



Always Remember, the presence or absence of light changes our perception of color.

This exercise should be done outdoors. Try to use a weathered wooden table but if you don't have that a grey cloth over a surface will suffice. This provides you with a neutral.

*** If weather does not permit, try to take a photo outdoors in sunlight or second best by a sunny window**

If you do this in more than one sitting, always go back the exact same time of day and with the same light conditions. Rewet the mass you initially painted if necessary.

***This stage, first notes, is the most important part of the painting. Expect to do this over and over as well as making corrections on a start before moving on. Also, you can do all notes in one sitting**

Place your easel as close to the still life setup as possible. The videos will give you an idea of this.

Composition: Try to place your blocks in a pleasing, relatively close way keeping in mind the shadows are part of the setup. Have your blocks overlap from your vantage point and shadows touch. Definitely draw your shadows in when you draw your blocks. The setup above gives you an idea. Place your yellow and green blocks on opposite sides to spread out the warm

For the exercise of learning to see color we start with only colors from the tube.

You will need a variety so as **not to use the same color twice.** This will further reinforce the attributes of different colors, such as value, temperature, saturation and hue which will be freeing to you in the future.

Second, You will not mix colors for starting notes with the exception of white in the case of some very dark colors. Go sparingly with white as much as possible.

Your color selections should be as bold as possible.

For the most part there will be two colors for each block, the top and the sides. Even though some sides will seem slightly different, still treat as one.

No Blacks or umbers. This is where the color chart you made will come in handy. Match very dark, black like colors in line with black on the color chart.

Before starting and throughout the painting, scan the whole setup looking for differences in Values, Temp, Sat, and Hues. You will constantly need to check this as you go along and make adjustments

**NOTE: You are not painting the color of the blocks.
You are painting the light conditions**

This will feel awkward at first, that is why I want you to just follow the formula.

When applying your color spots, start in the middle of the block surface, whether top or sides. Try to leave space or lines between colors to avoid them touching at first.

Start with the lightest and brightest first. They are the easiest to spot and also set the tone for the rest of the painting.

For this module I have you follow my lead on colors. The goal is to learn to see and move away from the formula. There are many ways and color choices to start a sunny day or any other light condition. You should constantly explore the variations and differences training your eye to see at a heightened level.

Follow these colors for your sunny day study.

We start with the top planes of each block.

The **yellow block** is the brightest and easiest to detect. Remembering we can only use one color per spot and after scanning you have three very warm sunlit blocks but vary in temperature.

Can you guess what those three blocks are?

The yellow block falls in the middle. So we will use Cadmium yellow light or pale.

Remember, white will dull or desaturate a color some use it straight from the tube. We are depicting bright warm sun.

Next we move to the white block. Scan your setup and let yourself react to another color note. Now that the first color is down, it gives you a comparison note to work from. It is cooler and lighter than the yellow but also warmer than the top of the blue block. Try your Cadmium lemon and step back and evaluate.

Keep in mind, you may not have the exact colors I have mentioned. Use your eyes and perception to distinguish color value and temperature of colors you have.

The third warmest block is the green block. The green block in sunlight needs a rich warm starting note but must be darker than the two yellows you've already used. So a cadmium yellow will be a good choice here to express the sunlight.

Next we move to the red block. Because the red block relates more closely to the last warm colors we have used it will be easier to choose a color.

Also, our next warmish color in sunlight is the table so keeping in mind our one color per spot policy we need to reserve something for it and keep value and temperature accurate. Since the table will start with a cadmium orange, the red block would need an orange red like cadmium scarlet or scarlet red with white. Be very careful not to over do the addition of the white so as not to dull the brightness of the color.

The blue block is last and the coolest color in the setup. We still need to depict warmth but kept in line with the block being blue

and cool. For the top of this block we use a Permanent Rose with white. Again, be very conscious of the value so as not to dull the Permanent Rose with white.

Now for the sides.

In a strong sunny day situation, as I demonstrated with Monet's haystacks, shadows appear darker and colder compared to their sunlit planes.

The **Blue Block** sides. If your ultramarine has a transparency you may need to "lift" it a bit with a touch of white. If not straight from the tube will work great.

Remember, the two side plane will be painted the same.

The **Green Block**, Viridian green because of its dark cool nature.

The **Red Block**. A choice could be Chinese Red but I didn't put this on the list. Cadmium Red will work perfectly.

Don't forget to scan your setup for value and temperature.

The **cast shadows** on the table are close in value to the sides you have already painted. You want to treat all the shadow shapes the same. There's a bit of a push pull between warm and cool. The shadows are definitely cool but could also carry some warmth.

Again Scanning your setup you see the shadows are not as warm as the yellow block. Permanent Magenta is perfect because it is a cool warm. Add only enough white to get the value comparisons correct but again, don't overuse.

White Block. Cerulean Blue is the color of choice because of its cool warm characteristics. Other choices could be used here as well but in the scheme of things, scanning and comparing, this is a good choice. I also use Manganese blue interchangeably with cerulean but manganese is a bit cooler.

The **Yellow Block** we need a dark yellow so yellow ochre is a great choice there.

The Background. Hopefully your background is grass or foliage.

With the use of squinting and scanning you can determine both temperature and value.

In this case a light Red with some white would work or something close. Magenta is another color I use often for distant foliage.

Definitely reach out with a photo and or video if you have something different and need help.