

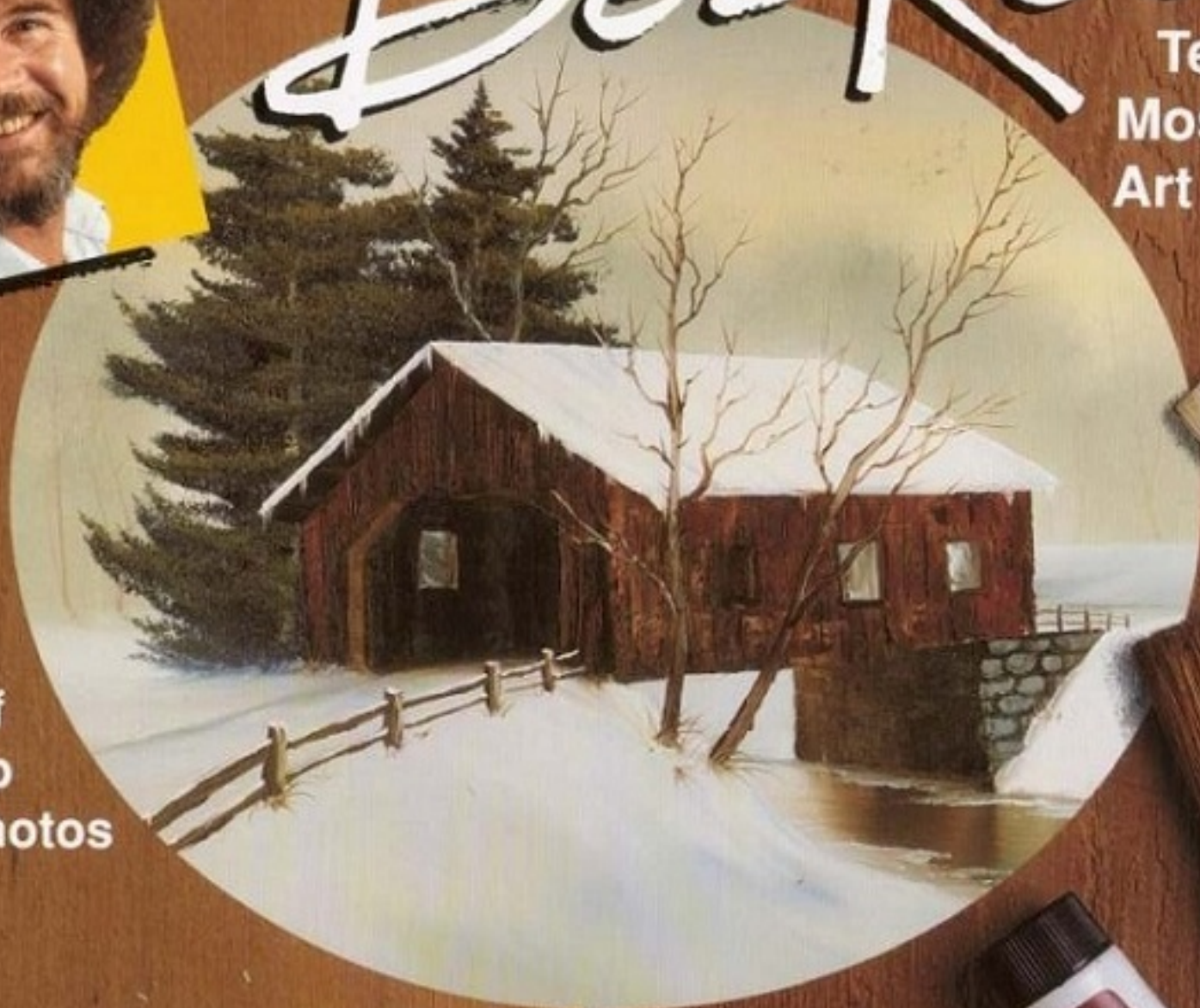
THE JOY OF PAINTING™ · VOLUME XIX



# Bob Ross

Television's  
Most Popular  
Art Instructor

Contains  
hundreds of  
step-by-step  
"How to" Photos



A special acknowledgement and thanks to:

- BOB ROSS, INC., (*Publisher*)
- ANNETTE KOWALSKI, (*Editor*)
- JOAN KOWALSKI, (*Editorial Assistant*)
- NANCY COX, (*How-To Photography*)
- B. K. WILSON, Muncie, Indiana (*Cover Design*)
- RON MARKUM, Muncie, Indiana (*Portrait Photography*)

THE

# Joy of Painting™

SERIES XIX

WITH

# Bob Ross

This book is based on the television series, "The Joy of Painting XIX" produced by WIPB-TV, Muncie, Indiana. Production of the television series was made possible in part by a grant from:



BY

*Bob Ross*





## Public Television for East-Central Indiana

E. F. Ball Building, Ball State University, Muncie Indiana 47306 (317) 285-1249

As you wander through your new book, you'll be transported from season to season, from mountain top to ocean-side, and from morning to sunset. Bob Ross will lead you from place to place exploring the wonders of nature and helping you capture these wonders on canvas for the enjoyment of future generations.

Each of the thirteen paintings in this book is created in one of The Joy of Painting programs in Series XIX on your local public television station. Call your station for air times so you can watch as Bob Ross creates each of these works in thirty minutes. He shares all his secrets of techniques and materials with his audience.

The series are produced at WIPB, a public television station located in Muncie, Indiana. The station is staffed by thirty broadcast professionals who work with Ball State University students and thousands of volunteers each year to bring PBS programs, local productions and the best offerings of independent producers to three quarters of a million viewers in East Central Indiana and Western Ohio. WIPB is licensed by the Federal Communications to Ball State University and governed by a 23-member Board of Directors representing the community and the university. Being the producing station for The Joy of Painting is one of the greatest pleasures and rewards for the staff and membership of WIPB.

Northlight Books provided production funding for The Joy of Painting XIX.

Whether you intend to paint scenes similar to the ones in this book, or give the book as a gift, or enjoy looking at the beautiful pictures, you will love the time spent with this



WIPB Staff:

[L-R] Bob Fairchild, Jerry Hunt, Pat Grimes, Bob Smith, Patti Foster, Tammy Phillips, Andrea Schmaltz, Nancy Stafford, Beth Redburn, Richard Collins, Sally Schenck, Mary Ann Olinger, Marty Gors, Rena Baldwin, Jim Needham, Theresa Franklin.

book. You too will find the Joy of Painting as shared by Bob Ross.

Happy Painting.

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*To Joan Kowalski,  
your many talents and devotion  
have enriched the Joy of Painting Organization  
as well as the lives of everyone  
you come in contact with.  
I dedicate this book to you as a small token  
of our sincere appreciation for a job well done.  
May you always enjoy  
happiness, good health and friendship.*



# TO THE ARTIST

---

To many people, painting is a hobby, but to others it's a magic carpet that can take them anywhere their mind can imagine. The instructions in this book, combined with a little dedicated practice, will allow you to create your own magic carpet and travel to places which previously were confined to the imagination.

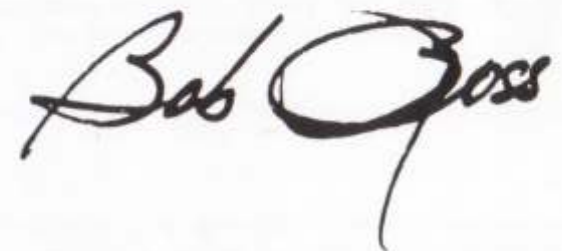
I sincerely believe that anyone who is willing to devote a small amount of time to practice can create a painting that they are truly proud of and we receive hundreds of testimonials each week attesting to that very fact. Television has opened a doorway into art for literally millions of people, teaching the methodology in such a manner that people enjoy the instruction and look forward to creating their own masterpieces. I am overjoyed at being a portion of the organization that has produced the most successful television art show in history and for the opportunity of being able to share my art with so many fantastic individuals. It is the dream of every artist to have his painting efforts recognized and accepted by the public and through the magic of television, I have been fortunate enough to have had that dream fulfilled. But the greatest satisfaction of all is knowing that our small television show has been instrumental in motivating millions of people to pick up a brush and discover the Joy of Painting.

No accomplishment of this magnitude is ever done alone and I would like to thank a few special individuals who have made the Joy of Painting possible. To Annette Kowalski, a very talented and dedicated lady, a special thank you for all that you have done, including this book. Walt Kowalski, the CEO of our company, as well as one of my closest friends, also deserves special thanks for guiding this organization in

such an outstanding manner since its conception. And to Jane Ross, a most earned thank you for years of support and faith. Jane is a very special lady, because not only is she my wife and business partner, she is also my friend. I would also like to thank the entire staff of WIPB-TV for their friendship and support, along with special recognition for the following individuals: James Needham, General Manager, Bob Smith, Executive Producer, Sally Schenck, Director, Jim Miller, Jerry Morton and Bob Fairchild, engineers, Richard Collins and Cathy Morton, camera operators, and the numerous other outstanding professionals directly involved in the production of the show.

We have made every effort to make this book as instructive as possible, both written and photographically. There is no other instructional art book available that contains such detailed step-by-step progressional pictures, with extra emphasis on close-up details of how individual effects are created. We believe that these "extras" will help you achieve the best possible results from your painting efforts.

Happy Painting,

A handwritten signature in black ink that reads "Bob Ross". The signature is written in a cursive, flowing style with a long, sweeping underline that extends to the right.

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# INTRODUCTION

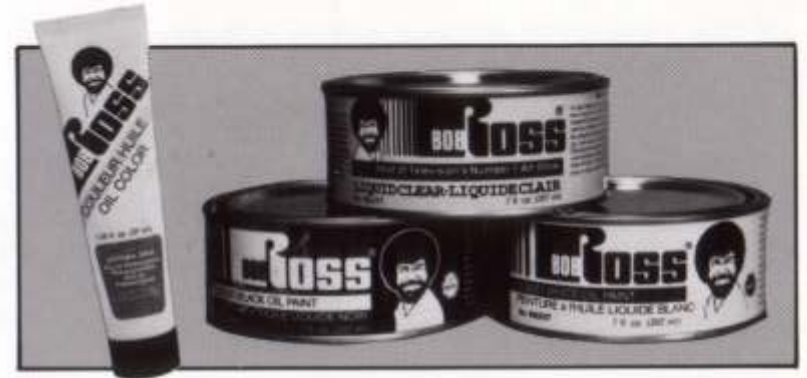
There are no great mysteries to painting. You need only the desire, a few basic techniques and a little practice. If you are new to this technique, I strongly suggest that you read the entire Introduction prior to starting your first painting. Devote some time to studying the instructions, looking carefully at the "how-to" pictures and at the finished paintings. Use each painting as a learning experience, add your own ideas, and your confidence as well as your ability will increase at an unbelievable rate. For the more advanced painter, the progressional "how-to" photographs may be sufficient to paint the picture.

## PAINTS

This fantastic technique of painting is dependent upon a special firm oil paint for the base colors. Colors that are used primarily for highlights (Yellows) are manufactured to a thinner consistency for easier mixing and application. All of the paintings in this book were painted with the Bob Ross Paint Products. The use of proper equipment helps assure the best possible results.

The Bob Ross technique is a wet-on-wet method, so normally our first step is to make the canvas wet. For this, apply a thin, even coat of one of the special base paints (Liquid White, Liquid Black or Liquid Clear) using the 2" brush. Long horizontal and vertical strokes, assure an even distribution of paint. The Liquid White/Black/Clear allows us to actually blend and mix colors right on the canvas rather than working ourselves to death on the palette.

The Liquid White/Black/Clear can also be used to thin other colors for application over thicker paints much like odorless thinner or Copal Medium. The idea that a thin paint will stick to a thick paint is the basis for this entire technique. This principle is one of our Golden Rules and should be remembered at all times. The best examples of this rule are the beautiful highlights on trees and bushes. Your Liquid White/Black/Clear is a smooth, slow-drying paint which should always be stirred thoroughly before using.



Liquid Clear is a particularly exciting ingredient for wet-on-wet painting. Like Liquid White/Black, it creates the necessary smooth and slippery surface. Additionally, Liquid Clear has the advantage of not diluting the intensity of other colors especially the darks which are so important in painting seascapes. Remember to apply Liquid Clear *very sparingly!* The tendency is to apply larger amounts than necessary because it is so difficult to see.

Should your Liquid White/Black/Clear become thickened, thin it with odorless thinner (not turpentine or other substances).

I have used only 13 colors to paint the pictures in this book. With these 13 colors the number of new colors you can make is almost limitless. By using a limited number of colors, you will quickly learn the characteristics of each color and how to use it more effectively. This also helps keep your initial cost as low as possible. The colors we use are:

- |                   |                                 |
|-------------------|---------------------------------|
| *Alizarin Crimson | *Sap Green                      |
| Bright Red        | *Phthalo (Phthalocyanine) Blue  |
| *Dark Sienna      | *Phthalo (Phthalocyanine) Green |
| Cadmium Yellow    | Titanium White                  |
| *Indian Yellow    | *Van Dyke Brown                 |
| *Midnight Black   | Yellow Ochre                    |
| *Prussian Blue    |                                 |

(\*Indicates transparent or semi-transparent colors, which may be used as underpaints where transparence is required.)



## MIXING COLORS

The mixing of colors can be one of the most rewarding and fun parts of painting, but may also be one of the most feared procedures. Devote some time to mixing various color combinations and become familiar with the basic color mixtures. Study the colors in nature and practice duplicating the colors you see around you each day. Within a very short time you will be so comfortable mixing colors that you will look forward to each painting as a new challenge.

Avoid overmixing your paints and strive more for a marbled appearance. This will help keep your colors "alive" and "vibrant." I try to brush mix a lot of the colors, sometimes loading several layers of color in a single brush. This double and triple loading of brushes creates effects you could never achieve by mixing color on the palette. Pay very close attention to the way colors are loaded into the brushes or onto the knife.

## THE PAINTER'S GLOVE

To solve the problem of removing paint from hands after completing a painting project, try using a liquid hand protector called THE PAINTER'S GLOVE, which I developed. This conditioning lotion is applied to the hands *before* you begin painting. Then, simply wash with warm, soapy water.

## PALETTE

To me, my palette is one of the most important pieces of equipment I own. I spent a lot of time designing the palette I use, making it both functional and comfortable. It is large enough to provide ample working space for the large brushes and knives, yet lightweight. I recommend that your palette be made from a smooth, nonporous material such as clear acrylic plastic. Avoid wooden palettes which have not been varnished, or fiberboard or paper palettes. Wood palettes are rarely smooth and, unless well sealed, will absorb the oil from your paint as will fiberboard and paper. These types of palettes can cause your paint to become dry and chalky causing numerous problems. My palette is clear, so it will not distort color, is extremely smooth for easy brush or knife loading, and the plastic will not absorb oil and is easy to clean.

Form the habit of placing your paints in the same location



on your palette each time you paint. You can spend an unbelievable amount of time looking for a color on an unorganized palette. The illustration gives the dimensions and color layout of my palette as used on the TV series.

Unused colors may be saved for several days if covered with plastic wrap or foil; for longer periods, cover and freeze. To clean your palette, scrape off excess paint and wipe clean with the thinner. Do not allow paint to dry on your palette. A smooth, clean surface is much easier to work on.

## BRUSHES

The brushes you use should be of the finest quality available. Several of the brushes I paint with look very similar to housepainting brushes, but are specifically designed for this method of painting. They are manufactured from all-natural bristles and come in four basic shapes: 2", 1", 1" round and 1" oval. Be careful not to confuse natural bristle with man-made bristles such as nylon, polyester or other synthetic bristles. **AVOID WASHING THE BRUSHES IN SOAP AND WATER.** Clean your brushes only with Ross Odorless Thinner.

The four large brushes will normally be your most used pieces of equipment. They are used to apply the Liquid White/Black/Clear, paint clouds, skies, water, mountains, trees, bushes and numerous other effects with surprising detail. The 2" brush is small enough that it will create all the effects the 1" brush is used for, yet large enough to cover large areas very rapidly. Another member of the large-brush family is the 1" round brush. This brush will create numerous fantastic effects such as clouds, foothills, trees and bushes. Using several of each brush, one for dark colors and one for light colors, will save you brush-washing time and lessen the amount of paint used.

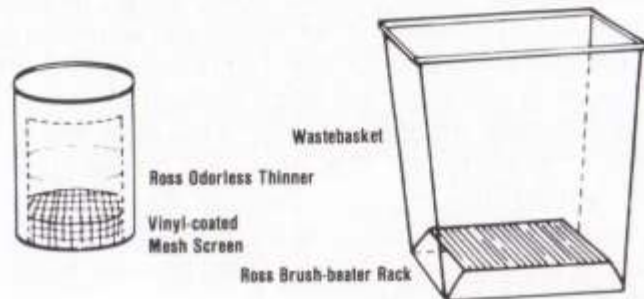


Left to right: 2" Brush, 1" Brush, 1" Round Brush, #6 Fan Brush, #3 Fan Brush, #6 Filbert Brush, Liner Brush, 1" Oval Brush, Half-Sized Round Brush, and 2" Blender Brush.

A #6 Filbert Bristle Brush is used mostly for the seascapes and can also be used for tree trunks and other small detail work. The 1" Oval Brush is primarily used for making evergreen trees and foothills and for highlighting trees and bushes. The small Half-Sized Round Brush will create beautifully shaped trees, bushes and foliage.

Two other brushes that I use a great deal are the #6 and #3 bristle fan brushes. Your fan brush may be used to make clouds, mountains, tree trunks, foothills, boats, soft grassy areas and many other beautiful effects. Devote some practice time to these brushes and you will not believe the effects you can achieve.

A #2 script liner brush is used for painting fine detail. This brush has long bristles so it holds a large volume of paint. Normally, the paint is thinned to a water consistency with a thin oil (such as linseed or Copal oil) or odorless thinner. Turn the brush in the thin paint to load it and bring the bristles to a fine point. This brush is also used to complete one of the most important parts of the painting, your signature.



The 2" Blender Brush makes it possible now, as never before, to achieve all of those soft, delicate, subtle areas so often found in landscapes and seascapes: skies with soft, wispy clouds, the misty areas at the base of mountains, background trees and waterfalls. In seascapes, the 2" Blender is especially effective for blending the transparency or "eye" of the large wave.

## CLEANING THE BRUSHES

Cleaning the brushes can be one of the most fun parts of painting. It's an excellent way to take out your hostilities and frustrations without doing any damage. I use an old coffee can that has a ¼" mesh screen in the bottom. The screen stands about 1" high and the Ross Odorless Thinner is approximately ¾" above that. To clean your brush, scrub the bristles firmly against the mesh screen to remove the paint. (Be sure to use a screen with vinyl coating to avoid damage to your brush bristles.) Shake out the excess thinner then beat the bristles firmly against a solid object to dry the brush. Learn to contain this procedure or you will notice your popularity declining at a very rapid rate. One of the simplest and most effective ways of cleaning and drying your brushes is illustrated below (left).



Bob Ross Brush Cleaning System Kit, Ross Odorless Thinner, Brush-beater Rack, Thinner Screen.

The brush is shaken inside the wastebasket to remove excess thinner, then the bristles are firmly beaten against the Ross Brush-beater Rack. (The rack size is 10¼" L x 5¼"W x 5¾"H.)

Odorless thinner never wears out. Allow it to settle for a few days, then reuse. Smaller brushes are cleaned with the thinner and wiped dry on a paper towel or rag.

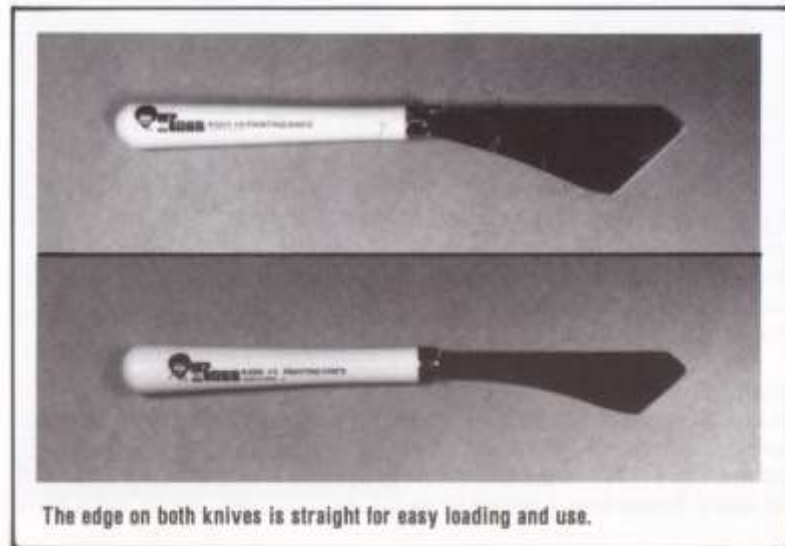
After cleaning, your brushes can be treated and preserved with THE PAINTER'S GLOVE lotion before storing. Take care of your brushes and they will serve you for many years.

## PALETTE KNIFE

The palette knives I use are very different from traditional painting knives. They are larger and firmer. Practice is required to make these knives into close friends, so spend some time learning to create different effects.

I use two different knives, a large one as well as a smaller knife. The smaller knife is excellent for areas that are difficult to paint with the standard-size knife. The knives have straight edges, so loading is very easy and simple.

The palette knives are used to make mountains, trees, fences, rocks, stones, paths, buildings, etc. Entire paintings can be done by using only knives. The more you use the knives the more your confidence will increase and very soon you will not believe the many effects you can create.



## GESSO CANVAS PRIMERS

Available in White, Black and Gray colors, gesso is a flat acrylic liquid primer used in a variety of projects requiring a dry pre-coated canvas. This water-based paint should be applied very thinly with a foam applicator (NOT A BRUSH) and allowed to dry completely before starting your painting. Clean the foam applicator with water.

## EASEL

A sturdy easel that securely holds the canvas is very important when painting with large brushes. I made the easel I use for mounting on a platform ladder. Any type of step ladder also works well for this type of easel.

## CANVAS

The canvas you paint on is also very important. You need a good quality canvas that will not absorb your Liquid White/Black/Clear and leave you with a dry surface.

For this reason, I do not recommend canvas boards or single-primed canvases. I use only very smooth, pre-stretched, double-primed, canvases that are covered with a Gray primer. (The Gray-primed canvas allows you to see at a glance if your Liquid White is properly applied.) You may prefer a canvas with a little tooth, particularly when your painting involves a great deal of work with the knife. Whether the canvas is ultra-smooth or has a little tooth is a matter of individual choice.

All of my original paintings in this book and on the TV series were painted on 18" x 24" canvases. The size of your paintings is totally up to you.

**Basic "How To" Photographs:** Learn and master these procedures as they are used repeatedly to complete the paintings.



1.



2.



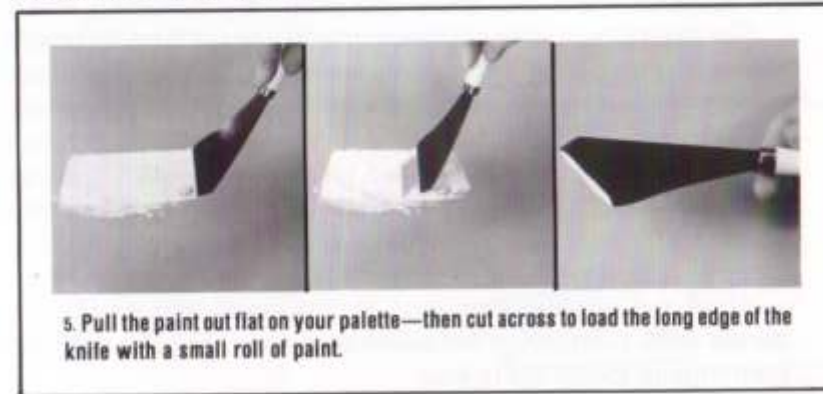
3.



4.

**SKIES**

Load the 2" brush with a very small amount of paint, tapping the bristles firmly against the palette to ensure an even distribution of paint throughout the bristles. Use criss-cross strokes to begin painting the sky, starting at the top of the canvas and working down towards the horizon. (Photo 1.) Add cloud shapes by making tiny, circular strokes with the fan brush (Photo 2) the 1" brush (Photo 3) or you can use the 2" brush, the 1" round brush or the oval brush. Blend the base of the clouds with circular strokes using just the top corner of a clean, dry 2" brush. (Photo 4.)



5. Pull the paint out flat on your palette—then cut across to load the long edge of the knife with a small roll of paint.



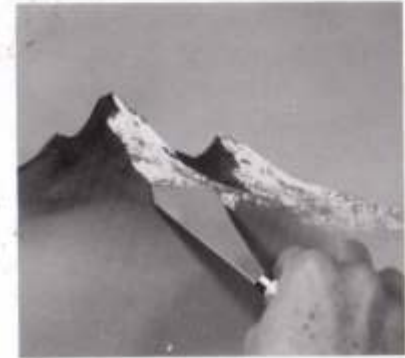
6.



7.



8.



9.

**MOUNTAINS**

Load the long edge of the knife with a small roll of paint and use firm pressure to shape just the top edge of the mountain. (Photo 6.) Remove the excess paint with a clean knife (Photo 7) and then use the 2" brush to pull the paint down, completing the entire mountain shape. (Photo 8.) With a small roll of paint on the long edge of the knife, apply highlights and shadows (paying close attention to angles) using so little pressure that the paint "breaks." (Photo 9.) Use a clean, very dry 2" brush to tap and diffuse the base of the mountain, creating the illusion of mist. (Photo 10.)



10.

## Basic "How To" Photographs, *Continued*



11.



12.



13.



14.



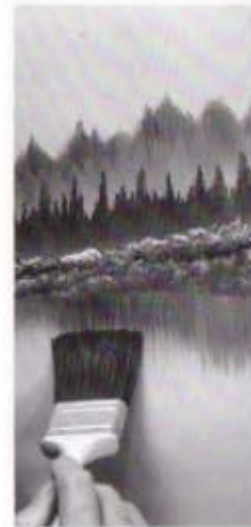
15.



16.

### FOOTHILLS

Foothills are made by holding the 1" brush vertically (Photo 11) or the oval brush (Photo 12) and tapping downward. Use just the top corner of the 2" brush to firmly tap the base of the hills, to create the illusion of mist. (Photo 13.) Indicate tiny evergreens by tapping downward with the fan brush. (Photo 14.) The grassy area at the base of the hills is added with the fan brush (Photo 15) and then highlighted, forcing the bristles to bend upward. (Photo 16.)



17.



18.



19.

### REFLECTIONS

Use the 2" brush to pull the color straight down (Photo 17) and then lightly brush across to give the reflections a watery appearance. Load the long edge of the knife with a small roll of Liquid White (Photo 18) and then use firm pressure to cut-in the water lines. (Photo 19.) Make sure the lines are perfectly straight, you don't want the water to run off the canvas.



20.



21.

### WATERFALLS

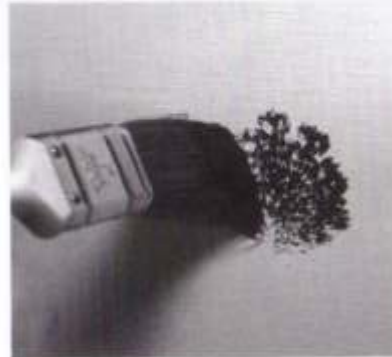
Use single, uninterrupted strokes with the fan brush to pull the water over the falls (Photo 20) then use push-up strokes to "bubble" the water at the base of the falls. (Photo 21.)



22.



23.



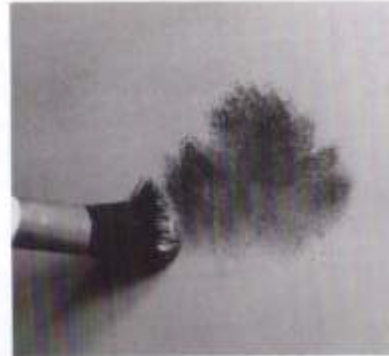
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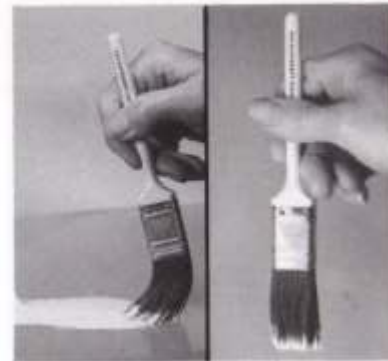
26.



27.

**LEAF TREES AND BUSHES**

Pull the 1" brush in one direction through the paint mixture (Photo 22) to round one corner. (Photo 23.) With the rounded corner up, force the bristles to bend upward (Photo 24) to shape small trees and bushes. (Photo 25.) You can also just tap downward with the 2" brush (Photo 26) or the round brush. (Photo 27.)



28.



29.



30.



31.



32.



33.

**HIGHLIGHTING LEAF TREES AND BUSHES**

Load the 1" brush to round one corner. (Photo 28.) With the rounded corner up, lightly touch the canvas, forcing the bristles to bend upward. (Photo 29.) You can also tap to highlight using the corner of the 1" brush or 2" brush (Photo 30) the round brush (Photo 31) or the oval brush. (Photo 32.) Use just the point of the knife to scratch in tiny trunks, sticks and twigs. (Photo 33.)

## Basic "How To" Photographs, *Continued*



34.



35.



36.



37.



38.



39.

### EVERGREENS

"Wiggle" both sides of the 1" brush through the paint mixture (Photo 34) to bring the bristles to a chiseled edge. (Photo 35.) Starting at the top of the tree, use more pressure as you near the base, allowing the branches to become larger. (Photo 36.) You can also make evergreens using just one corner of the fan brush (Photo 37) or the oval brush (Photo 38.) The trunk is added with the knife. (Photo 39.)



40.



41.



42.

### LARGE EVERGREEN TREES

Hold the fan brush vertically and tap downward to create the "fuzzy" bark (Photo 40.) Use thinned paint on the liner brush to add the limbs and branches then push up with just the corner of the fan brush (Photo 41) to add the foliage (Photo 42.)



43.



44.



45.

### LARGE TREE TRUNKS

Load the long edge of the knife with paint and starting at the top of the tree, just pull down. (Photo 43.) Apply highlights, using so little pressure that the paint "breaks." (Photo 44.) With a very thin paint on the liner brush, add the limbs and branches. (Photo 45.)



2015



# 1. SNOWFALL MAGIC

## MATERIALS

2" Brush	Dark Sienna
#6 Fan Brush	Van Dyke Brown
#2 Script Liner Brush	Alizarin Crimson
Large Knife	Cadmium Yellow
Liquid White	Yellow Ochre
Titanium White	Indian Yellow
Phthalo Blue	Bright Red
Midnight Black	

Start by covering the entire canvas with a thin even coat of Liquid White. With long horizontal and vertical strokes, work back and forth to ensure an even distribution of paint on the canvas. Do NOT allow the Liquid White to dry before you begin.

## SKY

Load the 2" brush with Indian Yellow, tapping the bristles firmly against the palette to ensure an even distribution of paint throughout the bristles. Starting at the top of the canvas, use criss-cross strokes to paint the sky. (*Photo 1.*)

As you work down the canvas, add Alizarin Crimson to the brush to create the "Peachy" areas in the sky. Notice how the color blends with the Liquid White already on the canvas, and automatically the sky becomes lighter as you near the horizon. Blend the entire sky. (*Photo 2.*)

## BACKGROUND

Without cleaning the brush, re-load it by tapping the corner of the bristles into a small amount of a mixture of Bright Red and Midnight Black. With that paint-filled corner up, hold the brush vertically and just tap downward to indicate the most distant, hazy tree shapes along the horizon. (*Photo 3.*) As you work forward in layers, use more paint on the brush (including various mixtures of Dark Sienna and Van Dyke Brown) (*Photo 4*) and automatically the background trees will become darker and more distinct (*Photo 5*).

Add the background tree trunks (*Photo 6*) using the Mid-

night Black-Bright Red mixture and also Van Dyke Brown on the liner brush. (To load the liner brush, thin the paints to an ink-like consistency by first dipping the liner brush into paint thinner. Slowly turn the brush as you pull the bristles through the paints, forcing them to a sharp point.) Apply very little pressure to the brush, as you shape the trunks, limbs and branches. (*Photo 7.*)

Use a mixture of Bright Red and Midnight Black on the 2" brush and long horizontal strokes to under-paint the lower portion of the canvas. This will just be shadows in the snow. (Don't forget, you need this dark in order to show light.) (*Photo 8.*)

Load a clean, dry 2" brush with Titanium White and a very, very small amount of Bright Red (use Phthalo Blue in the shadowed areas). With horizontal strokes, add the snow-covered ground area at the base of the background trees (*Photo 9*) carefully forming the lay-of-the-land (*Photo 10*).

## WATER

Again, with the Bright Red-Midnight Black mixture on the 2" brush, just use "pull-straight-down" strokes to add the water. (*Photo 11.*) You can also use small amounts of all the Yellows (to reflect the sky colors) and then lightly brush across, to blend. Re-define the snow-covered edges of the water with Titanium White on the large brush.

Use a thin mixture of Liquid White and Titanium White on the knife for the water lines. To load the knife with a small roll of paint, first pull the mixture out very flat on your palette. With the handle of the knife straight up, just "cut" across the mixture. (Holding the handle straight up will force the small roll of paint to the very edge of the knife blade.) Use scrubbing, horizontal strokes to add the frozen water's edge. (*Photo 12.*) Make sure these lines are basically straight (parallel to the top and bottom edges of the canvas) otherwise, your water will run right off the canvas! (*Photo 13.*)

## TREES

You can use the knife or the fan brush to paint the larger background tree trunks. With the knife, load the long edge of the blade with a very small roll of Van Dyke Brown. Holding the knife vertically, use a series of short, horizontal strokes to paint the trunk. Start at the base of the tree and work upward. Notice that the base of the tree is thicker than the tree top. (*Photo 14.*)

To use the fan brush, load the brush with Van Dyke Brown. Holding the brush vertically, start at the top of the tree and just pull down. Apply more pressure to the brush as you near the base of the tree to create the thicker bottom of the trunk. (*Photo 15.*)

Load the long edge of the knife with a small roll of Titanium White. Touch the left sides of the trunks and curve the stroke to the right, to highlight. Now you have birch trees! (*Photo 16.*)

Again, load the liner brush with very thin Van Dyke Brown to add the limbs and branches to the trees. (*Photo 17.*) Use thinned Titanium White on the liner brush to add the snowy details to the base of the tree trunks. (*Photo 18.*)

## FOREGROUND

Use Titanium White on the 2" brush to add the foreground snow areas (still paying close attention to the lay-of-the-land) (*Photo 19*) then cut in the water lines, again using Titanium White and Liquid White on the long edge of the knife.

The small tree trunk in the foreground is added with thinned Van Dyke Brown on the liner brush. (*Photo 20.*) By turning and wiggling the brush, you can give the trunk a gnarled appearance. Don't forget to add the small details (sticks and twigs) at the base of the tree. (*Photo 21.*)

## FALLING SNOW

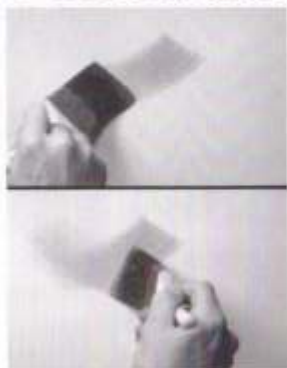
Load the fan brush with a very thin mixture of paint thinner and Liquid White. Hold the brush away from the canvas and pull the blade of the knife across the bristles of the brush, allowing paint-droplets to sprinkle onto the surface of the canvas. (*Photo 22.*) (It is a good idea to practice several times before you do this on your painting.)

## FINISHING TOUCHES

You can use thinned Van Dyke Brown on the liner brush to add long grasses or other small details and your masterpiece is finished. You have just created a "warm" winter scene. (*Photo 23.*)

Don't forget to sign your name with pride: Again, load the liner brush with thinned color of your choice. Sign just your initials, first name, last name or all of your names. Sign in the left corner, the right corner or one artist signs right in the middle of the canvas! The choice is yours. You might also consider including the date when you sign your painting. Whatever your choices, have fun, for hopefully with this painting you have truly experienced THE JOY OF PAINTING!

### 1. Snowfall Magic



1. Use criss-cross strokes to paint the sky . . .



2. . . then blend with the 2" brush.



3. Start with a light mixture on the 2" brush . . .



4. . . and then change to a darker mixture . . .



5. . . to tap in the background trees.



6. Use a thinned mixture on the liner brush . . .

## 1. Snowfall Magic



7... to paint the background tree trunks.



8. Under-paint the lower portion of the canvas...



9... before painting the snow...



10... paying close attention to the lay-of-the-land.



11. Pull straight down with the 2" brush to paint water...



12... then use thinned White on the knife...



13... to cut in the frozen water's edge.



14. Paint tree trunks with the knife...



15... or the fan brush...



16... then with White on the knife, they become birch trees.



17. Use very thin paint on the liner brush...



18... to add limbs and branches to the trees.



19. Add more snow...



20... and another tree...



21... to complete the foreground.



22. "Flip" thinned White off the edge of the knife...



23... to create falling snow, and your masterpiece is finished.



## 2. QUIET MOUNTAIN LAKE

### MATERIALS

2" Brush	Prussian Blue
1" Brush	Midnight Black
#6 Fan Brush	Dark Sienna
#2 Script Liner Brush	Van Dyke Brown
Large Knife	Alizarin Crimson
Black Gesso	Sap Green
Liquid White	Cadmium Yellow
Liquid Clear	Yellow Ochre
Titanium White	Indian Yellow
Phthalo Blue	Bright Red

Prepare the canvas by pre-painting the dark shapes with Black Gesso. Be sure to include the small rock and stone shapes in the foreground. Allow the Black Gesso to DRY COMPLETELY. (*Photo 1.*)

Use the 2" brush to cover the dry Black Gesso-areas with a VERY, VERY THIN coat of Liquid Clear. Do NOT allow the Liquid Clear to dry. Over the wet Liquid Clear, apply a mixture of Sap Green, Phthalo Blue and Van Dyke Brown, to the dark areas of the canvas.

The light areas (above the horizon) are covered with a very thin, even coat of Liquid White. Do NOT allow these paints to dry before you begin.

### SKY

With Prussian Blue, use the corner of the fan brush and circular strokes to form the cloud shapes. (*Photo 2.*) Actually, you are not painting "cloud" shapes, but shaping the Blue-sky area behind the clouds. Use a 1" brush and criss-cross strokes to carefully blend the sky. (*Photo 3.*) The portions of the canvas which remain White will be the clouds, so try not to drag the Blue into the White shapes as you blend.

Use Titanium White on the fan brush and tiny, circular strokes with the corner to highlight just the edges of the cloud-shapes. (*Photo 4.*) Still using circular strokes, blend with the corner of a clean, dry 2" brush. (*Photo 5.*) Use upward sweeping strokes to "fluff". (*Photo 6.*)

### MOUNTAIN

The mountain is painted with the knife and a mixture of Van Dyke Brown and Midnight Black. Pull the mixture out very flat on your palette, hold the knife straight up and "cut" across the mixture to load the long edge of the blade with a small roll of paint. (Holding the knife straight up will force the small roll of paint to the very edge of the blade.) With firm pressure, shape just the top edge of the mountain. (*Photo 7.*) When you are satisfied with the basic shape of the mountain top, use the knife to remove any excess paint. Then, with the 2" brush, blend the paint down to the base of the mountain (*Photo 8*) to complete the entire mountain shape.

Highlight the mountain with various mixtures of Titanium White, Dark Sienna and a small amount of Bright Red and Van Dyke Brown. Again, load the long edge of the knife with a small roll of paint. Starting at the top (and paying close attention to angles) glide the knife down the right side of each peak, using so little pressure that the paint "breaks". You can vary the color by using mixtures of Titanium White and Midnight Black. (*Photo 9.*) Use the original, dark, mountain-mixture, applied in the opposing direction, for the shadow sides of the peaks. Again, use so little pressure that the paint "breaks".

Diffuse the base of the mountain by tapping with a clean, dry 2" brush (carefully following the angles) then gently lift upward to create the illusion of mist. (*Photo 10.*)

### BACKGROUND

Load the fan brush with a mixture of Sap Green, Midnight Black, Van Dyke Brown and Prussian Blue. Holding the brush vertically, just tap downward to indicate the small trees at the base of the mountain. (*Photo 11.*) Extend the color into the water and then pull the color straight down with the 2" brush for reflections. Lightly brush across to give the reflections a "watery" appearance. Shimmer the water by pulling down with a very small amount of Titanium White on the 2" brush (*Photo 12*) and again, lightly brush across.

Add the land at the base of the small trees with the same dark tree mixture, using “push-up” strokes with the fan brush. To indicate the tiny tree trunks, use Titanium White on a clean fan brush. Hold the brush horizontally and starting at the base of the trees, make a series of very short, upward strokes. (Photo 13.)

With a mixture of Cadmium Yellow and Midnight Black (to make a very dark Green) on the fan brush, lightly highlight the ground area at the base of the trees, again using small “push-up” strokes. (Photo 14.)

Use a mixture of Liquid White and Dark Sienna on the long edge of the knife (Photo 15) to “cut” in the water lines and ripples (Photo 16).

## TREES

Add the subtle indication of trunks to the dark, under-painted tree shapes with a mixture of Van Dyke Brown, Dark Sienna and Titanium White on the fan brush. Hold the brush vertically and starting at the top of the trees, just pull down. (Photo 17.)

To highlight the foliage on the large trees, load the 2” brush by holding it at a 45-degree angle and tapping the bristles into the various mixtures of Midnight Black, all of the Yellows and a small amount of Bright Red. Allow the brush to “slide” slightly forward in the paint mixtures each time you tap (this assures that the very tips of the bristles are fully loaded with paint).

## 2. Quiet Mountain Lake



1. Under-paint the dark areas with Black Gesso.



2. Shape the sky-area with the corner of the fan brush ...



3. ... then blend with the 1” brush.



4. Highlight the clouds with White on the fan brush.



5. Use the top corner of the 2” brush ...



6. ... to blend the clouds.

Hold the brush horizontally and use just one corner of the brush to gently tap downward (Photo 18) carefully creating layers of individual leaf-clusters. Don't just hit at random. (Photo 19.)

With Van Dyke Brown on the fan brush, hold the brush vertically and tap in the larger, closer tree trunks. Use Titanium White on the fan brush and tap highlights to the right sides of the trunks. (Photo 20.) Add limbs and branches to these trunks with thinned Van Dyke Brown on the liner brush. (Photo 21.) Again, use the corner of the 2” brush to highlight the lighter, brighter foliage on the closer trees. (Photo 22.) Carefully shape individual leaf clusters and then small bushes at the base of the trees. (Photo 23.) At the same time, be very careful not to completely destroy the dark under-color.

Use the same highlight mixtures on the 2” brush to add the soft grassy area in the foreground. Again, after fully loading the tips of the bristles, hold the brush horizontally and gently tap downward. (Photo 24.) Work in layers, carefully creating the lay-of-the-land. If you are again careful not to destroy all of the dark color already on the canvas, you can create grassy highlights that look almost like velvet. (Photo 25.)

## FINISHING TOUCHES

Load the liner brush with thinned paint to add small sticks and twigs and other final details, not the least of which is your signature!

## 2. Quiet Mountain Lake



7. Shape the mountain-top with the knife ...



8. . . . then blend down to the base with the 2" brush.



9. Use a small roll of paint on the edges of the knife ...



10. . . . to apply highlights and shadows to the mountain.



11. Tap down with the fan brush to paint distant evergreens.



12. Pull straight down with the 2" brush to paint the water.



13. Tiny trunks are made with short, upward strokes ...



14. . . . and grassy highlights are push-up strokes.



15. Use a small roll of paint on the edge of the knife ...



16. . . . to cut in water lines and ripples.



17. Tree trunks are pulled down with the fan brush.



18. Then use the 2" brush ...



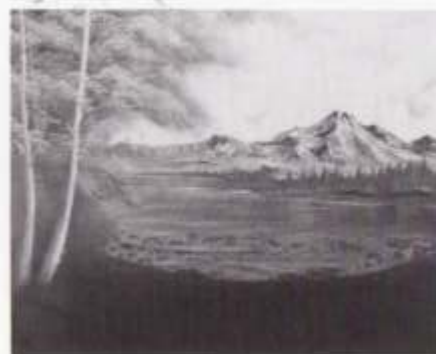
19. . . . to add foliage to the trees.



20. Make and highlight trunks with the fan brush ...



21. . . . then use the liner brush ...



22. . . . to add the limbs and branches.



23. Use the 2" brush to highlight small brushes ...



24. . . . and grassy areas, by tapping downward ...



25. . . . and your painting is complete.





# 3. FINAL EMBERS OF SUNLIGHT

## MATERIALS

2" Brush	Dark Sienna
#6 Fan Brush	Van Dyke Brown
#2 Script Liner Brush	Alizarin Crimson
Adhesive-Backed Plastic	Sap Green
Black Gesso	Cadmium Yellow
Titanium White	Yellow Ochre
Phthalo Blue	Indian Yellow
Prussian Blue	Bright Red
Midnight Black	

Start by covering the entire canvas with a piece of adhesive-backed plastic (such as Con-Tact Paper) from which you have removed a center oval shape. (A 16 x 20 oval for an 18 x 24 canvas.)

I have found that a simple way to cut an oval from Con-Tact Paper is to use a common household item as a template. You can use an oval-shaped placemat, a roaster pan lid, perhaps a turkey platter, etc. Place your "template" on the Con-Tact Paper and carefully trace around the edges with an X-Acto Knife. Presto! You have removed the center oval-shape. BE SURE to do your tracing and cutting on a cutting mat or piece of thick cardboard. (You can ruin a fine table-top with an X-Acto Knife!)

Use a foam brush to apply Black Gesso to the exposed oval-area of the canvas and allow to DRY COMPLETELY.

Over the dry Black Gesso, use the 2" brush to apply a thin, even coat of Indian Yellow through the center of the oval, along the horizon. Apply Alizarin Crimson above the Indian Yellow and then a mixture of Alizarin Crimson and Phthalo Blue to the top of the canvas and also the entire bottom portion of the canvas.

## SKY

Load the 2" brush by pulling both sides of the bristles through Titanium White. Starting just above the horizon, use criss-cross strokes to begin painting the sky. (Photo 1.) As you work upward, notice how the White blends with the

color already on the canvas and automatically the sky becomes darker as you near the top of the canvas. Use a clean, dry 2" brush and long, horizontal strokes to very lightly blend the entire sky, "three hairs and some air".

The clouds are made with Phthalo Blue and Alizarin Crimson on the fan brush. Use one corner of the brush and small, circular strokes to form the basic cloud-shapes. (Photo 2.) Use horizontal strokes to add the "stringy" clouds. (Photo 3.) Lightly blend with a clean, dry 2" brush, again using circular strokes for the fluffy clouds (Photo 4) and horizontal strokes for the "stringy" clouds. Gently lift upward to "fluff" (Photo 5).

## BACKGROUND

Load the 2" brush with Alizarin Crimson, Prussian Blue and Van Dyke Brown. Tap downward with just the corner of the brush to shape the small background bushes (Photo 6) and trees along the horizon (Photo 7).

Add the background tree trunks using the same dark mixture and the liner brush. (Photo 8.) (To load the liner brush, thin the mixture to an ink-like consistency by first dipping the liner brush into paint thinner. Slowly turn the brush as you pull the bristles through the mixture, forcing them to a sharp point.) Paint the trunks with very little pressure, turning and wiggling the brush to give your trunks a gnarled appearance. (Photo 9.)

Use the 2" brush and various mixtures of Sap Green, all of the Yellows, a small amount of Midnight Black and Bright Red to highlight the background trees. Load the 2" brush by holding it at a 45-degree angle and tapping the bristles into the various paint mixtures. Allow the brush to "slide" slightly forward in the paint each time you tap (this assures that the very tips of the bristles are fully loaded with paint).

Highlight the trees by again, tapping downward with just the corner of the brush. (Photo 10.) At the same time, add the small bushes at the base of the trees. Pay close attention to shape and form and take note of the light source, one side of

each tree should remain in shadow. Try not to just "hit" at random and be very careful not to completely cover all of the dark under-color already on the canvas.

Use the Alizarin Crimson-Phthalo Blue-Van Dyke Brown mixture on the 2" brush to under-paint the soft grassy areas. (Photo 11.)

Continuing to use the same Yellow-highlight mixtures to fully load the bristle tips, highlight the soft grassy areas. Starting at the base of the trees and working forward, hold the brush horizontally and gently tap downward. (Photo 12.) Work in layers, carefully creating the lay-of-the-land and at the same time, trying not to extend the grass into the path area. If you are again careful not to destroy all of the dark color already on the canvas, you can create grassy high-lights that look almost like velvet. (Photo 13.)

### **PATH**

Use a mixture of Dark Sienna, Van Dyke Brown and Titanium White on the fan brush and horizontal strokes to add the path. Very lightly highlight the path with Titanium White on the fan brush. (Photo 14.) Watch the perspective here, the path is quite narrow as it disappears into the background. (Photo 15.)

### **TREES**

With Van Dyke Brown on the fan brush, hold the brush

vertically, and starting at the top of each tree, just pull down to paint the trunks. (Photo 16.)

Add limbs and branches to these trunks with thinned Van Dyke Brown on the liner brush. (Photo 17.)

Highlight the light side of the trunks with thinned Bright Red on the liner brush. (Photo 18.)

Use Midnight Black, Alizarin Crimson and a small amount of Bright Red to paint the foliage on the trees. (Photo 19.) Again, tap downward with just the corner of the 2" brush, carefully forming leaf-clusters. (Photo 20.)

Carefully remove the Con-Tact Paper from the canvas (Photo 21) to expose your painted oval-sunset (Photo 22).

### **FINISHING TOUCHES**

If you prefer, you can extend the painting beyond the borders of the oval or enjoy your masterpiece as it is.

Don't forget to sign your painting. Again, load the liner brush with thinned color of your choice. Sign just your initials, first name, last name or all of your names. Sign in the left corner, the right corner or one artist signs right in the middle of the canvas! The choice is yours. You might also consider including the date when you sign your painting. Whatever your choices, have fun, keep in mind you are truly experiencing THE JOY OF PAINTING!

## **3. Final Embers Of Sunlight**



1. Paint the sky with criss-cross strokes.



2. Use circular strokes for the clouds ...



3... horizontal strokes for the "stringy" clouds.



4. Use the 2" brush to blend ...



5. ... and fluff the clouds.



6. Tap down background bushes ...



7... and trees with the 2" brush.

### 3. Final Embers Of Sunlight



8. Use thinned paint on the liner brush ...



9. ... to paint the tree trunks.



10. Tap down with the 2" brush to highlight trees.



11. Add soft grassy areas ...



12. ... and highlight with the 2" brush ...



13. ... paying close attention to the lay-of-the-land.



14. Use horizontal strokes with the fan brush ...



15. ... to add the path.



16. Large tree trunks are made with the fan brush ...



17. ... then use the liner brush ...



18. ... to add limbs and branches.



19. Use the corner of the 2" brush ...



20. ... to add foliage to the trees.



21. Remove the Con-Tact Paper from the canvas ...



22. ... to expose the finished painting.



# 4. SNOWY MORN

## MATERIALS

2" Brush	Midnight Black
#2 Script Liner Brush	Dark Sienna
Large Knife	Van Dyke Brown
Liquid White	Alizarin Crimson
Titanium White	Yellow Ochre
Prussian Blue	

Use the 2" brush to cover the entire canvas with a thin, even coat of Liquid White. With long horizontal and vertical strokes, work back and forth to ensure an even distribution of paint on the canvas. Do NOT allow the Liquid White to dry before you begin.

## SKY

Without cleaning the 2" brush, load it with a mixture of Yellow Ochre and a small amount of Midnight Black; just brush-mix, tapping the bristles firmly against the palette to ensure an even distribution of paint throughout the bristles.

Begin painting the sky by making criss-cross strokes near the top of the canvas. (*Photo 1.*) Playing with color, add a very small amount of Prussian Blue to the brush, as you complete the sky, always using criss-cross strokes. Use long, horizontal strokes to blend the entire sky. (*Photo 2.*)

## BACKGROUND

The indication of the tall, misty, background, evergreens is made still using the various sky mixtures and the 2" brush. To load the brush, pull both sides of the bristles through the mixtures, forcing them to a chiseled edge. Starting at the base of each tree, simply hold the brush vertically and press the side of the brush against the canvas. (*Photo 3.*) As you work upward, apply less pressure on the brush, creating the tapered tree top. Complete first one side and then the other of each tree. (*Photo 4.*)

Tap downward with just the top corner of the brush (still using the same colors) (*Photo 5*) to shape the small trees and bushes at the base of the tall evergreens (*Photo 6*).

Re-load the 2" brush with Midnight Black, Van Dyke Brown, Prussian Blue and Dark Sienna. Hold the brush horizontally and force the bristles to bend upward (*Photo 7*) to add the grassy area at the base of the background trees (*Photo 8*).

With Titanium White on a clean, dry 2" brush, use long, horizontal strokes to lay in the snow-covered ground area. (*Photo 9.*) Work in layers, concentrating on the lay-of-the-land.

Add the background tree trunks (*Photo 10*) using the same tree-mixture and the liner brush. (To load the liner brush, thin the mixture to an ink-like consistency by first dipping the liner brush into paint thinner.) Apply very little pressure to the brush when painting the trunks. (*Photo 11.*)

## LARGE TREES

For the larger evergreens, load the 2" brush to a chiseled edge with Prussian Blue, Midnight Black, Van Dyke Brown, Dark Sienna, Alizarin Crimson and Titanium White. Holding the brush vertically, touch the canvas to create the center line of each tree. (*Photo 12.*) Use just the corner of the brush to begin adding the small top branches. Working from side to side, as you move down each tree, apply more pressure to the brush, forcing the bristles to bend downward (*Photo 13*) and automatically the branches will become larger as you near the base of each tree (*Photo 14*).

As you work forward in the painting, the trees should become progressively darker by adding less Titanium White and more Prussian Blue and Van Dyke Brown to the mixture. (*Photo 15.*)

Use a small roll of the tree-mixture on the long edge of the knife to add the indication of the evergreen trunks. (*Photo 16.*) Then, use the 2" brush with Titanium White and long, horizontal strokes to add the snow-covered ground area to the base of the trees.

## LOG CABIN

Use a clean knife to remove paint from the canvas in the

basic shape of the cabin. Load the long edge of the knife with a small roll of a mixture of Van Dyke Brown and Dark Sienna. Shape the back under-roof, then pull straight down to add the front and side of the cabin.

Touch Titanium White to the front and side of the cabin to indicate logs and add the door with Van Dyke Brown. Use Titanium White on the knife for the snow-covered roof (*Photo 17*) and the cabin is completed (*Photo 18*).

Use the dark evergreen mixture on the 2" brush to add the large evergreen at the back of the cabin. (*Photo 19*.) Then, use long horizontal strokes with Titanium White (*Photo 20*) to add the snow to the base of the cabin. Continue using the

dark tree-mixture on the 2" brush (*Photo 21*) to add the grassy areas (*Photo 22*).

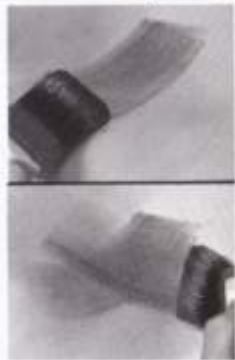
## FOREGROUND

Working forward in layers, continue adding grassy areas and snow-covered land areas. The small foreground tree trunk is painted with Van Dyke Brown and the knife. (*Photo 23*.)

## FINISHING TOUCHES

Use the point of the knife to scratch in small sticks and twigs and we'll call this one finished! (*Photo 24*.) Sign with pride.

### 4. Snowy Morn



1. Use criss-cross strokes . . .



2. . . . to paint the sky, then blend.



3. Press the side of the 2" brush on the canvas . . .



4. . . . to paint the evergreens.



5. Tap down with the corner of the 2" brush . . .



6. . . . for small bushes at the base of the evergreens.



7. Push up to add grassy areas . . .



8. . . . at the base of the trees and bushes.



9. Use long horizontal strokes to paint the snow.



10. With very thin paint on the liner brush . . .



11. . . . add background tree trunks.

#### 4. Snowy Morn



12. Paint the center of the evergreen ...



13. ... then the branches ...



14. ... with the 2" brush.



15. Add darker evergreens with the 2" brush ...



16. ... and trunks with the knife.



17. Progressional steps used to paint the log cabin.



18. Use the 2" brush to paint the large tree ...



19. ... behind the cabin ...



20. ... the snow ...



21. ... and the grassy areas ...



22. ... paying close attention to the lay-of-the-land.



23. Add the small foreground tree ...



24. ... to complete the painting.





# 5. CAMPER'S HAVEN

## MATERIALS

2" Brush	Midnight Black
1" Brush	Van Dyke Brown
#6 Fan Brush	Alizarin Crimson
Large Knife	Sap Green
Small Knife	Cadmium Yellow
Liquid White	Yellow Ochre
Titanium White	Indian Yellow
Phthalo Blue	

Start by covering the entire canvas with a thin, even coat of Liquid White. With long horizontal and vertical strokes, work back and forth to ensure an even distribution of paint on the canvas. Do NOT allow the Liquid White to dry before you begin.

## SKY

Load the 2" brush with Alizarin Crimson, tapping the bristles firmly against the palette to ensure an even distribution of paint throughout the bristles.

Begin by creating the Pink glow in the sky with criss-cross strokes, just above the horizon. (*Photo 1.*) Without cleaning the brush, load it with Phthalo Blue and continue with criss-cross strokes in the upper portion of the sky.

This is a good time to under-paint the water on the lower portion of the canvas. Re-load the brush with Phthalo Blue. Starting at the bottom of the canvas (and working up towards the horizon) use horizontal strokes, pulling from the outside edges of the canvas in towards the center. (*Photo 2.*) You can create the illusion of shimmering light on the water by allowing the center of the canvas to remain light.

Use a clean, dry 2" brush and criss-cross strokes to blend the sky, then blend the entire canvas (sky and water) with long, horizontal strokes.

## MOUNTAINS

The mountains are made with the knife and a Blue-Lavender mixture of Phthalo Blue and Alizarin Crimson. Pull

the mixture out very flat on your palette, hold the knife straight up and "cut" across the mixture to load the long edge of the blade with a small roll of paint. (Holding the knife straight up will force the small roll of paint to the very edge of the blade.)

Starting with the most distant mountain, use firm pressure to shape just the top edge of the mountain. (*Photo 3.*)

When you are satisfied with the basic shape of the mountain top, use the knife to remove any excess paint. Then, with a clean, dry 2" brush, pull the paint down to the base of the mountain, to blend (*Photo 4*) and complete the entire mountain shape.

Highlight the mountain with the small knife and a mixture of Titanium White and a very small amount of Phthalo Blue and Midnight Black. Again, load the long edge of the knife blade with a small roll of paint. The source of light in this painting is on the left, so starting at the top (and paying close attention to angles) apply the highlight mixture to left side of each peak, using so little pressure that the paint "breaks". (*Photo 5.*)

Diffuse the base of the mountain by tapping with a clean, dry 2" brush (carefully following the angles) (*Photo 6*) and then gently lift upward to create the illusion of mist (*Photo 7*).

Moving forward in the painting, use the same dark mountain-mixture to shape the larger, closer mountain top (*Photo 8*) and again, use the 2" brush to blend the paint down to the base of the mountain (*Photo 9*) completing the entire mountain shape (*Photo 10*).

Use the Titanium White-Phthalo Blue-Midnight Black mixture on the large knife and horizontal strokes to add the snow, or glacier, at the base of the mountain, carefully following the angles of the mountain. Highlight this snow with pure Titanium White on the knife, still using long, horizontal strokes and so little pressure that the paint "breaks". (*Photo 11.*) Use long sweeping, horizontal strokes with the 2" brush (*Photo 12*) to blend (*Photo 13*).

## BACKGROUND

The small grassy hills at the base of the mountains are made by loading the 2" brush with the Phthalo Blue-Alizarin Crimson mixture and Titanium White. Hold the brush horizontally and tap downward, paying close attention to the lay-of-the-land. (*Photo 14.*) Use very short upward-strokes to create the impression of tiny tree tops (*Photo 15*) then, tap with just the top corner of the brush to create the illusion of mist at the base of the hills (*Photo 16*).

The evergreens are made by loading the fan brush to a chiseled edge with the original dark Phthalo Blue-Alizarin Crimson mountain-mixture. Holding the brush vertically, touch the canvas to create the center line of each tree. Use just the corner of the brush to begin adding the small top branches. (*Photo 17.*) Working from side to side, as you move down each tree, apply more pressure to the brush, forcing the bristles to bend downward and automatically the branches will become larger as you near the base of each tree. (*Photo 18.*)

Use Cadmium Yellow, Sap Green and the Phthalo Blue-Alizarin Crimson mixture on the fan brush to very lightly highlight the left sides of the evergreen trees. Don't over-do, they should remain quite dark.

Add the grassy area at the base of the evergreens with the Phthalo Blue-Alizarin Crimson-Titanium White mixture on the 2" brush. Again, hold the brush horizontally and tap downward. (*Photo 19.*)

The small trees and bushes at the base of the evergreens are under-painted with the Phthalo Blue-Alizarin Crimson mixture on the 1" brush. (*Photo 20.*)

To highlight the trees and bushes, first dip the 1" brush into Liquid White (or paint thinner). Then, with the handle straight up, pull the brush (several times in one direction, to round one corner of the bristles) through the various highlight mixtures. Use the Phthalo Blue-Alizarin Crimson mixture, Sap Green and all of the Yellows. With the rounded corner of the brush up, force the bristles to bend upward to highlight the individual trees and bushes. (*Photo 21.*) Concentrate on shape and form—try not to just "hit" at random. If you are careful to not completely destroy all of the dark under-color, you can use it to separate the individual tree and bush shapes. (*Photo 22.*)

Highlight the grassy area at the base of the bushes with the same highlight mixtures on the 2" brush. Hold the brush horizontally and lightly tap downward—paying close attention to the lay-of-the-land. (*Photo 23.*)

## WATER

To add the reflections to the water, hold a clean 2" brush against the base of the grassy area and pull the color straight down into the water. (You can also add a small amount of the dark Phthalo Blue-Alizarin Crimson mixture to the brush). (*Photo 24.*) Lightly brush across (horizontal strokes) to give the reflections a "watery" appearance.

Add the bank along the water's edge with Van Dyke Brown on the knife. (*Photo 25.*) Use the 2" brush to pull down, reflecting this color into the water and again, lightly brush across.

Use the fan brush to add grassy areas to the banks (*Photo 26*) then, use a small roll of Liquid White on the long edge of the knife (*Photo 27*) to cut in the water lines (*Photo 28*).

## FOREGROUND

Use the Phthalo Blue-Alizarin Crimson mixture on the 1" brush to under-paint the foreground bushes. With the 2" brush, pull the dark, under-color into the water, for reflections (*Photo 29*) and lightly brush across.

Again, use the Yellow mixtures and the 1" brush to highlight the bushes. Add the land at the base of the bushes with Van Dyke Brown on the knife (*Photo 30*) and cut in the water lines with Liquid White on the edge of the knife (*Photo 31*).

## FINISHING TOUCHES

Use just the point of the knife to scratch in the indication of small sticks and twigs and your creation is ready for a signature. (*Photo 32.*)



## 5. Camper's Haven



1. Use criss-cross strokes to paint the sky ...



2. ... and horizontal strokes to paint the water.



3. Shape the mountain top with the knife ...



4. ... then blend to the base with the 2" brush.



5. Apply highlights with the knife ...



6. ... and again use the 2" brush ...



7. ... to blend and mist the base of the mountain.



8. Shape the closer mountain top ...



9. ... and use the 2" brush ...



10. ... to blend the color down to the base of the mountain.



11. Add the glacier ...



12. ... then use horizontal strokes ...



13. ... to blend with the 2" brush.



14. Tap in the foothills with the 2" brush ...



15. ... and lift up tiny tree tops.



16. Mist by tapping with the top corner of the brush.



17. Use one corner of the fan brush ...



18. ... to paint the evergreen trees.

*"How To" photographs for this painting continued on page 67*



# 6. WATERFALL IN THE WOODS

## MATERIALS

2" Brush	Phthalo Blue
1" Brush	Midnight Black
#6 Fan Brush	Dark Sienna
#2 Script Liner Brush	Van Dyke Brown
Small Knife	Alizarin Crimson
Black Gesso	Sap Green
Liquid White	Cadmium Yellow
Liquid Clear	Yellow Ochre
Titanium White	Indian Yellow

Use a foam brush and Black Gesso to block in the basic dark shapes of the painting. Be sure to leave the light area, near the center of the canvas, unpainted. (*Photo 1.*) Allow the Black Gesso to DRY COMPLETELY before proceeding.

Use the 2" brush to cover the entire canvas with a VERY THIN coat of Liquid Clear. While the Liquid Clear is still wet, apply a thin, even coat of a Lavender mixture made with Phthalo Blue and Alizarin Crimson. Do NOT allow these colors to dry before you begin.

## SKY

Load a clean, dry 2" brush with Titanium White. Begin by making criss-cross strokes in the light (un-Gessoed) area of the sky, above the waterfall. (*Photo 2.*) Repeat until you achieve the desired amount of lightness in the sky. (*Photo 3.*)

Without cleaning the brush, load it with a small amount of the Phthalo Blue-Alizarin Crimson (Lavender). Use one corner of the brush to tap in the very subtle, background tree shapes. (*Photo 4.*)

Add just the indication of background tree trunks using a thinned Lavender mixture on the liner brush (*Photo 5*) then lightly highlight the trees with a small amount of Titanium White on the 2" brush (*Photo 6*).

Continue highlighting the background trees with the Phthalo Blue-Alizarin Crimson Lavender mixture and Titanium White on the 2" brush. You can also use the same

mixtures on the fan brush (*Photo 7*) to paint small, background tree shapes (*Photo 8*).

## WATERFALL

The waterfall is made with Titanium White, and a very small amount of Phthalo Blue. Thin the mixture by first dipping the 1" brush into Liquid Clear and then pulling both sides of the bristles through the mixture, loading the brush to a chiseled edge.

To paint the waterfall, hold the brush horizontally. Starting at the top of the falls, make a short horizontal stroke and then pull straight down (to the base of the falls) with a single, long vertical stroke. (*Photo 9.*) Repeat this stroke as many times as necessary. Use a clean, dry 2" brush to blend the base of the falls by lightly lifting upward. (*Photo 10.*) Tap downward with Titanium White on the 2" brush (*Photo 11*) to create the mist at the base of the falls (*Photo 12*).

## TREE

Add the larger tree trunk (at the top of the cliff on the right side) with a mixture of Dark Sienna and Titanium White on the liner brush. Use very little pressure on the brush, as you shape the trunk. By turning and wiggling the brush, you can give the trunk a gnarled appearance. (*Photo 13.*)

Highlight the tree with various mixtures of Sap Green, all of the Yellows and Midnight Black (to make a dark Green). Load the 2" brush by holding it at a 45-degree angle and tapping the bristles into the mixture. Allow the brush to "slide" slightly forward in the paint each time you tap (this assures that the very tips of the bristles are fully loaded with paint). Gently tap downward with one corner of the brush, shaping individual leaf clusters. (*Photo 14.*)

## CLIFFS

Use the small knife and a mixture of Van Dyke Brown and Dark Sienna to add the cliff on the right side, starting at the base of the tree, extending this color towards the base of the

falls. Very lightly highlight the top of the cliff with a mixture of Van Dyke Brown, Dark Sienna and Titanium White on the knife, using so little pressure that the paint "breaks". (Photo 15.) Be very careful of angles as you lightly "pull" the highlights over the edge and down the side of the cliff.

Use the Yellow-Green highlight mixtures on the 2" brush to add the soft grassy area at the top of the cliff, extending down the side of the cliff. Just tap downward with the corner of the brush, again, be very careful of angles. (Photo 16.) Working in layers, you can continue to use the Van Dyke Brown mixture on the small knife to add rocks and stones (Photo 17) near the base of the falls (Photo 18). (Highlight by adding Titanium White to the mixture.)

The still water at the base of the falls is made with the 2" brush. Load the brush with Titanium White and a very small amount of Phthalo Blue. Holding the brush horizontally, start at the base of the falls, press the bristles against the canvas and pull straight down, several times. (Photo 19.) Lightly brush across, to blend. Notice how the White mixes with the color already on the canvas and you have beautiful, Lavender water. (Photo 20.)

## FOREGROUND

As you work forward in the painting, the large cliff on the left is also shaped with a mixture of Van Dyke Brown and Dark Sienna on the knife. Again, highlight by adding Titanium White to the mixture, using so little pressure that the

paint is allowed to "break". (Photo 21.)

Still paying close attention to angles, add the soft grass on the side of the cliff with the Yellow-Green highlight mixtures on the 2" brush. (Photo 22.) Try not to completely cover the highlights on the cliff, but you can allow some of the grassy area to extend out over the waterfall. Pull a small amount of this Green highlight color into the water with the 2" brush and lightly brush across, for reflections. (Photo 23.)

Under-paint the large foreground trees with the original Phthalo Blue-Alizarin Crimson mixture on the 2" brush. Add the trunks, limbs and branches with a thinned mixture of Dark Sienna, Van Dyke Brown and Titanium White on the liner brush. Highlight the foliage with the Yellow-Green mixtures on the 2" brush. Be very careful to create individual leaf clusters, paying close attention to shape and form. (Photo 24.)

Underpaint the foreground grassy area with the Phthalo Blue-Alizarin Crimson on the 2" brush and highlight with the same Yellow-Green mixtures. (Photo 25.) Use Van Dyke Brown and Dark Sienna on the knife to shape small rocks and stones and again highlight by adding Titanium White to the mixture.

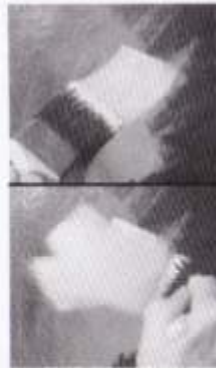
## FINISHING TOUCHES

Use Liquid White on the long edge of the knife for the water lines (Photo 26) and your masterpiece is ready for a signature (Photo 27)!

## 6. Waterfall In The Woods



1. Under-paint the canvas with Black Gesso.



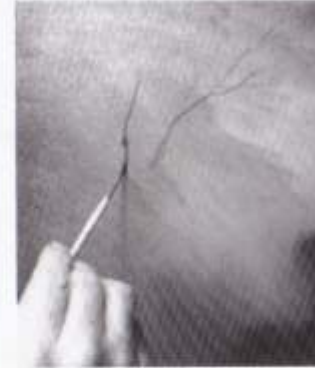
2. Use the 2" brush and criss-cross strokes ...



3. ... to paint the sky.



4. Paint background trees with the 2" brush ...



5. ... then add trunks with the liner brush ...



6. ... then, highlight with the large brush.

## 6. Waterfall In The Woods



7. Also use the fan brush ...



8... to paint the background trees.



9. Pull the falls down with the 1" brush ...



10... then blend up with the 2" brush.



11. Use White on the 2" brush ...



12... to tap in the mist at the base of the falls.



13. Add light trunks with the liner brush ...



14... and foliage with the 2" brush.



15. Use the small knife to paint the cliffs.



16. Foliage with the 2" brush ...



17... and rocks and stones with the knife ...



18... are added to the cliff.



19. Pull straight down to add the water ...



20... then lightly brush across.



21. Use the knife to add the cliff ...



22... and the brush to add the foliage ...



23... to the left side of the painting.



24. Use the 2" brush to tap in trees ...



25... and grassy areas.



26. Cut in water lines with Liquid White ...



27... and the painting is finished!



Rob



# 7. COVERED BRIDGE OVAL

## MATERIALS

2" Brush	Prussian Blue
#6 Fan Brush	Midnight Black
#2 Script Liner Brush	Dark Sienna
Large Knife	Van Dyke Brown
Small Knife	Alizarin Crimson
Adhesive-Backed Plastic	Cadmium Yellow
Liquid White	Yellow Ochre
Titanium White	Bright Red
Phthalo Blue	

Start by covering the entire canvas with a piece of adhesive-backed plastic (such as Con-Tact Paper) from which you have removed a center oval shape. (A 16 x 20 oval for an 18 x 24 canvas.) *(Photo 1.)*

Use the 2" brush to cover the entire exposed oval-area of the canvas with a thin, even coat of Liquid White. With long horizontal and vertical strokes, work back and forth to ensure an even distribution of paint on the canvas. Do NOT allow the Liquid White to dry before you begin.

## SKY

Load the 2" brush with Cadmium Yellow and a small amount of Yellow Ochre, tapping the bristles firmly against the palette to ensure an even distribution of paint throughout the bristles. Use criss-cross strokes to create the Golden glow near the upper portion of the sky.

Without cleaning the brush, re-load it by tapping the bristles into a very small amount of Midnight Black and continue with criss-cross strokes at the very top of the oval *(Photo 2)* blending downward into the Yellows *(Photo 3)*.

## BACKGROUND

Still without cleaning the brush, re-load it by again tapping the bristles into Midnight Black. Holding the brush vertically, tap downward with the top corner of the brush to indicate the small background tree shapes along the horizon. *(Photo 4.)*

Add the background tree trunks with Dark Sienna and the liner brush. *(Photo 5.)* To load the liner brush, thin the Dark Sienna to an ink-like consistency by first dipping the liner brush into paint thinner. Slowly turn the brush as you pull the bristles through the paint, forcing them to a sharp point. Apply very little pressure to the brush as you shape the trunks. *(Photo 6.)*

Re-load the same 2" brush with Titanium White. Hold the brush horizontally and use long, sweeping strokes to add the snow to the base of the background trees. *(Photo 7.)* Pay close attention to the lay-of-the-land; because there is a stream in this painting, the snow should slope down towards the water.

## EVERGREENS

Before painting the evergreens, use the knife to remove paint from the canvas in the basic shape of the bridge. *(Photo 8.)* Try to avoid this bridge shape when painting the evergreens—we don't want Green snow on the bridge.

To paint the evergreens, load the fan brush to a chiseled edge with a mixture of Midnight Black, Prussian Blue, Van Dyke Brown and Alizarin Crimson. Holding the brush vertically, and carefully avoiding the covered bridge shape, touch the canvas to create the center line of each tree. Use just the corner of the brush to begin adding the small top branches. Working from side to side, as you move down each tree, apply more pressure to the brush, forcing the bristles to bend upward and automatically the branches will become larger as you near the base of each tree. Again, be very careful to work around the bridge. *(Photo 9.)*

The trunks are painted with a small roll of a mixture of Titanium White and Dark Sienna on the long edge of the knife. *(Photo 10.)* Add a very small amount of Yellow Ochre and Cadmium Yellow to the dark tree mixture already on the fan brush and very lightly touch highlights to the branches.

Use Titanium White on the 2" brush to add snow to the base of the trees, allowing the brush to pick up the dark tree color for the shadowed areas. *(Photo 11.)*

## COVERED BRIDGE

Load the long edge of the knife with a small roll of a mixture of Van Dyke Brown and Dark Sienna. To load the knife, pull the mixture out very flat on your palette, hold the knife handle straight up and "cut" across the mixture to load the long edge of the blade with a small roll of paint. (Holding the knife handle straight up will force the small roll of paint to the very edge of the blade.)

Paying close attention to angles, paint the underside of the back of the roof. Pull straight down to add the front of the bridge and then paint the side of the bridge by pulling from the bottom upward.

With Van Dyke Brown on the knife, pull straight down to add the wall under the bridge, allowing the color to extend into the water. Use the 2" brush to continue pulling the color into the water and then lightly brush across to create the reflection under the bridge.

Use a mixture of Bright Red, Dark Sienna, Yellow Ochre and Titanium White on the knife to apply highlights to the side of the cabin, with so little pressure on the knife that the paint "breaks". Add Van Dyke Brown to the mixture to highlight the darker front of the cabin.

Use the small knife and Van Dyke Brown to shape the entrance-way into the bridge. Highlight the edges of the opening with a tiny roll of a mixture of Yellow Ochre, Van Dyke Brown and Titanium White on the very edge of the knife.

Use the small edge of the blade to just scrape out the window shape inside the bridge. Add the vertical board indications and the dark window on the side of the bridge with Van Dyke Brown. The light windows are made with Titanium White.

Still carefully following the angles, add snow to the roof with Titanium White on the knife.

Use a mixture of Midnight Black, Titanium White and a small amount of Phthalo Blue on the small edge of the knife to form the stone wall under the bridge. Carefully outline, to further define, the individual stones with a thinned mixture of Titanium White, Dark Sienna and Midnight Black on the liner brush. (Photo 12.)

## STREAM

Still with Titanium White on the 2" brush and long sweep-

ing strokes, continue moving forward with the snow-covered banks. (Photo 13.) Concentrating on the lay-of-the-land, you can use very small amounts of Phthalo Blue on the brush for the shadowed areas. (Photo 14.)

Use a small roll of Titanium White on the long edge of the knife (Photo 15) to cut in the frozen water's edge (Photo 16).

## FENCE

Add the distant fence posts with thinned Van Dyke Brown on the liner brush. (Photo 17.) To paint the closer posts, double-load the liner brush by pulling one side of the bristles through thinned Van Dyke Brown and the other side through thinned Titanium White. Pay close attention to perspective, the fence posts should be larger and further apart as you move forward in the painting. (Photo 18.) At the same time, you can pull up the long grasses at the base of the fence posts.

## TREES

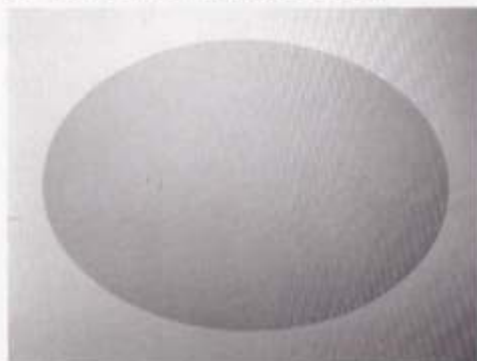
Add the trees with thinned Van Dyke Brown on the liner brush. (Photo 19.) Applying very little pressure, by turning and wiggling the brush, you can give the trees a gnarled appearance. (Photo 20.)

## FINISHING TOUCHES

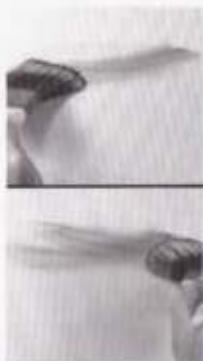
Remove the Con-Tact Paper from the canvas (Photo 21) to expose your finished painting. As a final touch, you can extend the fence posts just outside the oval. (Photo 22.)



## 7. Covered Bridge Oval



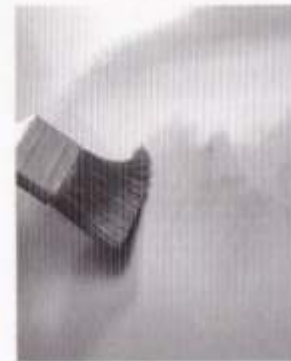
1. Cover the canvas with an oval-removed Con-Tact Paper.



2. Make criss-cross strokes in the sky ...



3. ... then blend, all with the 2" brush.



4. Tap down with the 2" brush ...



5. ... add trunks with the liner brush ...



6. ... to paint the background trees.



7. Lay in the snow with the 2" brush.



8. Scrape out the bridge shape ...



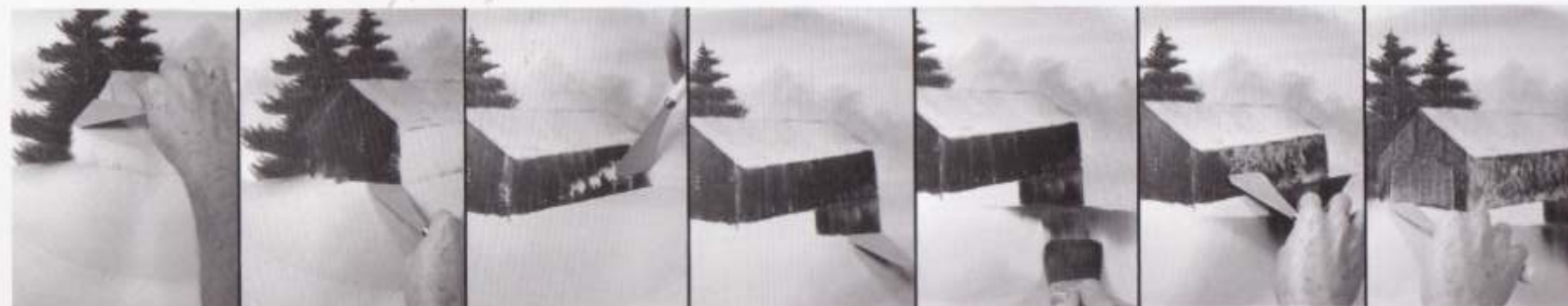
9. ... before painting the evergreens.



10. Use the knife to add trunks ...



11. ... and the 2" brush to add snow.



12. Progressional steps used to paint the bridge.

"How To" photographs for this painting continued on page 68



# 8. SCENIC SECLUSION

## MATERIALS

2" Brush	Phthalo Blue
1" Brush	Prussian Blue
#6 Filbert Brush	Midnight Black
#6 Fan Brush	Dark Sienna
#2 Script Liner Brush	Van Dyke Brown
Large Knife	Alizarin Crimson
Small Knife	Sap Green
Liquid White	Cadmium Yellow
Liquid Black	Yellow Ochre
Titanium White	Indian Yellow
Phthalo Green	Bright Red

Start by covering the upper portion of the canvas with a thin, even coat of Liquid White. Underpaint the dark area on the lower portion of the canvas with Liquid Black and then use criss-cross strokes to blend out the harsh division line between the Black and White. (*Photo 1.*) Do NOT allow the Liquid White and Liquid Black to dry before you begin.

## SKY

Load the 2" brush with Indian Yellow and use criss-cross strokes to create the Golden glow in the sky, just above the horizon. Without cleaning the brush, re-load it with Yellow Ochre and continue with criss-cross strokes above the Indian Yellow (*Photo 2*), then use Bright Red in the upper portion of the sky. Still using criss-cross strokes, blend the entire sky.

## MOUNTAIN

The mountain is made using the knife and a mixture of Midnight Black and Van Dyke Brown. Pull the mixture out very flat on your palette, hold the knife straight up and "cut" across the mixture to load the long edge of the blade with a small roll of paint. (Holding the knife straight up will force the small roll of paint to the very edge of the blade.) With firm pressure, shape just the top edge of the mountain. (*Photo 3.*) When you are satisfied with the basic shape of the mountain

top, use the knife to remove any excess paint. Then, with the 2" brush, pull the paint down to the base of the mountain, to blend (*Photo 4*) and complete the entire mountain shape.

Use the small knife to highlight the mountain with various mixtures of Titanium White, Dark Sienna and Van Dyke Brown. Again, load the long edge of the knife blade with a small roll of paint. The light source in this painting is on the left. Paying close attention to angles, highlight the left side of each peak, using so little pressure that the paint "breaks". (*Photo 5.*) Use various mixtures of Phthalo Blue and Alizarin Crimson on the shadowed (right) sides of the peaks. Again, use so little pressure that the paint "breaks". (*Photo 6.*) Final highlights are mixtures of Phthalo Blue, Alizarin Crimson and Titanium White.

Diffuse the base of the mountain by tapping with a clean, dry 2" brush, carefully following the angles (*Photo 7*) then gently lift upward to create the illusion of mist (*Photo 8*).

## BACKGROUND

Use a very dark tree-mixture of Midnight Black, the Blues, Phthalo Green, Van Dyke Brown and Alizarin Crimson on the 1" brush to under-paint the small trees and bushes at the base of the mountain. (*Photo 9.*)

To highlight the trees and bushes, first dip the 1" brush into Liquid White. Then, with the handle straight up, pull the brush (several times in one direction, to round one corner of the bristles) through various mixtures of Sap Green, all of the Yellows and Bright Red.

With the rounded corner of the brush up, touch the canvas and force the bristles to bend upward (try not to let the brush "slide") to highlight the individual trees and bushes. (*Photo 10.*) Concentrate on shape and form—don't just "hit" at random. If you are careful to not completely destroy all of the dark undercolor, you can use it to separate the individual tree and bush shapes.

Use Van Dyke Brown on the knife to add the land area at the base of the trees and to underpaint the waterfall. (*Photo*

11.) Highlights are a mixture of Dark Sienna and Titanium White, applied with so little pressure that the paint "breaks". (Photo 12.)

## EVERGREENS

To paint the large evergreens on the left side of the painting, load the fan brush to a chiseled edge with the dark tree-mixture. Holding the brush vertically, touch the canvas to create the center line of each tree. Use just the corner of the brush to begin adding the small top branches. Working from side to side, as you move down each tree, apply more pressure to the brush, forcing the bristles to bend downward and automatically the branches will become larger as you near the base of each tree. (Photo 13.)

Add the trunks with a small roll of a mixture of Titanium White and Dark Sienna on the knife. (Photo 14.) Use the fan brush to very lightly touch highlights to the left side of the branches with a mixture of the dark tree-mixture and the Yellows. (Photo 15.)

Use the 2" brush to underpaint the large bushes at the base of the evergreens and again highlight with the Yellow mixtures on the 1" brush.

## WATERFALL

Load the fan brush with a mixture of Liquid White, Titanium White and a very small amount of Phthalo Blue. Starting with the distant water, use a series of short, horizontal strokes, then pull the strokes straight down to create the waterfall. (Photo 16.) Paint the foam at the base of the falls with tiny "push-up" strokes. (Photo 17.) Use swirling, horizontal strokes to continue bringing the water forward.

Add a very small amount of paint thinner to the bristles of the filbert brush. Load the brush with a mixture of Van Dyke Brown, Dark Sienna and a small amount of Alizarin Crimson, then pull ONE side of the bristles through a thin mixture of Liquid White, Dark Sienna and Yellow Ochre, to double-load the brush.

With the light side of the brush up, use a series of curved, single-strokes to shape the rocks and stones. (Photo 18.)

Use the Yellow highlight mixtures on the 2" brush for the grassy area at the base of the trees. (Photo 19.) Add banks along the water's edge with Van Dyke Brown on the knife (Photo 20) and highlight with a mixture of Dark Sienna and Titanium White (Photo 21).

## FOREGROUND

With Dark Sienna on the 2" brush, block in the large tree shapes (Photo 22) on the right side of the painting (Photo 23).

The large tree trunks are made by adding a very small amount of thinner to the bristles of the 1" brush. Load the brush with Van Dyke Brown, then pull ONE side of the bristles through the thin highlight mixture (Liquid White, Dark Sienna and Yellow Ochre) to double-load the brush. Holding the brush vertically (with the light side on the left) start at the top of the canvas and pull down to paint each trunk. (Photo 24.)

Use thinned Van Dyke Brown on the liner brush to add the limbs and branches. (Photo 25.) (To load the liner brush, thin the Van Dyke Brown to an ink-like consistency by first dipping the liner brush into paint thinner. Slowly turn the brush as you pull the bristles through the paint, forcing them to a sharp point.) Apply very little pressure to the brush, as you shape the limbs and branches. (Photo 26.)

Use the dark tree-mixture on the fan brush to under-paint the leaf clusters, then highlight with the Yellow highlight mixtures on the same brush. (Photo 27.)

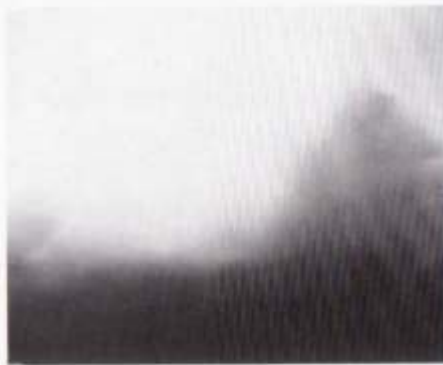
Again, use the various highlight mixtures on the 1" brush to shape the bushes at the base of the large foreground trees. (Photo 28.)

## FINISHING TOUCHES

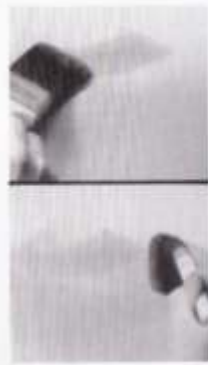
Use thinned paint on the liner brush, or just the point of the knife, to add small sticks and twigs and complete your painting with a signature. (Photo 29.)



## 8. Scenic Seclusion



1. Prepare the canvas with Liquid White and Liquid Black.



2. Use criss-cross strokes to paint the sky.



3. Shape the mountain top with the knife ...



4. ... then blend to the base with the 2" brush.



5. Paint highlights ...



6. ... and shadows with the small knife.



7. Tap with the 2" brush ...



8. ... to create mist at the base of the mountain.



9. Use the 1" brush to under-paint ...



10. ... and highlight the small background trees.



11. Use Van Dyke Brown on the knife ...



12. ... to under-paint the waterfall.



13. Paint evergreens with the fan brush ...



14. ... then use the knife ...



15. ... to add the tree trunks.



16. Pull the water over the falls ...



17. ... and create foam with the fan brush.



18. Stones are made with the double-loaded filbert brush.



19. Tap in the grassy areas ...



20. ... then use the knife ...

"How To" photographs for this painting continued on page 69





# 9. EBB TIDE

## MATERIALS

2" Brush	Titanium White
#6 Filbert Brush	Phthalo Blue
#6 Fan Brush	Midnight Black
#2 Script Liner Brush	Dark Sienna
Small Knife	Van Dyke Brown
Adhesive-Backed Plastic	Alizarin Crimson
Masking Tape	Cadmium Yellow
Liquid White	Yellow Ochre
Liquid Clear	Bright Red

Start by covering the entire canvas with a piece of adhesive-backed plastic (such as Con-Tact Paper) from which you have removed a center oval shape. (A 16 x 20 oval for an 18 x 24 canvas.) (*Photo 1.*)

Mark the horizon, below the center of the oval, with a strip of masking tape.

Use the 2" brush to cover the area above the horizon with a thin, even coat of Liquid White. With long horizontal and vertical strokes, work back and forth to ensure an even distribution of paint on the canvas.

Cover the area below the horizon with a VERY THIN coat of Liquid Clear. Do NOT allow the Liquid White and Liquid Clear to dry before you begin.

## SKY

Load the 2" brush with Cadmium Yellow, tapping the bristles firmly against the palette to ensure an even distribution of paint throughout the bristles.

Begin by creating the Yellow glow in the center of the sky with criss-cross strokes. Without cleaning the brush, load it with Yellow Ochre and continue with criss-cross strokes around the Yellow. (*Photo 2.*) Add a small amount of Bright Red to the same brush and continue moving outward, still using criss-cross strokes. Use a mixture of Bright Red and Phthalo Blue at the top of the sky. Blend the entire sky with a clean, dry 2" brush.

Blend Titanium White into the center of the Yellow area with

the corner of the 2" brush. Into the center of this very light area, use Titanium White on your finger to paint the sun. (*Photo 3.*) Again, lightly blend with a clean, dry 2" brush.

Use Alizarin Crimson and Phthalo Blue (to make Lavender) and small circular strokes with the corner of the fan brush to shape the fluffy clouds. (*Photo 4.*) The "stringy" clouds are made with short, horizontal strokes. (*Photo 5.*) Blend all of the clouds with a clean, dry 2" brush. (*Photo 6.*)

Highlight the edges of the clouds with a mixture of Titanium White and a small amount of Bright Red on the fan brush. (*Photo 7.*) Again, blend with a clean, very dry 2" brush. Use circular strokes to blend the fluffy clouds, horizontal strokes to blend the stringy clouds. When you are satisfied with your sky, remove the masking tape from the canvas. (*Photo 8.*)

## BACKGROUND WATER

Load the 2" brush with a Lavender mixture made with Phthalo Blue and Alizarin Crimson; proportionately more Blue than Crimson. (You can test the color by mixing a small amount with some Titanium White.)

Starting just below the horizon, use horizontal strokes to under-paint the background water. (*Photo 9.*) As you near the lower portion of the oval, add Dark Sienna to the brush and then paint the bottom of the oval with Van Dyke Brown, for the sandy beach. Lightly blend. (*Photo 10.*)

Use Titanium White on the filbert brush to roughly sketch the large wave (*Photo 11*) then remove excess paint from the "eye" of the wave with a paper towel (*Photo 12*).

Use Titanium White on the fan brush, to outline the top of the large wave and to create the background swell with long, horizontal strokes. (*Photo 13.*) With a clean fan brush, use short, rocking strokes to pull the top edge of the waves back, to blend. (*Photo 14.*) Be very careful not to destroy the dark color that separates the individual waves. (*Photo 15.*)

## LARGE WAVE

Use a mixture of Titanium White and Cadmium Yellow on the filbert brush to scrub in the "eye" of the large wave. (Photo 16.) Blend with the top corner of a clean, very dry 2" brush. (Photo 17.)

Load a clean filbert brush with Titanium White and the Lavender mixture. With small, circular strokes, scrub in the foam shadows along the edges of the large wave. (Photo 18.)

With Titanium White on the fan brush, pull the water over the top of the crashing wave. (Photo 19.) Be very careful of the angle of the water here.

Highlight the top edges of the foam, where the light would strike, using Titanium White on the filbert brush and small, circular, push-up strokes. (Photo 20.) Again, use circular strokes with the top corner of the 2" brush to lightly blend the foam highlights into the shadows. (Photo 21.)

Still paying close attention to angles, use Titanium White on the filbert brush to add the foam patterns to the water. (Photo 22.) With thinned Titanium White on the liner brush (Photo 23) you can add small highlights and details to the water (Photo 24).

## FOREGROUND

Load the long edge of the small knife with a very small roll of Titanium White by pulling the paint out very flat on your

palette and just cutting across. Hold the knife flat against the canvas and use firm pressure and long horizontal strokes to add the foamy water action on the beach. (Photo 25.) Use a clean fan brush to pull the top edge of the paint back towards the large wave creating swirling foam patterns. (Photo 26.) Pull the edge of the paint straight down with the fan brush, to create the reflections on the beach. (Photo 27.)

Add a very small amount of paint thinner to the bristles of the filbert brush. Load the brush with a mixture of Van Dyke Brown, Dark Sienna and a small amount of Midnight Black, then pull ONE side of the bristles through a thin mixture of Liquid White, Dark Sienna and Yellow Ochre, to double-load the brush. With the light side of the brush up, use a series of curved, single strokes to shape the rocks and stones on the beach. (Photo 28.)

Use a thinned light mixture on the liner brush to add the water lines to the base of the rocks and stones. (Photo 29.) The birds are made with thinned Midnight Black on the liner brush; just make "m" strokes. (Photo 30.)

## FINISHING TOUCHES

Remove the Con-Tact Paper from the canvas (Photo 31) and then complete your masterpiece with one more bird, outside the oval (Photo 32).

### 9. Ebb Tide



1. Cover the canvas with an oval-removed piece of Con-Tact Paper.



2. Use criss-cross strokes for the sky ...



3... and your finger for the sun.



4. Circular strokes ...



5... and horizontal strokes paint the clouds.



6. Blend clouds with the 2" brush.



7. Highlight clouds with the fan brush ...



8... then remove the tape from the canvas.

## 9. Ebb Tide



9. Use the 2" brush and long strokes ...



10. ... to paint the back-ground water.



11. Sketch wave with the filbert brush.



12. Remove excess paint from the "eye" of the wave.



13. Add wave tops ...



14... and then pull back strokes ...



15. ... to blend the water with the fan brush.



16. Use the filbert brush to scrub in the "eye" of the wave ...



17. ... then blend with the 2" brush.



18. Paint foam shadows with the filbert brush.



19. Pull water over the wave with the fan brush.



20. Highlight the edges of the foam ...



21... then blend into shadows.



22. Use the filbert brush ...



23. ... and the liner brush ...



24... to add foam details to the water.



25. Add water on the beach ...



26. ... then pull back to blend.



27. Pull down to add reflections.



28. Rocks are made with the filbert brush.



29. Make water lines ...



30... and birds with the liner brush.



31. Remove the Con-Tact Paper ...



32. ... from the painting.



# 10. AFTER THE RAIN

## MATERIALS

2" Brush	Midnight Black
#6 Fan Brush	Dark Sienna
#2 Script Liner Brush	Van Dyke Brown
Large Knife	Alizarin Crimson
Black Gesso	Sap Green
Liquid White	Cadmium Yellow
Liquid Clear	Yellow Ochre
Titanium White	Indian Yellow
Phthalo Blue	Bright Red

Start by using a foam applicator to apply a thin, even coat of Black Gesso to the dark areas of the painting, "swirling" it around a light area that remains unpainted. Allow the Black Gesso to DRY COMPLETELY. (*Photo 1.*)

When the Black Gesso is dry, use the 2" brush to completely cover the canvas with a VERY THIN coat of Liquid Clear. (It is important to stress that the Liquid Clear should be applied VERY, VERY sparingly and really scrubbed into the canvas! The Liquid Clear will not only ease with the application of the firmer paint, but will allow you to apply very little color, creating a glazed effect.)

Still using the 2" brush, cover the Liquid Clear with a very thin, even coat of a mixture of Sap Green, Phthalo Blue and Van Dyke Brown.

## SKY

Load the 2" brush with a mixture of Titanium White and a small amount of Cadmium Yellow. Begin by making criss-cross strokes in the lightest area of the sky. (*Photo 2.*)

## BACKGROUND

Load a clean, dry 2" brush with both the original Sap Green-Phthalo Blue-Van Dyke Brown mixture and the Titanium White and Cadmium Yellow mixture, to make a pale Blue-Green. Tap downward with the corner of the brush to underpaint subtle background trees. (*Photo 3.*) Do not clean the brush.

Add the background tree trunks using the same Blue-Green mixture and the liner brush. (To load the liner brush, thin the mixture to an ink-like consistency by first dipping the liner brush into paint thinner. Slowly turn the brush as you pull the bristles through the mixture, forcing them to a sharp point.) Apply very little pressure to the brush as you shape the trunks. By turning and wiggling the brush, you can give your trunks a gnarled appearance. (*Photo 4.*)

Highlights are made by adding Titanium White to the 2" brush which still contains the pale Blue-Green mixture. Proper loading of the brush is very important to the success of these lacy highlights. Load the brush by holding it at a 45-degree angle and tapping the bristles into the various mixtures. Allow the brush to "slide" slightly forward in the paint each time you tap (this assures that the very tips of the bristles are fully loaded with paint). To apply the highlights, hold the brush horizontally and gently tap downward (*Photo 5*) carefully creating the individual tree shapes (*Photo 6*).

Load a clean, dry 2" brush with the original, dark Sap Green-Phthalo Blue-Van Dyke Brown mixture. Moving forward in the painting, and still tapping downward (*Photo 7*) underpaint the larger, closer trees. Highlight these trees with various mixtures of Midnight Black, Cadmium Yellow and Sap Green. Try not to just hit at random. Working in layers, carefully create individual leaf clusters (*Photo 8*) by not completely covering all of the dark undercolor (*Photo 9*).

## PATH

Load the long edge of the knife with a mixture of Van Dyke Brown and Dark Sienna. Starting in the distance and working forward, begin adding the path with short horizontal strokes. Watch the perspective, the path should become wider as it moves forward. Highlight the path with a mixture of Dark Sienna and Titanium White on the knife, again using horizontal strokes and so little pressure that the paint "breaks". (*Photo 10.*)

To make the puddles in the path, load the 2" brush with a small amount of Titanium White. Holding the brush horizontally, press the bristles against the canvas and just pull straight down. (Photo 11.) Lightly brush across. Working forward in layers, continue using the Browns and White on the knife to paint the path and the 2" brush to add the puddles. You can also add bushes and grassy areas to the edges of the path with the Yellow highlight colors on the 2" brush. (Photo 12.)

## FOREGROUND

Under-paint the large foreground trees with the Sap Green-Phthalo Blue-Van Dyke Brown mixture on the 2" brush. (Photo 13.) Highlight with the various mixtures of all of the Yellows, Midnight Black and Sap Green. Try not to just "hit" at random, carefully form individual leaf-clusters. (Photo 14.)

Continue using Titanium White on the 2" brush to add the foreground puddles. (Notice how the White picks up the Blue-Green color already on the canvas.) (Photo 15.) Still working in layers, extend the path to the bottom of the canvas.

## LARGE TREES

Indicate a larger tree trunk with a mixture of Van Dyke

Brown and Titanium White on the fan brush. Hold the brush vertically, start at the top of the canvas, and just pull down. (Photo 16.) The leaf clusters are added with the Yellow highlight mixtures on the 2" brush. (Photo 17.)

Use Van Dyke Brown on the knife to underpaint the large tree trunk in the foreground. Highlight the trunk with a mixture of Titanium White, Van Dyke Brown and Dark Sienna on the knife, using so little pressure that the paint "breaks". (Photo 18.) Again, use the highlight mixtures on the 2" brush to add the foreground leaf-clusters. (Photo 19.)

Use thinned Van Dyke Brown on the liner brush to add the limbs and branches. (Photo 20.)

## FINISHING TOUCHES

Use thinned paint on the liner brush or just the point of the knife to add small final details, sticks, twigs, etc., and your masterpiece is complete. (Photo 21.)

Don't forget to sign your name with pride: Again, load the liner brush with thinned color of your choice. Sign just your initials, first name, last name or all of your names. Sign in the left corner, the right corner or one artist signs right in the middle of the canvas! The choice is yours. You might also consider including the date when you sign your painting. Whatever your choices, have fun, for hopefully with this painting you have truly experienced THE JOY OF PAINTING!

## 10. After The Rain



1. Under-paint dark shapes with Black Gesso.



2. Use criss-cross strokes to paint the sky.



3. Tap in background trees with the 2" brush ...



4. ... then add trunks with the liner brush.



5. Again, tap down with the 2" brush ...



6. ... to add highlights to the trees.

## 10. After The Rain



7. Under-paint ...



8. ... and highlight ...



9. ... the large dark trees with the 2" brush.



10. Paint the path with the knife ...



11. ... make puddles with the 2" brush ...



12. ... as you work forward in layers.



13. Continue adding large trees ...



14. ... highlights ...



15. ... and puddles with the 2" brush.



16. Pull down with the fan brush ...



17. ... to paint the tree trunk.



18. The large trunk is made with the knife.



19. Add foliage with the 2" brush ...



20. ... limbs and branches with the liner brush ...



21. ... to complete the painting.





# 11. WINTER ELEGANCE

## MATERIALS

2" Brush	Phthalo Blue
1" Round Brush	Midnight Black
#6 Filbert Brush	Dark Sienna
#6 Fan Brush	Van Dyke Brown
#2 Script Liner Brush	Alizarin Crimson
Large Knife	Cadmium Yellow
Small Knife	Yellow Ochre
Liquid White	Bright Red
Titanium White	

Start by using the 2" brush to cover the entire canvas with a thin, even coat of Liquid White. With long horizontal and vertical strokes, work back and forth to ensure an even distribution of paint on the canvas. Do NOT allow the Liquid White to dry before you begin. Clean and dry the brush.

## SKY

Load the 2" brush with a small amount of Cadmium Yellow, tapping the bristles firmly against the palette to ensure an even distribution of paint throughout the bristles. Use criss-cross strokes to begin painting the center of the sky, just above the horizon. (*Photo 1.*)

Working outward and upward, add Yellow Ochre and then Bright Red to the same brush, continuing to use criss-cross strokes. The outside edges of the sky are painted with a mixture of Phthalo Blue and Midnight Black.

With the Phthalo Blue-Midnight Black mixture still in the brush, use long, horizontal strokes to under-paint the lower portion of the canvas.

Use a clean, dry 2" brush and criss-cross strokes to add Titanium White to the lightest area of the sky. Repeat as many times as necessary to achieve the desired lightness, always starting with a clean, dry brush and working from the center of the sky outward. (Try not to drag the dirty brush back into the light area.)

Clean and dry the brush to blend the entire sky, working from the center of the light area outward, still using criss-cross

strokes. You can also add a small amount of Alizarin Crimson near the Blue area, to create the Lavender areas in the sky. Blend the entire canvas with a clean, dry 2" brush. (*Photo 2.*)

## BACKGROUND

Load the round brush by tapping the bristles into Midnight Black. Starting at the base of the trees and working upward, tap in the basic tree shapes along the horizon. (*Photo 3.*)

Add the background tree trunks using thinned Midnight Black on the liner brush. (*Photo 4.*) To load the liner brush, thin the Midnight Black to an ink-like consistency by first dipping the liner brush into paint thinner. Slowly turn the brush as you pull the bristles through the paint, forcing them to a sharp point. Apply very little pressure to the brush as you shape the trunks. By turning and wiggling the brush, you can give your trunks a gnarled appearance. (*Photo 5.*)

Load the 2" brush with Titanium White and use long horizontal strokes to add snow to the base of the background trees. (*Photo 6.*)

## WATER

Load the small knife with a small roll of a mixture of Midnight Black and Titanium White (to make Gray). To load the knife, pull the mixture out very flat on your palette, hold the knife straight up and "cut" across the mixture to load the long edge of the blade with a small roll of paint. (Holding the knife straight up will force the small roll of paint to the very edge of the blade.)

Add the banks along the water's edge, paying close attention to the lay-of-the-land. You want the banks to slope down towards the water. (*Photo 7.*)

Extend the Gray color into the water for reflections and then pull straight down with the 2" brush. (*Photo 8.*) Lightly brush across to give the reflections a "watery" appearance. Again, with Titanium White on the 2" brush, use long sweeping strokes (*Photo 9*) to bring the snow over the banks (*Photo 10*).

Working in layers, extend the banks, water and snow to the bottom of the canvas. You can add a very small amount of Phthalo Blue to your brush for additional shadows in the snow. (Photo 11.)

## TREES

Load the fan brush with a mixture of Van Dyke Brown and Dark Sienna. Holding the brush vertically, start at the top of the trees and just pull down. Apply more pressure to the brush as you near the base of the trees to create the thicker bottom of the trunk. (Photo 12.)

Highlight the trunks with a small roll of a mixture of Titanium White and Dark Sienna on the long edge of the knife. Hold the knife vertically and touch the highlights to the right sides of the trunks. (Photo 13.)

Use a thinned mixture of Van Dyke Brown and Dark Sienna on the liner brush to add the limbs and branches (Photo 14) then use a small amount of Liquid White to add snowy details to the base of the trees.

## STONES

Load the filbert brush with the Gray mixture (Titanium White and Midnight Black), then pull ONE side of the bristles through a thin mixture of Liquid White and Gray, to double-load the brush. With the light side of the brush up, use a series of curved, single strokes to shape the rocks and

stones. (Photo 15.) Extend the dark color into the water for reflections, then with a small roll of Liquid White on the edge of the small knife, cut in the water lines at the base of each of the rocks and stones (Photo 16) to complete the water (Photo 17).

## LARGE FOREGROUND TREE

Again, use Van Dyke Brown on the fan brush to paint the large, foreground tree trunk (Photo 18) and highlight with Titanium White and Dark Sienna on the knife (Photo 19). Use thinned Van Dyke Brown to add the limbs and branches. (Photo 20.)

With the Gray mixture on the round brush, tap in the indication of foliage on all of the trees. (Photo 21.)

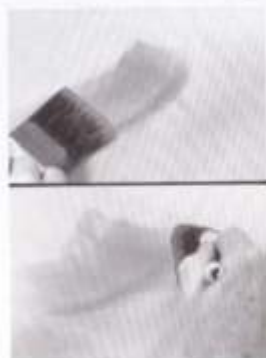
Use a mixture of Liquid White and Titanium White on the round brush to add snow to the foliage, again just tapping downward. Form individual leaf clusters, try not to just "hit" at random and be very careful not to completely cover all of the dark under-color. (Photo 22.)

## FINISHING TOUCHES

Add final snowy details with Liquid White on the liner brush and your "warm" winter painting is complete. (Photo 23.)

Don't forget to sign your name with pride using the liner brush and thinned color of your choice.

## 11. Winter Elegance



1. Paint the sky with criss-cross strokes . . .



2. . . . then blend the entire canvas.



3. Tap down with the round brush . . .



4. . . . then use the liner brush . . .



5. . . . to add trunks to the background trees.

## 11. Winter Elegance



6. Use the 2" brush to paint the snow.



7. Under-paint snow banks with the knife...



8. ... then reflect them into the water.



9. Use the 2" brush...



10. ... to pull snow over the banks.



11. Continue working forward in layers.



12. Add trunks with the fan brush...



13. ... then highlight with the knife.



14. Limbs and branches are painted with the liner brush.



15. Paint rocks and stones with the filbert brush...



16. ... add water lines with the knife...



17. ... to complete the water.



18. Add the large foreground trunk...



19. ... then highlight with the knife...



20. ... and add limbs and branches.



21. Under-paint foliage...



22. ... and highlight with the round brush...



23. ... to complete the painting.



# 12. EVENING'S PEACE

## MATERIALS

2" Brush	Titanium White
1" Round Brush	Phthalo Blue
#6 Fan Brush	Prussian Blue
#2 Script Liner Brush	Midnight Black
Large Knife	Dark Sienna
Small Knife	Van Dyke Brown
Black Gesso	Alizarin Crimson
Liquid White	Cadmium Yellow
Liquid Clear	

Use a foam brush to paint the canvas with a thin, even coat of Black Gesso and allow to DRY COMPLETELY.

With the 2" brush, cover the dry Black Gesso-areas with a VERY, VERY THIN coat of Liquid Clear. Do NOT allow the Liquid Clear to dry before proceeding. Cover the Liquid Clear with a thin coat of a mixture of Midnight Black and Phthalo Blue. (You'll find that the Liquid Clear will ease the application of this dark under-color.)

## SKY

Load the 2" brush with Titanium White. Begin by making criss-cross strokes in the lightest area of the sky, blending outward. (Photo 1.) With a clean, dry 2" brush, blend the entire sky.

Use a small amount of Titanium White on your finger to add the moon. (Photo 2.) Again, gently blend.

With the Midnight Black-Phthalo Blue mixture on the fan brush, use one corner of the brush to make both circular strokes (Photo 3) and horizontal, rocking strokes to shape the clouds (Photo 4).

Blend the cloud shapes with circular strokes using the top corner of a clean, dry 2" brush. (Photo 5.)

With a mixture of Titanium White, Midnight Black and Phthalo Blue on the fan brush, highlight the clouds; still using just one corner of the fan brush. (Photo 6.) Blend the entire sky with a clean, dry 2" brush. (Photo 7.)

## BACKGROUND

Load the round brush by tapping the bristles into the Midnight Black-Phthalo Blue mixture. Starting at the base of the trees and working upward, tap downward to shape the small trees along the horizon. (Photo 8.)

With a mixture of Titanium White and the Midnight Black-Phthalo Blue on the round brush, highlight the small trees, still tapping downward. (Photo 9.) Working in layers, pay close attention to shape and form; try not to completely cover all of the dark under-color. Use the point of the knife to scratch in the indication of tree trunks.

Use Titanium White on the 2" brush to make long, horizontal strokes, adding the snow to the base of the background trees. This is where you begin creating the lay-of-the-land. (Photo 10.)

## SMALL CABIN

Use a clean knife to remove paint from the canvas in the basic shape of the cabin. Load the long edge of the knife with a small roll of Van Dyke Brown and paint the back edge of the roof.

Pull down to add the front and then the side of the cabin. Use the White-Black-Blue mixture on the knife to highlight the front of the cabin, using so little pressure that the paint "breaks". Use less White in the mixture to highlight the darker side of the cabin.

The door is Van Dyke Brown and the windows are painted with Cadmium Yellow. Use Titanium White on the knife to add snow to the roof. (Photos 11.)

Moving forward in the painting, underpaint the larger trees with the dark tree-mixture on the round brush. Highlight with various mixtures of Titanium White, Alizarin Crimson and Phthalo Blue. (Photo 12.)

Working in layers, continue adding the snow-covered ground areas. (Photo 13.)

## EVERGREEN

Use the Prussian Blue and the Midnight Black-Phthalo

Blue mixture on the fan brush for the evergreen. Holding the brush vertically, touch the canvas to create the center line of the tree. Use just the corner of the brush to begin adding the small top branches. Working from side to side, as you move down the tree, apply more pressure to the brush, forcing the bristles to bend UPWARD (*Photo 14*) and automatically the branches will become larger as you near the base of the tree. Lightly highlight the branches by adding Titanium White to the dark mixture already on the fan brush and the background is complete. (*Photo 15.*)

## FOREGROUND

Still paying close attention to the lay-of-the-land, extend the snow to the bottom of the canvas, with Titanium White on the 2" brush. (*Photo 16.*)

## BARN

Use a clean knife to remove paint from the canvas in the basic shape of the barn. Load the long edge of the knife with a small roll of Van Dyke Brown and start with the underside of the back of the roof. Notice the angle of the roof.

Pull down to add the front and side of the barn and then highlight the front with a mixture of Dark Sienna and Titanium White on the knife, using so little pressure that the paint

"breaks".

Paying close attention to angles, use Titanium White with a small amount of the Black-Blue mixture to paint the roof. Use the same mixture for the roof of the shed.

With Van Dyke Brown, add the sides of the shed and the door of the barn. Lightly highlight the sides of the shed and the edges of the door.

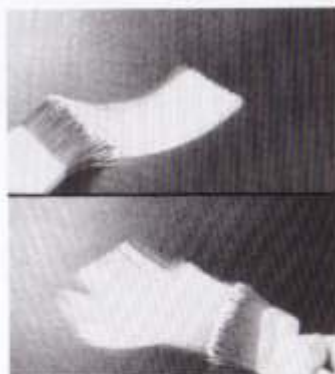
Remove any excess paint from the base of the barn with a clean knife. Continue using Titanium White on the 2" brush and long horizontal strokes to add snow to the base of the barn (*Photo 17*) and the barn is complete (*Photo 18*).

## FINISHING TOUCHES

You can use thinned Van Dyke Brown and Liquid White on the liner brush to add the small fence. (*Photo 19.*)

Don't forget to sign your painting with pride: Again, load the liner brush with thinned color of your choice. Sign just your initials, first name, last name or all of your names. Sign in the left corner, the right corner or one artist signs right in the middle of the canvas! The choice is yours. You might also consider including the date when you sign your painting. Whatever your choices, have fun, for hopefully with this painting you have truly experienced THE JOY OF PAINTING!

## 12. Evening's Peace



1. Use criss-cross strokes to paint the sky.



2. Add the moon with your finger.



3. Fluffy clouds and . . .



4. . . stringy clouds are made with the fan brush.

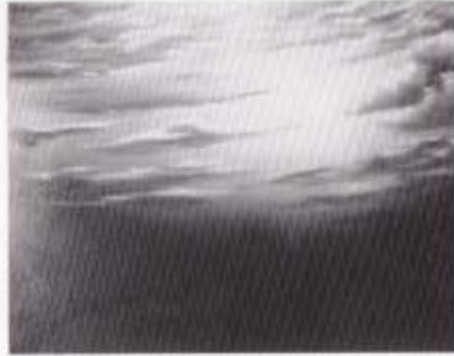


5. Blend clouds with the 2" brush.

## 12. Evening's Peace



6. Highlight clouds with the fan brush ...



7... then, blend the entire sky.



8. Under-paint background trees ...



9... then highlight by tapping down with the round brush.



10. Add snow with the 2" brush.



11. Progressional steps used to paint the cabin.



12. Working forward, add trees with the round brush ...



13... and snow with the 2" brush.



14. Use the fan brush ...



15... to paint the evergreen tree.



16. Add snow to the foreground with the 2" brush.

*"How To" photographs for this painting continued on page 69*





# 13. VALLEY OF TRANQUILITY

## MATERIALS

2" Brush	Midnight Black
1" Brush	Dark Sienna
#6 Fan Brush	Van Dyke Brown
Large Knife	Alizarin Crimson
Small Knife	Sap Green
Liquid White	Cadmium Yellow
Titanium White	Yellow Ochre
Phthalo Green	Indian Yellow
Phthalo Blue	Bright Red
Prussian Blue	

Start by covering the entire canvas with a thin, even coat of Liquid White using the 2" brush. Work back and forth with long horizontal and vertical strokes to ensure an even distribution of paint on the canvas. Do NOT allow the Liquid White to dry before you begin.

## SKY

With Phthalo Blue on the 1" brush, use just the corner of the brush and circular strokes to form the cloud shapes. (*Photo 1.*) Actually, you are not painting "cloud" shapes, but shaping the Blue-sky area behind the clouds. Still with the 1" brush, use criss-cross strokes to carefully blend the sky. (*Photo 2.*) The portions of the canvas which remain White will be the clouds, so try not to drag the Blue into the White shapes as you blend.

Use Titanium White and a very small amount of Bright Red on the 1" brush and tiny, circular strokes to highlight just the edges of the clouds. (*Photo 3.*) Still using circular strokes, blend with the top corner of a clean, dry 2" brush. (*Photo 4.*) Use upward sweeping strokes to "fluff". (*Photo 5.*)

## MOUNTAINS

The mountains are made with the knife and a mixture of Midnight Black, Phthalo Blue, Alizarin Crimson and Van Dyke Brown. Pull the mixture out very flat on your palette, hold the knife straight up and "cut" across the mixture to

load the long edge of the blade with a small roll of paint. (Holding the knife straight up will force the small roll of paint to the very edge of the blade.)

Starting with the most distant mountain, use firm pressure to shape just the top edge of the mountain. (*Photo 6.*) When you are satisfied with the basic shape of the mountain top, use the knife to remove any excess paint. Then, with a clean, dry 2" brush, blend the paint down to the base of the mountain, to diffuse and complete the entire mountain shape. (*Photo 7.*)

Subtle highlights are added with the small knife and Titanium White. Again, load the long edge of the knife blade with a small roll of paint. The source of light in this painting is on the right, so starting at the top (and paying close attention to angles) apply the highlight mixture to right side of each peak, using so little pressure that the paint "breaks". (*Photo 8.*)

Diffuse the base of the mountain by tapping with a clean, dry 2" brush (carefully following the angles) and then gently lift upward to create the illusion of mist. (*Photo 9.*)

Moving forward in the painting, use the same dark mountain-mixture to shape the larger, closer mountain top (*Photo 10*) and again, use the 2" brush to blend the paint down to the base of the mountain (*Photo 11*) completing the entire mountain shape. (This is a good time to add the water to the lower portion of the canvas, so without cleaning the brush, load it with a mixture of Phthalo Green, Phthalo Blue and Midnight Black. Use horizontal strokes, pulling from the outside edges of the canvas in towards the center. Starting at the bottom of the canvas and working upward, create a sheen on the water by allowing the center of the canvas to remain light.)

Highlight the mountain with a small roll of Titanium White on the knife, carefully following angles and again using so little pressure that the paint "breaks". (*Photo 12.*) The shadowed sides of the peaks are a mixture of Titanium White,

Phthalo Blue and Midnight Black, still following angles and allowing the paint to “break”.

With a clean, dry 2” brush, and carefully following the angles, tap to blend and diffuse the base of the mountain. Gently lift upward to create the illusion of mist. (*Photo 13.*)

Use various mixtures of Cadmium Yellow, Sap Green, Yellow Ochre, Indian Yellow and a small amount of the dark mountain mixture on the same 2” brush, to add the Green area, or tree line at the base of the mountain. (*Photo 14.*) Carefully following the angles, just tap downward. Use a clean, dry 1” brush and very short upward strokes to indicate tiny tree tops, again carefully following the angles of the mountain. (*Photo 15.*)

## BACKGROUND

Load the fan brush with a mixture of Midnight Black, Prussian Blue, Phthalo Green, Van Dyke Brown and Alizarin Crimson. Holding the brush vertically, use a series of downward tapping strokes to indicate the small trees at the base of the mountain. Be very careful not to make “fence posts”. (*Photo 16.*)

To indicate the tiny tree trunks, use Titanium White on a clean fan brush. Hold the brush horizontally and starting at the base of the trees, make a series of very short, upward strokes. (*Photo 17.*)

Under-paint the grassy area at the base of the small trees with the same dark tree mixture, using “push-up” strokes with the fan brush.

Use various mixtures of Sap Green, all of the Yellows and a very small amount of Bright Red to highlight the soft grassy area at the base of the trees. Load the 2” brush by holding it at a 45-degree angle and tapping the bristles into the various paint mixtures. Allow the brush to “slide” slightly forward in the paint each time you tap (this assures that the very tips of the bristles are fully loaded with paint). Hold the brush horizontally and gently tap downward. Work in layers, carefully creating the lay-of-the-land. If you are also careful not to destroy all of the dark color already on the canvas, you can create grassy highlights that look almost like velvet. (*Photo 18.*)

## WATERFALL

Use Van Dyke Brown on the knife to add the banks along the water’s edge. (*Photo 19.*)

Load the fan brush with a mixture of Liquid White, Titanium White and a very small amount of Phthalo Blue. Starting with the distant water, make a short, horizontal stroke then pull straight down to create the water fall. (*Photo 20.*) Paint the foam at the base of the falls with tiny “push-up” strokes, using the Titanium White mixture on the fan brush. Highlight the banks with a mixture of Titanium White, Dark Sienna and Van Dyke Brown on the knife.

Use the 2” brush to extend the dark under-colors into the water for reflections, then brush across to give the reflections a watery appearance. (*Photo 21.*)

Working forward in layers, continue adding the banks along the water’s edge, reflections and the soft, grassy areas. (*Photo 22.*)

## EVERGREENS

For the larger evergreens, load the fan brush to a chiseled edge with the dark tree-mixture. (Midnight Black-Prussian Blue-Phthalo Green-Van Dyke Brown-Alizarin Crimson.) Holding the brush vertically, touch the canvas to create the center line of each tree. Use just the corner of the brush to begin adding the small top branches. Working from side to side, as you move down each tree, apply more pressure to the brush, forcing the bristles to bend downward (*Photo 23*) and automatically the branches will become larger as you near the base of each tree (*Photo 24*).

Continue bringing the water forward with the thin White on the fan brush (*Photo 25*) to complete the background (*Photo 26*).

## FOREGROUND

Under-paint the foreground with the dark tree-mixture on the 2” brush. (*Photo 27.*)

Add the large evergreen trunk with a small roll of a mixture of Titanium White and Dark Sienna on the knife. (*Photo 28.*) Use the fan brush to very lightly touch highlights to the branches of the evergreen with a mixture of the dark tree color and the Yellows.

Use various mixtures of Liquid White, Sap Green, all of the Yellows and Bright Red to highlight the small trees and bushes at the base of the large evergreen. Pull the 1” brush through the mixtures in one direction, to round one corner. With the rounded corner up, touch the canvas and force the

bristles to bend upward as you create individual tree and bush shapes. (Photo 29.) Try not to just hit at random and be careful not to "kill" all of the dark base color; use it to separate the individual shapes.

## FINISHING TOUCHES

Use a thinned mixture on the liner brush to add sticks and twigs and other small final details, not the least of which is your signature! (Photo 30.)

### 13. Valley Of Tranquility



1. Use the 1" brush to paint...



2... and blend the sky.



3. Highlight the clouds with the 1" brush...



4... then blend with the 2" brush...



5... to complete the sky.



6. Shape the distant mountain top...



7... then blend downward with the 2" brush.



8. Highlight the mountain with the knife...



9... then use the 2" brush to mist the base.



10. Shape the larger mountain top...



11... and blend the paint down to the base.



12. Add highlights...

### 13. Valley Of Tranquility



13. . . . and tap to mist the base of the mountain.



14. Use the 2" brush to tap Green at the base of the mountain . . .



15. . . . then use the 1" brush for tiny tree tops.



16. Indicate tiny evergreens with the fan brush . . .



17. . . . then lift up to paint tree trunks.



18. Highlight soft, grassy areas.



19. Use the knife to add banks along the water's edge.



20. Paint the waterfall with the fan brush . . .



21. . . . and pull down reflections with the 2" brush.



22. Work forward with soft grassy areas.



23. Use the fan brush . . .



24. . . . to add the large evergreens.



25. Use swirling, horizontal strokes . . .



26. . . . to move the water forward.



27. Under-paint the foreground.



28. Add the large trunk with the knife . . .



29. . . . and highlight the small trees and bushes . . .



30. . . . to complete the painting.



19. Tap in grass with the 2" brush.



20. Push up with the 1" brush to under-paint ...



21. ... and highlight small bushes ...



22. ... at the base of the evergreens.



23. Highlight the grassy area ...



24. then pull reflections down with the 2" brush.



25. Paint the banks with the knife ...



26. ... then add grassy areas with the fan brush.



27. Cut in water lines with the knife ...



28. ... to complete the background.



29. Pull down foreground reflections with the 2" brush ...



30. ... then add the land area with the knife.

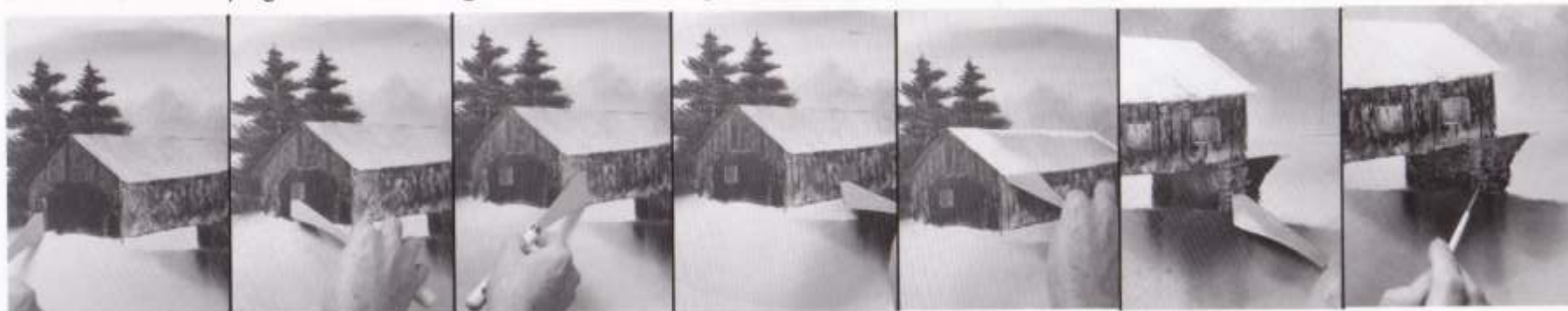


31. Cut in water lines with Liquid White ...



32. ... and your painting is finished.





12. Progressional steps used to paint the bridge.



13. Add the snow banks ...

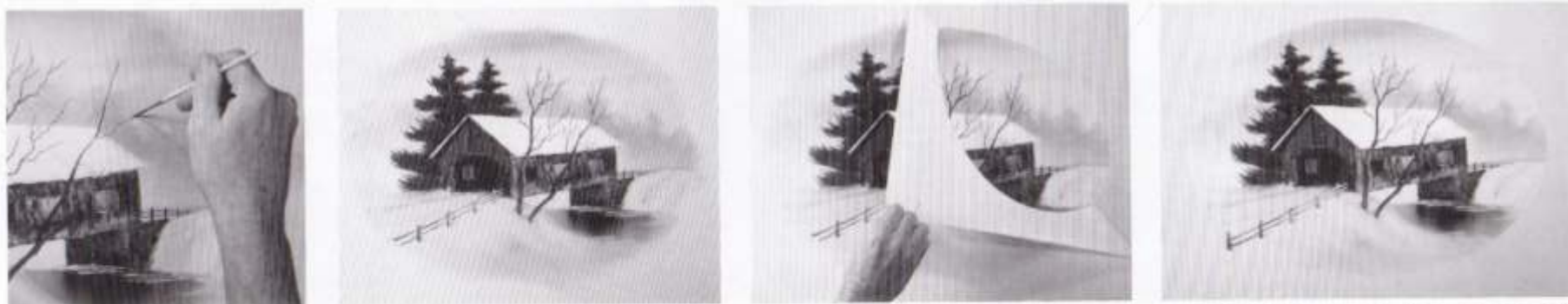
14. ... with the 2" brush.

15. Use White on the knife ...

16. ... to cut in the water's edge.

17. Use the liner brush ...

18. ... to add fence posts ...



19. ... and the trees ...

20. ... and the painting is almost complete.

21. Remove the Con-Tact Paper from the canvas ...

22. ... extend the fence outside the oval to complete the painting.

Continued from page 45—**Painting 8. Scenic Seclusion**



21... to add the banks along the water's edge.



22. Tap down with the 2" brush ...



23... to paint the large mass of trees.



24. Use the 1" brush for the large trunks ...



25... and the liner brush for limbs and branches ...



26... to paint the foreground trees.



27. Add foliage to the trees with the fan brush.



28. Use the 1" brush to paint bushes at the base of the trees ...



29... and your painting is ready for a signature!

Continued from page 61—**Painting 12. Evening's Peace**



17. Progressional steps used to paint the barn.



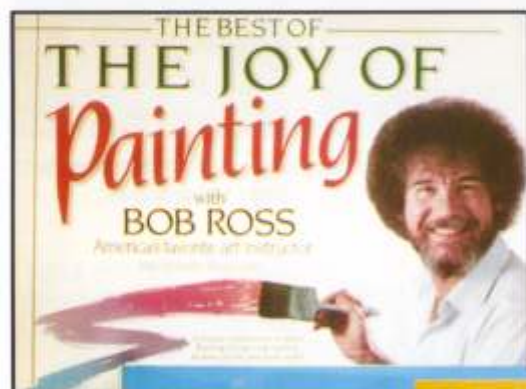
18. The painting is complete ...



19... or, you can add a small fence.

# More Ways to Experience "The Joy of Painting" with Bob Ross

Enjoy Bob Ross' Favorite Paintings In Three Premium Books.

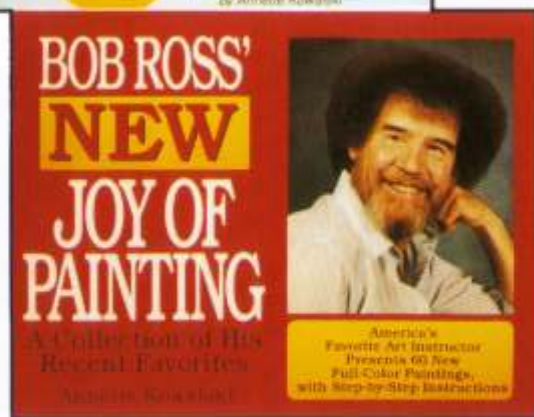
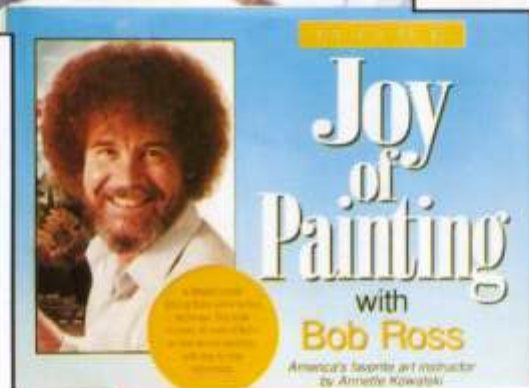


Each contains sixty beautiful landscapes specially selected from earlier "Joy of Painting" series. ("Best of" book follows Bob's popular "Best of The Joy of Painting" TV series.) With full color pages of the paintings, step-by-step instructions and 1,450 "how-to" photos in each 256-page book, you can learn to paint quickly and easily. Or simply treasure these fine keepsake books for years to come. Great gift ideas, too!

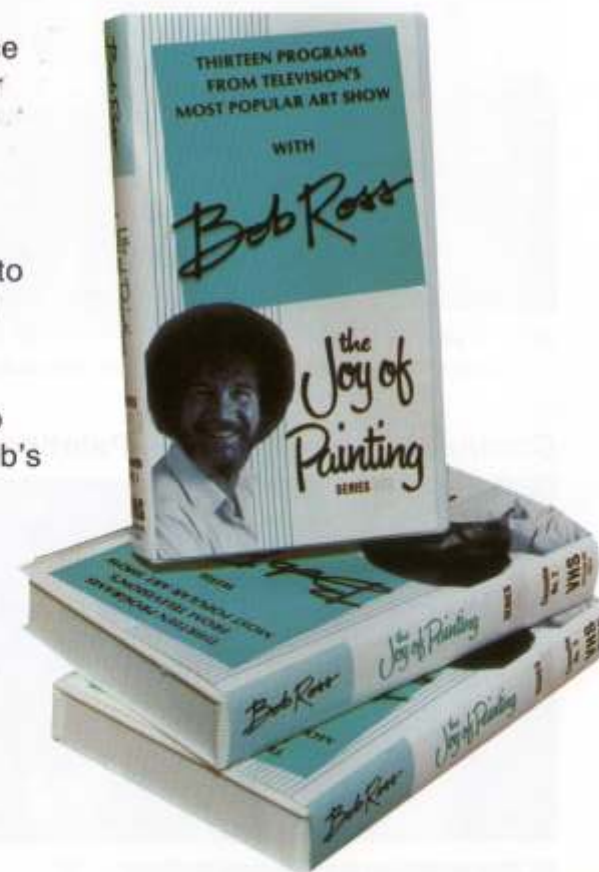
## Now You Can Watch Bob Ross 24 Hours a Day!

"The Joy of Painting" Series 2 through 30 are available on videotape, too. Experience "the joy" anytime and learn to paint at your own pace. All 13 programs in each TV series (6-1/2 hours!) are beautifully recorded so you can enjoy viewing them over and over again.

And for maximum learning power, refer to both videotape and corresponding how-to book together – benefit from Bob's inspirational words and actions while following this detailed manual. Set up your own personal video library of Bob's TV shows past and present!



For more information about these items, call 1-800-BOB-ROSS (1-800-262-7677).







# GENERAL INFORMATION

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This section of the book is devoted to information that is not contained elsewhere in the text. If you have questions which have not been answered, please feel free to write to us c/o The Bob Ross Company. Please include a stamped, self-addressed envelope with your letter and we will try our best to answer any of your questions.

## **CAN I USE ANY TYPE OF ART PRODUCTS FOR THIS METHOD OF PAINTING?**

Possibly the #1 problem experienced by individuals when first attempting this technique and the major cause for disappointment revolves around the use of products designed for other styles of painting or materials not designed for art-work at all (i.e. house painting brushes, thin, soupy paints, etc.). All of my paintings in this book were produced with my own brand paints, brushes and palette knives. As I stated at the beginning of this book, to achieve the best results from your efforts, I strongly recommend that you use only products designed specifically for use with my technique. Always insist that the paints, brushes and palette knives have the "Bob Ross" label. This will assure you that you are receiving the finest and most suitable products available.

## **WHERE CAN I OBTAIN MATERIALS SPECIFICALLY DESIGNED FOR THIS TECHNIQUE?**

The unique brushes, palette knife and firm paints are available at art stores throughout the United States and Canada. They may be purchased individually or in kit form. All of the products may be ordered by mail or via toll-free telephone, and delivered directly to your door from the following address:

Bob Ross Company  
P.O. Box 946  
Sterling, Virginia 20167-0946  
Tel. 1-800-BOB-ROSS (800-262-7677)  
or (703) 803-7200

All orders to the Bob Ross Company are shipped promptly. Dealer inquiries are always welcome.

## **ARE CLASSES AVAILABLE FOR THIS METHOD?**

There is a select group of highly-qualified instructors who are not only accredited to teach the Bob Ross Technique but who have our personal guarantee of excellence. These artists/instructors travel and teach on a contract basis and are also available for private or public demonstrations. You may contact the Bob Ross Company directly for their class schedules or you may prefer to ask your local art shop to arrange a class in your area.

## **WHAT INSTRUCTIONAL GUIDES ARE AVAILABLE?**

There are twenty-nine other "Joy of Painting" books (shown on page 74) each offering thirteen different and exciting paintings. I have selected these painting projects to give you a new and different learning experience with each. These books are excellent teaching guides and will increase your skills in this fantastic wet-on-wet technique.

We also carry a selection of art books by other artists that will offer you a variety of painting styles.

Packets with directions for individual paintings may also be ordered from the Bob Ross Company. These packets contain an 18" x 24" outline of the painting for those who want help with dimension and perspective and who may prefer to trace the picture on the canvas.

Complete sets of any of "The Joy of Painting" Television Series programs are available on video-cassette at very nominal prices.

### **WHAT CAN I DO IF "THE JOY OF PAINTING" TELEVISION SERIES IS NOT SHOWING IN MY AREA?**

A phone call or letter to your local PBS, Educational or Cable Station does wonders. (As of the printing of this book, there are 30 "The Joy of Painting" series available, offering 390 different and exciting paintings.) Your local stations are very open to suggestions and comments from you, the viewing audience. Your likes and dislikes are instrumental in determining the programs offered and your interest plays an important part in the stations' decisions concerning programming. The Program Manager at these stations is normally the individual who determines the programs scheduled by the station and this is the most effective person to contact. And remember, these stations need your support if they are to continue bringing you some of the finest television available. Production information on our series is available from the Bob Ross Company.

### **HOW LONG WILL IT TAKE MY PAINTING TO DRY?**

Drying time will vary depending on numerous factors such as heat, humidity, thickness of paint, painting surface, brand of paint used, mediums used with the paint, etc. Another factor is the individual colors used. Different colors have different drying times (i.e., normally Blue will dry very fast while colors like Red, White and Yellow are very slow drying). A good average time for an oil painting to dry, when painted in this technique, can be 2-3 weeks or longer.

### **SHOULD I VARNISH MY PAINTING?**

Varnishing a painting will protect it from the elements. If you decide to varnish your painting, I suggest that you wait at least six months to one year. It takes that long for an oil painting to be completely cured. Use a good quality, non-yellowing varnish if you decide to varnish your painting. For temporary protection of your oil painting, use Bob Ross Finishing Spray Varnish. This is a clear, glossy, fast-drying spray which can be applied to wet paintings and which will also enhance the colors.

### **CAN I PURCHASE AN ORIGINAL BOB ROSS PAINTING?**

Original, signed paintings by Bob Ross can be purchased from the Bob Ross Company in Sterling, Virginia. Any painting shown in this or any other volume of "The Joy of Painting" series is available. Call or write for more information.

### **HOW DO I BECOME AN INSTRUCTOR OF THIS TECHNIQUE?**

To teach, one must be willing to devote the time necessary to master the technique and also be willing to share his or her knowledge and abilities with others. A love of people is an absolute necessity, as important as your ability to paint. Once these requirements are met, there is a program designed to teach and accredit individuals as Certified Ross Instructors (CRI®). Individuals who are accredited are very "special people" whom we have hand-picked and trained to teach this fantastic method. More information is available upon request.

### **AFTER I HAVE MASTERED THE TECHNIQUE, HOW DO I DECIDE WHAT TO PAINT?**

I find that what to paint poses a much larger problem than how to paint. Imagination is the most valued ability an artist can possess. Imagination is like a muscle in our bodies inasmuch as its ability can be increased by exercise. Practice can increase your technical abilities and at the same time, enhance your ability to compose paintings in your mind. Ideas are ever present around us. You may sketch scenes or use a camera to capture a single moment in time for future use. With practice, you will learn to paint in your mind the same way athletes "psych" themselves up prior to an event. Then your technical abilities will allow you to place this composition on canvas before it escapes.

# JOY OF PAINTING: The Collection

	<p><b>NEW RELEASE!</b></p>  <p><b>Bob Ross</b></p> <p>VOL. 1</p>	 <p><b>Bob Ross</b></p> <p>VOL. 2</p>	 <p><b>the Joy of Painting</b></p> <p>VOL. 3</p>	 <p><b>the Joy of Painting</b></p> <p>VOLUME IV</p> <p>with BOB ROSS</p> <p>VOL. 4</p>	 <p><b>BOB ROSS</b></p> <p>VOL. 5</p>
	 <p><b>Bob Ross</b></p> <p>VOL. 6</p>	 <p><b>Bob Ross</b></p> <p>VOL. 7</p>	 <p><b>Bob Ross</b></p> <p>VOL. 8</p>	 <p><b>Bob Ross</b></p> <p>VOL. 9</p>	 <p><b>Bob Ross</b></p> <p>VOL. 10</p>
	 <p><b>Bob Ross</b></p> <p><i>The Joy of Painting • Volume XI</i></p> <p>VOL. 11</p>	 <p><b>Bob Ross</b></p> <p><i>Volume XII</i></p> <p>VOL. 12</p>	 <p><b>Bob Ross</b></p> <p><i>THE JOY OF PAINTING - VOLUME XIII</i></p> <p>VOL. 13</p>	 <p><b>Bob Ross</b></p> <p><i>THE JOY OF PAINTING - VOLUME XIV</i></p> <p>VOL. 14</p>	 <p><b>Bob Ross</b></p> <p>VOL. 15</p>
	 <p><b>Bob Ross</b></p> <p>VOL. 16</p>	 <p><b>Bob Ross</b></p> <p>VOL. 17</p>	 <p><b>THE JOY OF PAINTING</b></p> <p><b>Bob Ross</b></p> <p>VOL. 18</p>	 <p><b>THE JOY OF PAINTING - VOLUME XIX</b></p> <p><b>Bob Ross</b></p> <p>VOL. 19</p>	 <p><b>Bob Ross</b></p> <p>VOL. 20</p>
	 <p><b>Bob Ross</b></p> <p>VOL. 21</p>	 <p><b>Bob Ross</b></p> <p>VOL. 22</p>	 <p><b>Bob Ross</b></p> <p>VOL. 23</p>	 <p><b>THE JOY OF PAINTING</b></p> <p><b>Bob Ross</b></p> <p>VOL. 24</p>	 <p><b>Bob Ross</b></p> <p>VOL. 25</p>
	 <p><b>the Joy of Painting</b></p> <p>with <b>Bob Ross</b></p> <p>VOL. 26</p>	 <p><b>Bob Ross</b></p> <p>VOL. 27</p>	 <p><b>Bob Ross</b></p> <p><i>the Joy of Painting</i></p> <p>VOL. 28</p>	 <p><b>29 Bob Ross</b></p> <p>VOL. 29</p>	 <p><b>Bob Ross</b></p> <p>VOL. 30</p>

# BOB ROSS PRODUCTIONS

Proudly Presents  
The Bob Ross Art-Video Series

## PAINTING FOR EVERYONE

Shown below are some of the colorful art projects available on video cassette. These professionally-produced instructional videos feature outstanding artists, including Bob Ross and Dorothy Dent, teaching you to paint, easily and quickly, with detailed step-by-step directions and demonstrations. Each modestly-priced one-hour tape is packed with close-up detail and leads you to the completion of a beautiful painting in a variety of styles and methods.

New titles are continually being added. Ask for our FREE Color Brochure showing all of the projects available in the Bob Ross Art-Video Series.



BR-01  
"Peace Offerings of Summer"



BR-02  
"Winter Glory"



BR-03  
"Grandeur of Summer"



BR-04  
"Autumn Stream"



BR-05  
"Winter Harmony"



BR-06  
"Winter Nocturne"  
(black canvas)



BR-07  
"Seascape with Lighthouse"



BR-08  
"Times Past"



BR-09  
"Summer Reflections"

In addition to the nine Bob Ross videos above, there has been added this exciting new workshop tape.

### NEW!!! YOUR PRIVATE CLASSROOM WITH BOB ROSS!!!

Presented in Bob Ross' own warm and patient style, this 3-hour video workshop graphically answers all of the questions you've been asking about the "wet-on-wet" technique. Bob covers, in great detail, the basics of Skies, Mountains, Trees, Water, Reflections, etc. In the final segment of this video, Bob helps you "assemble" all of the component parts into a finished painting. In the process, he anticipates the problems which you are most likely to encounter and provides you with clear, understandable solutions. An absolute "must have" video.



BRW-001  
"Bob Ross Workshop"





**Welcome to Bob's World!**



## Introducing

# A New Way to Paint Flowers

## From an old friend

You've created beautiful landscape paintings with **Bob Ross**, America's favorite TV artist, for over eleven years on the "Joy of Painting" PBS series.

Now experience his new and easy floral painting method – the "joy of painting flowers" -- a wonderful soft-flowing fantasy of color and style.



**The Joy of Painting Flowers** A technique for creating perfect floral paintings, even if you've never tried before.

A fantastic new way to put dreams on canvas, says Bob Ross.



By **Annette Kowalski**, as featured on the "Joy of Painting" television series.



### BOB ROSS FLORAL PRODUCTS

<b>BRUSHES</b>	R6325	1/2" Bob Ross Bright Brush
	R6326	3/4" Bob Ross Bright Brush
	R6327	#12 Bob Ross Filbert Brush
	R6328	#6 Bob Ross Round Brush
<b>FLOWER PAINTING ART SET</b> R6470		
8 Soft Colors (all 37ml.), 4 brushes, 2 mediums, thinner, instructional material		
<b>MEDIUM</b>	R6740	Ross Oil Painting Medium
<b>BOOKS/VIDEOS</b>	RAK100	The Joy of Painting Flowers
	TAKW001	3 Hour Workshop I

**SOFT OIL COLORS**  
All tubes 37ml.

R6704	Alizarin Crimson
R6702	Cadmium Orange
R6705	Cadmium Red Medium
R6701	Cadmium Red Light
R6703	Cadmium Yellow Light
R6706	Flower Pink
R6707	Ivory Black
R6708	Mauve
R6709	Sap Green
R6710	Titanium White
R6711	Turquoise
R6712	Ultramarine Blue



**Bob Ross**  
Presents

# The Joy of Painting Flowers

by  
**Annette Kowalski**

## The "Joy of Painting Flowers" Packets

Such beautiful paintings . . . and YOU can do them! These how-to packets make it easy, just choose your favorites. Each Ross-style packet contains three worksheets, written instructions, full-size 18" x 24" sketch and glossy color photo of the finished work.



"Hibiscus Cluster"  
KP001



"Tulular"  
KP002



"Geraniums"  
KP003



"Blue Morning Glories"  
KP004



"English Shasta lilies"  
KP005



"Pot O' Pink Poppies"  
KP006



"Red & Pink Roses in Oval"  
KP007



"Pastel Tulips"  
KP008



"Pink Poppies"  
KP009



"Bird of Paradise"  
KP010



"Large Pansies"  
KP011



"Daisy Flowers"  
KP012



"Bouquet"  
KP013



"Pink Carnations in Glass"  
KP014



"Poppies in a Window"  
KP015



"White Poppies"  
KP016



"Basket of Tulips"  
KP017



"Oval Pink Roses"  
KP018

*"A fantastic new way to put your dreams on canvas," says Bob Ross.*



"Peachy" Tulips  
KP019



"Basket of Sunflowers"  
KP020



"Pot O' Poppies"  
KP021



"Iris"  
KP022



"Anemone"  
KP023



"Calla Lilies"  
KP024



"Pansies"  
KP025



"Hollyhocks"  
KP026



"Gladioli"  
KP027



"Sunflowers"  
KP028



"Orchids"  
KP029



"Red Hibiscus"  
KP030



"Mum"  
KP031



## The "Joy of Painting Flowers" Book

The book for flower lovers! These pages will guide you through the new Ross soft technique: thirteen gorgeous color floral paintings, step-by-step written instructions, how-to progressional photographs *in color*, and a great basic section packed with close-ups. (#AAK100)



## The "Joy of Painting Flowers" Video

Watch the new "Joy" unfold on video! Annette Kowalski produces three exciting hours of Ross-style floral beauty. Segments include Foliage, Basic Flower, Daisies and Buds, Clusters, Pot, Basket and much more. Fine close-ups, brilliant color, easy pace. (#AKW01V)

For information, contact your local art store or call  
**1-800-262-7677** (in Canada 703/803-7200) or write to:  
**Bob Ross Co., P.O. Box 946, Sterling, VA 20167**

# STAY INFORMED!



Stay up-to-date on the activities of your favorite artists, like Bob Ross, Priscilla Hauser, Dorothy Dent, Steve Ross, Zoltan Szabo, John Thamm, and many more!

- Keep track of travels and public appearances, and learn about teaching schedules, seminars and workshops—on a timely, ongoing basis.
- Paint along with these artists through colorful, never-before-seen painting projects, especially prepared for you.
- Enjoy great savings on the many special offers for instructional videotapes, books, art materials and supplies.

Have it all by joining **Bob Ross TV Art Club** and receiving bi-monthly issues of "Brush Strokes", the exciting association newsletter—the best source of information available. To join, call 1-800-EASY ART, or mail in the enclosed application card today!

## ABOUT THE ARTIST

One of this country's most recognizable public television personalities is a man most commonly referred to as "Everyone's Favorite TV Artist." His name is Bob Ross and his television show, "The Joy of Painting," is now a fixture on almost all of the 320 Public Broadcasting stations nationwide. The story of the man with the lullaby voice and the cotton candy hair, and how his successful television show got started, is one of ambition, hard work, happenstance, and most of all, dreams.

In the early days, shopping malls were sought out as sites for Bob's painting demonstrations. The demonstrations attracted huge crowds of enthusiastic spectators and, from this group, would-be artists signed up to take classes and learn Bob's amazing style of painting.

In his motor home, piled high with art supplies, Bob set out to teach "his joy of painting." He sometimes traveled for four or five months at a time. He would finish a class and barely make it to the next city in time to set up another workshop.

It was undeniable that Bob was developing a loyal following. The question everybody began asking was, "Why don't you teach this on television?"

A television station in Muncie, Indiana, WIPB-TV, recognized the impact that the show would have on audiences and believed it had the potential of becoming the most popular art show on television.

Today, the show boasts several distinctions—Most half-hour episodes of an art show ever produced, highest rankings of any art show on television, and widest distribution of any art show, and, for that matter, wider than most any other Public Television offering. A look at the latest ratings reveals that "The Joy of Painting" enjoys unusual popularity with the younger crowd—teens and pre-teens. Based on those numbers, it seems that Bob Ross is spawning a whole new generation of talented artists and art lovers.

Every day, the mail brings new and exciting testimonials



from viewers from every walk of life attesting to the success they have experienced using Bob's technique. Over and over, letters talk about the new dimensions that have been added to individual lives and how much more aware they are of God's ever-present beauty. From those who paint only for a hobby or for personal satisfaction, one common denominator shines through—the love of painting.

*Excerpted from "Brush Strokes" newsletter,  
January/February 1989*



**BOB ROSS**<sup>®</sup>

PUBLICATIONS • P.O. Box 946, Sterling, VA 22170-0946

