

Andrea Burke

Critique 2 March 29th 2015

I Will Always Be With You

Hello Andrea

You are doing very well.

Yellow outlines at the edges of the shadows.

I agree - there are lines at the edges of your shadow yellow areas

My only concern are the sharp lines at the edges of your shadows. These are making the shadows look more like outlined areas

What to do?

Lay a wash of clear water over the whole painting. While the painting is still wet - come in with a scrubby brush such as the da Vinci series 122 which I use as my work horse for all of my paintings. Sizes 2 or 4 are excellent. I have a few of each as they are inexpensive and do wear out as I use them so often

While the paper is wet - lightly scrub all of the shadow edges. This should soften the edges dramatically. If not - then simply rewet the area and try again. Don't scrub hard as this could damage the surface. You want to soften the edges - not take the surface off the paper.

You are likely to need to re wet the paper a few times until you have been able to get around all of the edges including those under the fingers. Everywhere you see shadow in your painting. Especially the hard shadow under the finger at the top of the painting. That shadow edge is particularly sharp. Compare that sharp edge to the ref image. You will see the ref image shadow has a much softer edge. This is what you need to look for in all of your edges. You will find softer edges will give you and more rounded and softer form - as opposed to an angular and hard form

How to adjust the contrast

Once you have softened all of the edges, we then need to look at how to create less contrast

If you study these two black and white images you will see the tonal values (light to dark) are very different in your painting.



Can you see the lighter area on the top of each hand is much lighter than the reference image in those areas?

Also compare how light those areas are in comparison to the darker local color in the other areas such as the arms and other areas of the upper hand where it meets above the wrist

Can you see the light areas are too light?

What to do to make these areas less incongruous?

All you need to do is lessen the contrast. To do that you bring more color into the lighter areas so the difference between the two areas is less pronounced.

They are beautifully painted - but the contrast is too great. So you just add more color to those areas.

What color?

I would begin with a very pale wash of AY. This will lessen the sudden coolness of this lighter areas and bring it more into line with the other areas that are richer in color and bring more substance to that area. By substance - I am referring it looking as if there is something other than the white of the paper showing through. If you take away the bright white paper - the hands will look more like a solid object.

Now take a look at the upper hand that I have added a touch more yellow to:



Compare the upper hand with the lower hand which does not have the yellow wash on the light areas.

Create this **pale** yellow underwash on both areas. I left the bottom hand so you could see the difference.

Now I want you to create the local color of skin in the pale areas we have discussed above. The local color is **Pale**. Do try hard not to make it too dark

The darkness in this area comes from the additional of PM shadow areas and that is done at the end.

lay in a wash of a red/purple mix:

A touch of AY + PM and a small amount of Scarlet Red

Make this mix favor a skin color. Not particularly purple and not particularly red. Find a balance between all three colors.

Also work on the fingers at the top of the painting. Those that fold onto the woman's hand. Can you see these are looking good but appear to be too yellow. In fact they are not too yellow - you simply need to add some more reddish skin color to them.

Take note of the different color of these fingers in comparison to the older lady's hands which are more purple skin tones.

These are the things you need to take notice of when painting. Compare each area and take note of the different color biases. This will tell you the colors you need to use.

Once you have brought your skin tones to be more similar to the ref image - you will see how the contrasts are far less pronounced and your hands look so much more natural in color.

Once you have the right skin tones - then simply bring in a little PM mixed with a tiny tiny touch of Phthalo Blue and maybe also a tiny tiny touch of AY. Use this for your purple shadow colors on the fingers. Be sure to keep all your edges very soft

You will see the areas of the fingers and top of the hand - just below the ring area - to the edge of the current light area - these shadows are not as purple. Use the mix above but also add more AY. This will make your mix look less purple and more greyed. Much more like the photo ref.. push pull your colors until you get the right balance in your mix. Once again - do keep your edges very very very soft - just as you see them in the ref image. If you have hard edges you will find they will take away from the gentle roll and undulations of the hand.

Lower hand

Can you see that the lower hand is not as purple as the upper hand? I can see many colors in this lower hand. The area at the top of the thumb that runs the length

of this lower hand appears to be warmer. Simply use more yellow and SR in your skin mix I mention above (PM, SR & AY). Make your mix favour SR & AY = but add a touch of PM too. A tiny touch.

As the thumb and the hand rolls toward the bottom of the painting - can you see the color becomes less warm red? It becomes cooler. So all you need to do is make your mix become cooler.

Use A small amount of AY + a tiny amount of SR and a tiny amount of Sap Green. Push pull this mix until you get the color you see in your ref photograph.

Add more yellow and more S green to the mix above for the underside of that hand.

Fingernails

Take a very close look at the finger nails.

Now compare these to your painting. Can you see the nails have more color definition. They are not a pale as your painting.

Generally finger nails are similar to the skin color - but a little bit lighter.

The nail tips are much lighter.

There seems to be a slightly darker arch just below the light tips. This isnt really necessary - but if you wish - you could paint this.

I wrote more about the nails on the previous critique. You may like to take a look at that too.

However the most important thing is to make your nails a paint skin color - more saturated than they are at present in your painting.

Wrinkles

The skin wrinkles are a little too dark and a little too sharp.

However when you lay in your other washes as described above - these should soften them beautifully and by bringing up the depth of color as would happen when you make the changes - you will find this will also lessen the depth of color in the wrinkles. So at this stage I would not do anything to the wrinkles. Simply paint over them as if they are not there. Then fine tune the surrounding colors in the last stage. You should not need to add any extra depth detail to them

Table top

This is also looking good however your edges are a too sharp. The fabric has rolling edges so simply soften these to gain the impression of rolls as opposed to sharper folds.

You are doing extremely well with this painting Andrea

It is a tribute to your Aunty Pat. She would love it I am sure.

I am sure these suggestions will help you fine tune this beautiful painting even further.

Have fun!
Susan

Which areas do you feel you are struggling with?

I'm still seeing lines from the original areas of IY and AY. I did the warm shadow on bottom of Aunt Pat's arm and under Jan's fingers - and the cool shadow on the other sides. Interesting

What do you love the most about your subject?

The emotions behind it - Aunt Pat died shortly after this photo was taken.

Which areas of your painting are you happy with?

Overall it's a much more realistic painting than with my old techniques!

Painting Title and Inspiration

"I Will Always Be With You, Dear"

Please check this box when payment has been sent.

* selected

Attach the photo of your painting

* File is attached: jan-1024x768.jpg

Attach your reference photo

* File is attached: MG_5638-1024x747.jpg

Comments

Looking forward to your critique! The next painting I want to learn with you is how to effectively paint reflections on water. We live on a lake and I love to paint it - just not successful with the reflections!