

Designing by Combining Reference

a study by artist Andrew Tischler



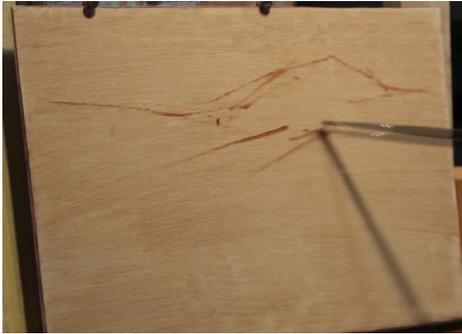
The artist was not happy with the photograph of the Tuscan reference photos he took on a trip (left) so used a hillside shot from his community in combination to design a painting.



He started by finding the photos and then worked out some thumbnail sketches.



Next he took the sketch he preferred and worked out some details in a larger sketch



Next the color study.



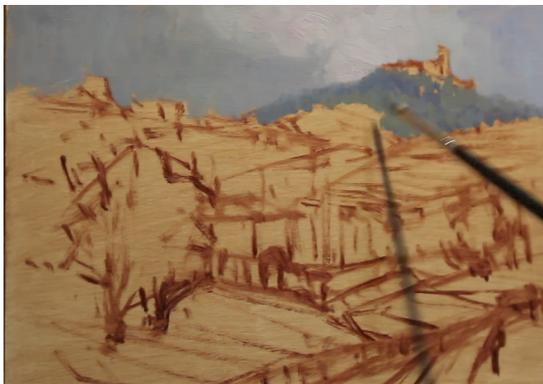
Using a limited number of colors of oil paint on a toned fine linen mounted to plywood he started work on a color study.

The yellow, magenta and cobalt teal mimics the color in an ink jet printer allowing for most colors to be achieved.

Ultramarine and burnt Umber mixed together make a black

The last color is titanium white.

Referring to his large sketch he sketches onto his color study board previously described. He uses liquin (50/50 linseed oil and gamsol would also work) and burnt umber to draw his image onto his 9x12 canvas.



He starts with the back ground areas and works forward.

The sky is a mixture of cobalt teal, titanium white, with a little quin. magenta and some burnt umber to de saturate it.

Greens are mixed from cadmium yellow and cobalt teal. Together they make quite a saturated green that needs to be de saturated with some ultramarine and burnt umber.

Slowly he moved from back forward starting with de saturated color/ in the mid value range. As he moves forward he adds more saturation to his color and widens the value range. He holds off on the highlights until the last portion of his study.



Here is the final color study. Andrew does beautiful work and believes in spending time in planning stages to help achieve it