked the colors. But it looks a bit 'wimpy'.

The grapes don't exactly have personality nor details.

So, in order to make it more interesting, I wanted to add a darker side to the grapes. And more red which caters to the side of the color wheel which floats my boat.

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What the.....? Is what most people think at this 'ugly stage' which all my paintings go through on the second fire.

I've added paint all over and created a dark pathway from one side of the tile to the other side.

And many freak out at this mess. But I have to have smooth dark FLAT paint and this is the only way I know how to get the right values that will allow me to see through the paint yet be dark enough to wipe out the highlights back to the 1st fire. I don't know of anyone who paints like this and it's probably because it sucks to try to carve out from wet paint all over.

Jane Marck's Light Red was mixed with black to create the darkest areas. More red than black of course.

The lighter red areas are painted with Paula White's 'South Brown' which is a lively red that tends toward yellow in my humble opinion. Chicken Red of Beverly Tucker's paint is similar. But yellow red works well also.

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And this is the result of about 5 hours of pulling back the highlights, adding details and extra elements to the painting.

I prefer to paint this way but many find it too hard. However, it works for me. My favorite way to paint is to wipe back to highlights. This also ties everything together with a dark pathway. And the lights are fun to see when removing the dark paint.

It certainly is more dramatic than the first fire. But might not be your cup of tea, of course. Drama, for some artists, is just too much. And that is fine also. It takes all kinds of painters to enjoy the great unlimited art buffet.

HAVE
FUN!