Bob Ross
Television's Most Popular Art Instructor

The Joy of Painting • Volume X

A detailed instructional oil painting guide based on the TV SERIES “The Joy of Painting”

Contains hundreds of ‘how to’ photos
1. **TOWERING PEAKS**

**MATERIALS**

- 2" Brush  
  - Prussian Blue  
- 1" Brush  
  - Midnight Black  
- 1" Oval Brush  
  - Dark Sienna  
- #6 Fan Brush  
  - Van Dyke Brown  
- #2 Script Liner Brush  
  - Alizarin Crimson  
- Large Knife  
  - Sap Green  
- 18 x 24 Canvas  
  - Cadmium Yellow  
- Liquid White  
  - Yellow Ochre  
- Titanium White  
  - Indian Yellow  
- Phthalo Green  
  - Bright Red  
- Phthalo Blue  

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

**SKY AND WATER**

Load the 2" brush with a very small amount of Phthalo Blue, tapping the bristles firmly against the palette to assure an even distribution of paint throughout the bristles. Start at the top of the canvas making little criss-cross strokes allowing the color to mix with the Liquid White and become lighter as you near the horizon. Without cleaning the brush, pick up a little more Phthalo Blue and a very small amount of Phthalo Green. Use long horizontal strokes to add the water, holding the brush flat and pulling from the outside edges of the canvas in towards the center. Allow that center area of the canvas to remain quite light, to create the illusion of shimmering light across the water.

Clean and dry the 2" brush and again use criss-cross strokes to blend the sky and long horizontal strokes to blend the water area.

For the clouds, load the 1" brush by pulling it in one direction through the Titanium White and just a TOUCH of Bright Red. Use tiny circular strokes to add the clouds, allowing some to "float" right off the canvas. With just the top corner of the clean, dry 2" brush, again use small circular motions to blend out the base of the clouds and then gently lift upward to "fluff".

**MOUNTAIN**

The mountain is made with a mixture of Midnight Black, Prussian Blue, Van Dyke Brown and Alizarin Crimson (Too much Alizarin Crimson will make your mountain look purple.) Pull the mixture out very flat on your palette and just "cut" across to load the long edge of the knife with a small roll of paint. Form the mountain using firm pressure to push the paint into the canvas. At this point you should be concerned with only the very top edge of your mountain, do not allow the paint to extend to the base of the mountain. When you are satisfied with the shape of your mountain top, remove any excess paint with a clean knife.

Complete the entire mountain shape by using a clean, dry 2" brush to pull down the paint from the top edge of the mountain, allowing the color to mix with the Liquid White and become quite light as you near the base of the mountain.

The snow on the mountain is made by pulling the Titanium White out very flat on the palette and just "cutting" across to load the long edge of the knife with a small roll of paint. Touch the loaded knife to the top edge of each peak and, paying close attention to angles, glide the loaded knife down the sunny side (in this case, the right side) of each peak. Use so little pressure that the paint is allowed to "break". The snow on the shadow side of the peaks (the left side) is made the same way using a mixture of Titanium White and Prussian Blue pulled in the opposite direction.

Diffuse the base of the mountain by tapping lightly with a clean, dry 2" brush and then gently lift upward, following the angles, to create the illusion of mist.
FOOTHILLS

To the mountain mixture of Midnight Black, Prussian Blue, Van Dyke Brown and Alizarin Crimson, add Titanium White and a little Sap Green for the foothill mixture. To a small portion of this new mixture, add more Titanium White for a lighter value.

Load the 1" oval brush with the lighter mixture and, holding the brush flat against the canvas, just tap in the tops of the small foothill trees. Mist the base of the trees by tapping with a clean, dry 2" brush and then gently lift upward. Allowing this mist to separate the layers, load the oval brush with the darker mixture and add another range of hills. You can add as many layers of hills as you like, always allowing the mist to separate and the hills to become darker as you work forward.

BACKGROUND

Load the fan brush with a mixture of Midnight Black, Prussian Blue, Sap Green and Alizarin Crimson. To create just the indication of the small evergreens at the base of the foothills, hold the brush vertically and just tap downward. Don't make little fenceposts: keep the tops of the trees uneven. To reflect the trees into the water, use the 2" brush to just grab the paint at the bottom of the trees and pull straight down. Gently (three hairs and some air) brush across to give the reflections a watery appearance.

For the water lines, add a small amount of Dark Sienna to some Liquid White on your palette. Pull this mixture out flat and just "cut" across to load the long edge of the knife. Push the knife straight into the canvas and use firm pressure to add the water lines. Make sure the water doesn't "run off" the canvas, always keep the water lines and ripples horizontal to the top and bottom of the canvas. You can use a little Titanium White on a clean fan brush to gently lift upward at the base of the trees to give the impression of small tree trunks.

Make a dark mixture on your palette of Midnight Black, Prussian Blue, Van Dyke Brown, Alizarin Crimson and Sap Green. Load the 2" brush with this mixture by pulling and "wiggling" both sides of the bristles through the paint to form a chisel edge. Form the large evergreens in the foreground by holding the brush vertically and just touching the canvas to create the center line of the tree. Turn the brush horizontally and begin adding the small branches at the top of the tree by using just one corner of the brush. Working from side to side and forcing the bristles to bend downward, use more pressure as you near the base of the tree allowing the branches to become larger.

To make the leaf-trees and bushes, pull the 2" brush through the dark mixture in one direction to round one corner. With the rounded corner up, touch the canvas and gently force the bristles to bend upward while shaping the trees and bushes.

Tree trunks are a mixture of Dark Sienna and Titanium White loaded on the long edge of the knife and just touched to the canvas. (I added a little Prussian Blue to the mixture for the leaf-tree trunks.) To make a wider trunk, give the knife a little sideways pull. Use the point of the knife to scratch in small branches and trunks.

Highlight the leaf-trees and bushes by dipping the 1" brush into Liquid White and pulling it through various mixtures of Sap Green, all the Yellows and a little Bright Red. Pull the brush through the paint in one direction to round one corner, with the rounded corner up, very gently touch the canvas and force the bristles to bend upward as you form individual tree and bush shapes. Highlight the evergreens with Sap Green and bringing the bristles to a chisel edge.

The grassy area at the base of the foreground trees is made by turning the brush horizontally, touching the canvas and again forcing the bristles to bend upward.

FINISHING TOUCHES

Use the knife with Van Dyke Brown and horizontal strokes to add the path in the foreground. Highlight the path with a mixture of Van Dyke Brown, Prussian Blue and Titanium White on the knife, allowing the paint to "break". Add small bushes and grassy areas extending over the edges of the path to set it into the painting. Use the point of the knife to scratch in small sticks and twigs.

Dip the liner brush into paint thinner Slowly turn the brush as you pull it through your signature paint forcing the bristles to form a sharp point. Using very little pressure and just the point of the brush, sign your masterpiece. Stand back and admire, you have truly experienced the Joy of Painting.
1. Towering Peaks

1. Use crisscross strokes to paint the sky

2. Basic cloud shapes are made with the 1" brush

3. Blend the base of the clouds with a 2" brush...

4. ...then gently blend the entire sky to soften and remove hard edges.

5. Basic mountain shape made with the knife

6. ...then blended downward with a 2" brush.

7. Using very little pressure on the knife...

8. ...paint the highlights and shadows on the mountain. Pay close attention to angles.

9. Tap downward with the 1" oval brush to create foothills

10. Tap the base of the foothills firmly....

11. ...with the lop corner of the 2" brush to create mist at the base of each layer

12. ...Tap downward with the fan brush to paint distant free shapes.

13. Pull straight down...

14. ...then across to create reflections.

15. Use the edge of the knife....

"How To" photographs for this painting continued on page 64
2. CABIN AT SUNSET

MATERIALS

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<thead>
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Start by covering the entire canvas with a thin, even coat of Liquid White using the 2” brush. Use long horizontal and vertical strokes, working back and forth to assure an even distribution of paint on the canvas. Do not allow the Liquid White to dry before you begin.

SKY

Load a clean, dry 2” brush with a very small amount of Cadmium Yellow by tapping the bristles firmly against the palette to assure an even distribution of paint throughout the bristles. Use criss-cross strokes to make a Yellow area in the center of the sky just above the horizon. Without cleaning the brush, tap the bristles into some Yellow Ochre and add this color above the Cadmium Yellow. Still using criss-cross strokes, and without cleaning the brush, add Bright Red above the Yellow Ochre. Lightly blend these three colors. With Titanium White on the same brush, use criss-cross strokes to create a small light area in the center of the sky.

With a mixture of Alizarin Crimson and Phthalo Blue on the 2” brush, use circular strokes to add clouds around the bands of color and then just Phthalo Blue on the brush to extend the entire sky area to the top of the canvas. With a clean, dry 2” brush, very lightly blend the entire sky.

FOOTHILL

Load the 1” oval brush with a mixture of Alizarin Crimson, Midnight Black, Van Dyke Brown, Dark Sienna and Titanium White. Just tap in the tree tlops allowing the Yellow in the sky to extend a little below the foothill. With a clean, dry 2” brush, tap the base of the foothill to diffuse and then gently lift upward to create a Yellow misty area.

BACKGROUND

Load the same 2” brush by tapping the bristles into a mixture of Alizarin Crimson, Midnight Black, Van Dyke Brown and Dark Sienna. Hold the brush horizontally and tap in this dark base color to the ground area on the right beneath the foothill. At this point, begin determining the lay-of-the-land and be careful not to “kill” the Yellow misty area that separates the foothill from the ground area. Tap the bristles of the same brush into a mixture of Cadmium Yellow, Sap Green and Yellow Ochre and gently tap this highlight color over the dark base color of the ground area.

Again, load the 2” brush with the same dark base mixture plus a little Sap Green and begin tapping in the ground area on the left side of the painting, continuing to move forward until the entire lower portion of the canvas is covered with this dark base color.

The clump of leaf trees in the background is made by loading the 1” round brush with a dark base mixture of Van Dyke Brown and Dark Sienna. Starting at the base of the trees. Just tap in the basic shape. Add tree trunks using thinned Van Dyke Brown on the liner brush. Still using the dark mixture and the 1” round brush, complete the clump of trees by adding a little foliage to the front of the tree trunks.

The evergreens in the background are made by loading the fan brush with a mixture of Midnight Black, Prussian Blue and Sap Green. Hold the brush vertically and just touch the canvas to create the center of the tree. Turn the brush horizontally and begin adding the small branches at the top of the tree by using just one corner of the brush. Working from
side to side and forcing the bristle to bend downward, use more pressure as you near the base of the tree allowing the branches to become larger.

The evergreen trunks are a mixture of Dark Sienna and Titanium White loaded on the long edge of the knife and just touched to the canvas. Load the 1” oval brush with a mixture of Sap Green and Cadmium Yellow. “Wiggle” the brush as you pull the bristles through the paint to form a chisel edge. Just touch this highlight color to the branches of the evergreens where the light would strike.

Continue highlighting the background grassy areas with various mixtures of the Yellows and Sap Green on the 2” brush. You can create shadow areas under the trees by allowing your brush to pick up some of the dark base colors from the trees.

CABIN

Load the knife with a small roll of Van Dyke Brown by pulling the paint out flat on your palette and just “cutting” across. Touch the knife to the canvas and lay in the back edge of the roof. Paying close attention to angles, pull down the front of the roof and then add the front and the side of the cabin. With a mixture of Bright Red and Dark Sienna on the knife, “bounce” a little color on the front of the roof. With a mixture of Titanium White, Dark Sienna and Yellow Ochre highlight the front of the cabin, using so little pressure that the paint “breaks”. Use the same mixture with less White to highlight the side of the cabin. With the point of the knife, scratch in board indications and then remove any excess paint from the bottom of the building.

Use Van Dyke Brown to add the little shed to the side of the cabin. Start with the roof, then the front and side. Again, add the Bright Red and Dark Sienna mixture to the roof, then highlight the front of the shed. Use the small knife to highlight the side of the shed and “cut-in” the boards. Still using the small knife and Van Dyke Brown, add the windows. Using the highlight colors (all the Yellows and Sap Green) on the 2” brush, tap in the grassy area around the base of the cabin.

FOREGROUND

Paying close attention to the “lay-of-the-land”. continue working forward in the painting with the grassy highlights.

Load the 2” brush to a chisel edge with a mixture of Midnight Black, Prussian Blue and Sap Green. Form the large evergreens in the foreground by holding the brush vertically and just touching the canvas to create the center line of each tree. Turn the brush horizontally and begin adding the small branches at the top of the tree by using just one corner of the brush. Working from side to side and forcing the bristles to bend downward, use more pressure as you near the base of the tree allowing the branches to become larger. Continue using this dark color to add the land mass at the base of the foreground trees. Use a mixture of Van Dyke Brown and Titanium White on the knife to just indicate the tree trunks. Highlight the branches of the trees with Sap Green and Cadmium Yellow on the 1” oval brush, just touching where you think the light would strike.

Highlight the grassy area under the trees using various mixtures of all the Yellows and Sap Green on the 2” brush.

FINISHING TOUCHES

Use thinner and Van Dyke Brown on the liner brush to add the tiny fence in the background. The large foreground fence is made with Van Dyke Brown on the long edge of the large knife. Highlight the right side of the fence posts with a mixture of Van Dyke Brown and Titanium White on the knife. Use Liquid White and the heel of the knife to “cut-in” the fence wires.

With thinned paint on the liner brush, sign your painting.
1. Use criss-cross strokes...
2. Paint the initial sky shapes.
3. Tap downward with the 1" oval brush to create foothills...
4. Then tap firmly with the top corner of the 2" brush to create mist at the base.
5. With the 2" brush...
6. Tap downward to create layers of grass.
7. Tree indications are tapped in with the round brush.
8. Use the liner brush, with a thin paint...
9. To create trunks in the distant trees.
10. The fan brush is used...
11. To paint the initial evergreen tree shapes.
12. Tree trunks are made with the knife.
13. The 1" oval brush is used to paint highligths on the evergreens.
14. Progressional steps used to paint the cabin.

"How To" photographs for this painting continued on page 65
3. TWIN FALLS

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

SKY AND WATER

Load the 2" brush with a mixture of Midnight Black and Phthalo Blue. Using just the corner of the brush and small circular strokes, "dance-in" this Blue-Gray color into the sky leaving some openings, allowing some of the Liquid White to show through. Add a TOUCH of Alizarin Crimson to the same brush and, still using circular strokes, add a little color to the White areas in the sky. Clean and dry the 2" brush then lightly blend the entire sky area.

Add some Phthalo Blue and Midnight Black to the same brush and just use long horizontal strokes to add the water to the bottom half of the canvas.

Load the fan brush with Titanium White. Using firm pressure, "bounce-in" the cloud shapes into the sky. Use the knife to remove any excess paint. With a clean, dry 2" brush, blend the clouds using criss-cross strokes. Blend the entire sky using long horizontal strokes.

BACKGROUND

Load the 2" brush with Phthalo Blue, Midnight Black and Alizarin Crimson. With just one corner of the brush, touch the canvas and pull down to shape the distant hill. Allow the base of the hill to remain very soft and misty.

Load the same 2" brush with Midnight Black, Van Dyke Brown and Dark Sienna. Hold the brush horizontally and tap in the dark base color of the ground area under the distant hill. Pay close attention to the "lay-of-the-land" and be careful not to "kill" the misty area at the base of the hill. Use the same brush to pick up Cadmium Yellow and some Midnight Black (to make Green) and highlight the ground area still using a tapping motion.

Again using the same brush, pick up Midnight Black, Van Dyke Brown, Dark Sienna and Alizarin Crimson. Working forward in your painting, tap in the base color of the small hill on the left. Highlight this grassy hill with all the Yellows and a touch of Bright Red. With Titanium White on the fan brush, use small, sweeping, horizontal strokes to create a sandy area at the base of the hill. Extend the grassy area over the edges of the sand using the highlight colors on the 2" brush. With a clean, dry 2" brush tap the base of this small hill to diffuse and mist.

TREES

The small evergreens in the background are made by loading the fan brush with a mixture of Midnight Black, Van Dyke Brown, Sap Green and Prussian Blue. Hold the brush vertically and just tap downward to indicate the small trees. The very tiny, distant trees can be made by holding the brush vertically and bending the bristles upward.

For larger, more distinct trees, hold the brush vertically and just touch the canvas to create the center line of each tree. Turn the brush horizontally and begin adding the small branches at the top of the tree by using just one corner of the brush. Working from side to side and forcing the bristles to bend downward, use more pressure as you near the base of
the tree allowing the branches to become larger. Use the point of the knife to scratch in small trunk indications.

Use the same dark tree mixture on the 2" brush to extend the land area under the evergreen trees and also to lay in the land area on the right side of the painting. This will be the beginning of the water so, still using the 2" brush, grab the dark color of the land and pull straight down (to create reflections) and gently brush across. Use a clean, dry 2" brush to highlight grassy areas with a mixture of Midnight Black, all the Yellows, Dark Sienna and Bright Red.

With Titanium White on the fan brush, use short horizontal strokes to add the water's edge to the base of these land areas.

The large leaf-tree and bushes on the right are under-painted with the same dark mixture of Midnight Black, Van Dyke Brown, Sap Green and Prussian Blue. Pull the 2" brush through the mixture in one direction to round one corner. With the rounded corner up, touch the canvas forcing the bristles to bend upward as you form the tree and bushes.

Use a mixture of Dark Sienna and Titanium White on the long edge of the knife to make the leaf-tree trunk. Highlight the trees and bushes with various mixtures of all the Yellows, Sap Green and Bright Red. Pull the 1" brush in one direction through the paint to round one corner. With the rounded corner up, touch the canvas forcing the bristles to bend upward. Try not to just hit at random, this is where you shape each tree and bush. Working in layers, be careful not to "kill" all the dark base color.

**FOREGROUND**

With Van Dyke Brown on the long edge of the knife, extend the land area across the water and along its edges. Use a clean, dry 2" brush and pull this dark color down to create a reflection; gently brush across. Highlight this rocky land area with a mixture of Van Dyke Brown and Titanium White. Use a small roll of paint on the long edge of the knife and barely graze the canvas as you shape the rocks in the water.

Use a mixture of Liquid White, Yellow Ochre, Bright Red and Dark Sienna on the fan brush to highlight the grassy areas along the banks of the water. Holding the brush horizontally, push it into the canvas forcing the bristles to bend upward. Again, pay close attention to the lay-of-the-land. Allowing the grass to extend down over the edges on the land at the water's edge.

**WATERFALLS**

Load a clean fan brush with a mixture of Liquid White and Titanium White. Hold the brush horizontally and pull straight down as you spill the water over the rocks in the center of the painting. Push up and bend the bristles to create little splashes at the base of the falls. Use sweeping, horizontal strokes along the water's edge and to add ripples to the water.

**LARGE EVERGREEN TREE**

To load the long edge of the knife with a small roll of Van Dyke Brown, pull the paint out flat and just "cut" across. Hold the knife vertically and apply the paint to the base of the tree, allowing the trunk to become much narrower as you near the top. Highlight with a mixture of Bright Red, Dark Sienna and Titanium White on the knife and just touched to the right side of the tree trunk. Add branches with Liquid Black on the liner brush.

The foliage is a mixture of Midnight Black and Sap Green on the fan brush. Hold the brush horizontally, this time forcing the bristles to bend upward. Highlights are made the same way by adding Cadmium Yellow to the dark mixture already on the fan brush.

**FINISHING TOUCHES**

You can add some little grassy spots to the tops of the rocks in the water using the fan brush: also scratch in slicks and twigs with the point of the knife. Add your signature with thinned paint on the liner brush. Good job! Well done!
3. Twin Falls

1. The 2” brush is used to paint the basic sky patterns.

2. The light area of the sky is applied with a fan brush...

3. ...excess paint is removed with the knife...

4. ...then the entire sky is blended with a clean, dry 2” T brush.

5. Distant hills are made by pulling downward with the corner of the 2” brush.

6. Tap downward with the 2” brush...

7. ...to paint and highlight soft grassy areas.

8. Work in layers, creating, the most distant land areas first.

9. The fan brush is used to make the smooth area under the hill

10. Distant trees are made by pulling downward with the fan brush.

11. Completely finish the background before moving into the foreground area.

12. Push upward with the 2” brush to paint the basic tree and bush shapes.

13. Use the edge of the knife...

14. ...to paint trunks in the trees.

15. Land areas are layed in with the knife.

"How To" photographs for this painting continued on page 65
**MATERIALS**

2" Brush  
1" Brush  
1" Oval Brush  
#6 Fan Brush  
#2 Script Liner Brush  
Large Knife  
Small Knife  
18 x 24 Canvas  
Liquid White  
Liquid Clear  
Titanium White

- Phthalo Blue
- Prussian Blue
- Midnight Black
- Dark Sienna
- Van Dyke Brown
- Alizarin Crimson
- Sap Green
- Cadmium Yellow
- Yellow Ochre
- Indian Yellow
- Bright Red

Start by covering the entire canvas with a thin, even coat of Liquid White using the 2" brush. Use long horizontal and vertical strokes, working back and forth to assure 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 a mixture of Phthalo Blue and Sap Green, tapping the brush briskly against the palette to assure an even distribution of paint throughout the bristles. "Dance and twirl" the brush to apply the color to the sky. Using uneven pressure for a light and dark mottled effect. Blend the entire sky with a clean, dry 2" brush using criss-cross strokes. Be careful not to overblend.

With a mixture of Phthalo Blue, Sap Green and Midnight Black, underpaint the water using long horizontal strokes.

**BACKGROUND**

Use a mixture of paint thinner and Van Dyke Brown on the liner brush to indicate distant tree trunks. Thin the Van Dyke Brown with Liquid Clear for the closer, more distinct trunks. Dip the liner brush into the Liquid Clear then turn the brush as you pull the bristles through the paint forming a sharp point.

Use a mixture of Phthalo Blue, Sap Green, Titanium White and Midnight Black on the 1" oval brush to add foliage to the trunks. Experiment with this brush, hold it at different angles to achieve varied effects. Also use this brush to add the bushes and undergrowth in the background. Touch some highlights to the small trees and bushes with a little Cadmium Yellow on the brush.

The land area at the base of the distant trees is applied using a small roll of Van Dyke Brown on the long edge of the knife. Gently highlight this area using a mixture of Titanium White and Dark Sienna on the knife, using very little pressure so that the paint "breaks". Add a little grass to the land area by dipping the fan brush into Liquid White and pulling it through a mixture of Cadmium Yellow, Sap Green, Midnight Black and Yellow Ochre. Push the brush straight into the canvas, forcing the bristles to bend upward, to make little grassy "happenings".

**WATER**

With a mixture of Liquid White and Titanium White on the fan brush, begin adding the background water using horizontal strokes. Use downward strokes to make the water fall. Touch the brush to the canvas and force the bristles to bend upward to create the splashing water at the base of the falls.

**BRIDGE**

Load the long edge of the knife with a small roll of Van Dyke Brown to shape the bridge across the water. The small upright posts can be made with the small knife. Use a mixture of Van Dyke Brown, Dark Sienna and Titanium White to add the highlights, and then "sparkle" with pure Titanium White.

**TREES AND BUSHES**

Underpaint the leaf trees and bushes with a dark mixture of Van Dyke Brown, Midnight Black and Sap Green. Pull the 1" brush through the mixture in one direction to round one corner. With the rounded corner up, touch the canvas forcing the bristles to bend upward as you form the trees and bushes on either side of the bridge.
Use Van Dyke Brown on the 2" brush to shape and form the land areas along the water's edge. At this point, all you are doing is adding the base color. Notice that the color extends to the bottom of the right side of the canvas.

Without cleaning the large brush, pull it in one direction through a mixture of Van Dyke Brown, Sap Green and Dark Sienna to round one corner. With the rounded corner of the brush up. touch the canvas forcing the bristles to bend upward as you just block-in the basic shapes of the larger trees and bushes on the land area.

Highlight some of the trees and bushes (but allow those in the shadows to remain dark) by pulling the 1" brush in one direction through various mixtures of all the Yellows, Sap Green and Bright Red to round one corner. With the rounded corner up. touch the canvas forcing the bristles to bend upward. Try not to just hit at random, this is where you shape each tree and bush. Working in layers, be careful not to "kill" all the dark base color.

Paying close attention to the lay-of-the-land, add rocks and stones to the land area with a mixture of Dark Sienna and Titanium White loaded on the long edge of the knife. You can also use Van Dyke Brown to help shape the rocks and create shadows and dark crevices.

For the grass growing on the rocks, dip the fan brush into Liquid White and tap it into various mixtures of all the Yellows and Sap Green. Touch these colors to the tops of the rocks to create little mossy areas along the water's edge.

Still using a mixture of Liquid White and Titanium White on the fan brush, complete the water by swirling it along the base of the rocks and also creating little falls and splashes as it moves forward in the painting.

**LARGE TREES**

For the large tree trunks, dip the fan brush into Liquid Clear and pull it through some Van Dyke Brown. Holding the brush vertically, touch the top of the canvas and pull down allowing each trunk to become wider by using more pressure as you near the base.

Limbs and branches are made with a mixture of Van Dyke Brown and paint thinner on the liner brush. Again bring the bristles to a sharp point and use very little pressure.

Add the leaf clusters to the branches with the Yellows and Sap Green loaded on the 1" oval brush and gently touched to the canvas. If the paint doesn't want to stick to the canvas, try adding a little paint thinner to the mixture. Try not to "over-do" the leaves, notice how few there really are.

**FINISHинг TOUCHES**

Use the point of the knife to scratch in small sticks and twigs, or you can use thinned paint on the liner brush to add small details.

You have just completed a masterpiece: sign it and be proud!
4. Secluded Bridge

6...and to paint bushes under the trees. Pay close attention to shapes and form.

7. Land areas are made and highlighted with the knife.

8. Push upward with the fan brush to create grass on the land areas.

9. Moving water is painted with the fan brush.

10. Push upward with the 1" brush to paint individual bushes.

11. The painting knives are used...

12...to make the small bridge over the stream.

13. Use the 2" brush...

14...to block in large areas of dark color.

15. Large foreground bushes are made...

15...by pushing upward with the 2" brush.

16. Tap with the fan brush.

17. To highlight individual rocks at the edge of the stream.

18...to paint the large tree trunks.

How To" photographs for this painting continued on page 66
MATERIALS
2" Brush
1" Brush
#6 Fan Brush
#6 Filbert Brush
#2 Script Liner Brush
Large Knife
Small Knife
18 x 24 Canvas
Liquid White
Black Gesso
Titanium White

Phthalo Green
Phthalo Blue
Prussian Blue
Midnight Black
Dark Sienna
Van Dyke Brown
Alizarin Crimson
Cadmium Yellow
Yellow Ochre
Bright Red

The horizon line of this seascape is 14" down from the top of a vertical canvas. Cover the area below the horizon with a thin, even coat of Black Gesso and allow to dry completely.

Cover the area above the horizon with a thin, even coat of Liquid White using the 2" brush. Use a clean, dry 2" brush to apply a mixture of Phthalo Blue and Alizarin Crimson just below the horizon over the dry Black Gesso. Below this Lavender color add a Green mixture of Prussian Blue and Yellow Ochre and across the bottom of the canvas a mixture of Phthalo Blue and Phthalo Green. Do not allow any of these colors to dry before you begin your painting.

SKY
Load a clean, dry 2" brush with a mixture of Phthalo Blue Blue and Midnight Black. Use criss-cross strokes to apply color at random throughout the sky, leaving the cloud areas unpainted. Clean and dry the brush to blend and soften the sky, still using criss-cross strokes.

Without cleaning the brush, pick up a mixture of Bright Red and Midnight Black. Use tiny circular strokes to add just the cloud shadows to the light areas of the sky. Use Titanium White with a touch of Bright Red on the 1" brush to shape the clouds, still using small circular strokes. Allow the light cloud color to merge with the dark shadow color. Use the top corner of a clean, dry 2" brush and small circular strokes to gently blend the clouds, being very careful not to touch the top edges. Then, very gently lift upward to fluff.

BACKGROUND WATER
Use Titanium White on the filbert brush to roughly sketch the major wave.

Load the fan brush with Titanium White to paint the water along the horizon. Hold the brush horizontally, go straight into the canvas, and make short sweeping strokes. Remember, because the canvas is still covered with wet paint you will be able to create many exciting effects in the background water.

To make the background waves (or swells), again use Titanium White on the fan brush. Paying close attention to angles, paint long horizontal lines across the canvas. With a clean fan brush, grab the tops of the lines and use a sweeping motion to pull the paint back. The BOTTOMS of the lines will create the TOPS of the waves. Be very careful not to "kill" all the dark color between the swells.

LARGE WAVE
Use the same procedure with Titanium White on the fan brush to paint a White line across the top of the major wave and again use short sweeping strokes to pull back and blend.

The transparency or "eye" of the wave is made by using the filbert brush and a mixture of Titanium White with a small amount of Cadmium Yellow. "Scrub" the color into the transparency, allowing a little of it to extend out across the top of the wave. With a clean, dry filbert brush, repeat this procedure until you have achieved the desired lightness. Use the knife to remove any excess paint.

Use just the top corner of a very clean, dry 2" brush to gently blend the "eye" of the wave using small circular strokes. Then, as you move out across the top of the wave, hold the brush flat and pull down to blend the light transparency color into the dark base of the wave.
Pull the light over the top of the “breaker” with Titanium White on the fan brush. Again, be very careful of angles.

Load the bristles of the filbert brush with a dark Lavender mixture of Phthalo Blue, Alizarin Crimson and Titanium White. Using small circular motions, scrub in the base color of the foam. Clean the filbert brush and, with a mixture of Titanium White and a touch of Cadmium Yellow, highlight the foam. Use tiny circular push-up strokes just where the light would strike. Blend the bottom of the highlight color into the dark shadow color of the foam using just the top corner of a clean, dry 2” brush. Be very careful not to touch the top edges of the foam highlights.

Use Titanium White on the fan brush to outline the swell in front of the large wave. With long, sweeping strokes pull the top edge of this line back towards the base of the wave to blend. “Angles” are the name of the game here. Try not to touch the bottom edge of this line and be very careful not to destroy the dark at the base of the large wave.

ROCKS

The major wave is crashing against a large rock. Use a mixture of Dark Sienna and Van Dyke Brown on the long edge of the knife to “build” this rock, extending it up above the horizon line. Highlight the rock with a mixture of Bright Red and paint thinner loaded on the fan brush or the liner brush. This is where you shape your rock, giving it angles and light and shadow.

Use Titanium White on the fan brush to “swirl” water along the base of the large rock. At this point you can add some smaller rocks using the same procedure with the small knife. Again, add the highlights and also some foam action at the base of the rock using Titanium White on the filbert brush. You can add as many rocks as you like working in layers as you move forward in the painting.

Use various mixtures of the Blues and Titanium White on the fan brush and the filbert brush to add water movement and foam action to the painting. This is where you really shape the water. Watch the angles.

FINISHING TOUCHES

With a thinned mixture of Titanium White and Cadmium Yellow on the liner brush, highlight the water along the horizon and across the tops of the swells and waves. Also use this mixture to add foam patterns and other fine details to the water.

Sign your painting and admire. Truly, you have experienced THE JOY OF PAINTING!

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5. Ocean Breeze

1. Start with a canvas which has the bottom portion painted with Black Gesso.
2. Use criss-cross strokes to paint the initial sky patterns.
3. The corner of the #2” brush...
4. Is used to paint the shadow area of the clouds.
5. Highlights are applied to the clouds with a 1” brush.
6. With the top corner of the 2” brush...
5. Ocean Breeze

7. Blend the base of each cloud, then use long horizontal strokes to blend the entire sky.

8. Use the filbert brush to draw a basic shape for the major wave.

9. Distant wave indications are made with the fan brush.

10. Lay in the initial wave snipes with the fan brush...

11. Then blend back...

12. To create the major waves. Pay very close attention to angles.

13. Use the filbert brush to scrub in the transparent portion of the waves...

14. Then blend with the top corner of the 2" brush.

15. Highlights are applied to the crashing wave with a fan brush. Angles are very important.

16. Use the filbert brush to make the shadows...

17. And highlights of the foam on the crashing wave.

18. Small circular strokes with the top corner of the 2" brush...

19. Are used to blend and soften the foam.

20. Rocks are painted with the knife...

21. Then highlighted with the corner of the fan brush.

22. Working layers...

"How To" photographs for this painting continued on page 67
MATERIALS
2" Brush                 Prussian Blue
1" Brush                 Midnight Black
1" Oval Brush            Dark Sienna
#6 Fan Brush             Van Dyke Brown
#2 Script Liner Brush    Alizarin Crimson
Large Knife              Sap Green
18 x 24 Canvas           Cadmium Yellow
Liquid White             Yellow Ochre
Titanium White           Indian Yellow
Phthalo Blue             Bright Red

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

SKY AND WATER
Load the 2" brush with a very small amount of Phthalo Blue and Midnight Black. Tap the brush firmly against the palette to assure an even distribution of paint throughout the bristles. Start at the top of the canvas making little criss-cross strokes allowing the color to mix with the Liquid White and become lighter as you near the horizon.

Without cleaning the brush, pick up a little more Phthalo Blue and Midnight Black. Use long horizontal strokes to add the water, holding the brush flat and pulling from the outside edges of the canvas in towards the center. Allow that center area of the canvas to remain quite light, to create the illusion of shimmering light across the water.

Clean and dry the 2" brush and again use criss-cross strokes to blend the sky and long horizontal strokes to blend the water area.

Load the 1" brush with a mixture of Bright Red and Midnight Black. Use tiny circular strokes to add the dark shadows of the clouds. Clean and dry the 1" brush and pull it in one direction through the Titanium White with just a touch of Bright Red. Use tiny circular strokes to add the clouds (over the dark areas) allowing some to "float" right off the canvas. With just the top corner of the clean, dry 2" brush, again use small circular motions to blend the shadows into the light areas (try not to destroy the top edges of your clouds) and then gently lift upward to "fluff".

MOUNTAIN
The mountain is made with a mixture of Van Dyke Brown, Prussian Blue and Alizarin Crimson. Load the long edge of the knife with a small roll of paint by pulling the mixture out flat on your palette and just "cutting" across. Use firm pressure to push the paint into the canvas, shaping just the top edge of the mountain.

Use a clean, dry 2" brush to grab the paint from the top of the mountain and pull down to complete the entire shape. The color will automatically mix with the Liquid White and become lighter near the base, creating the illusion of mist.

Highlight the mountain with various mixtures of Titanium White and a touch of Midnight Black. Again, pull the paint out very flat on your palette and just "cut" across to load the long edge of the knife with a small roll of paint. Since the light is coming from the right, very gently touch the loaded knife to the right side of the top of the peaks. As you glide the knife down the sides of the peaks, use so little pressure that the paint is allowed to "break".

The shadows are applied to the left sides of the peaks using a mixture of Titanium White, Phthalo Blue and Midnight Black.

To complete your mountain, use a clean, dry 2" brush to tap and diffuse the base (following the angles) and then gently lift upward to mist.

BACKGROUND
The small evergreens are made by loading the fan brush with a mixture of Prussian Blue, Van Dyke Brown, Midnight Black, Alizarin Crimson and Sap Green. Hold the brush
vertically and just touch the canvas to create the center line of the tree. Turn the brush horizontally and begin adding the small branches at the top of the tree by using just one corner of the brush. Working from side to side and forcing the bristles to bend downward, use more pressure as you near the base of the tree allowing the branches to become larger.

Use a mixture of Titanium White and Dark Sienna on the knife to add tree trunks, or you can use the point of the knife to just scratch in trunk indications.

To highlight the trees, load the 1” oval brush with a mixture of Midnight Black and Cadmium Yellow to make a dark Green. Gently touch the color to the right sides of the branches being very careful not to “kill” all of your dark base color. These trees should remain very dark.

Add Dark Sienna to the evergreen mixture and load the 2” brush by pulling it in one direction through the paint to round one corner. With the rounded corner up, touch the canvas forcing the bristles to bend upward as you form the background trees and bushes. Turn the brush over and extend some of this color into the water for later reflections. Remember, tall trees cast tall reflections, small trees and bushes cast small reflections. With a clean, dry 2” brush, pull down on the reflections and then gently brush across to give a watery appearance.

Highlight the trees and bushes with various mixtures of Yellow Ochre, Bright Red and Dark Sienna. Dip the 1” brush into paint thinner then pull it in one direction through the paint to round one corner. With the rounded corner up, touch the canvas forcing the bristles to bend upward. Try not to just hit at random; this is where you shape each tree and bush. Working in layers, be careful not to “kill” all the dark base color. Turn the brush over and reflect these highlight colors into the water. Again, use a clean, dry 2” brush to very gently pull the reflections down and brush across.

Use Van Dyke Brown on the knife to add the land area under the background trees and bushes. Highlight with a mixture of Van Dyke Brown and Titanium White using very little pressure, allowing the paint to “break” very much as you highlighted the mountain. “Pop-in” some little grassy areas along the banks using the Yellow Ochre, Bright Red and Dark Sienna mixture on the Ian brush. Push the brush straight into the canvas, forcing the bristles to bend upward.

“Cut-in” the water lines using a small roll of Liquid White on the long edge of the knife.

**FOREGROUND**

Use the dark tree mixture (Van Dyke Brown, Midnight Black, Prussian Blue, Alizarin Crimson and Sap Green) on the 2” brush to make the foreground trees and bushes. Pull the brush in one direction through the paint to round one corner. Hold the rounded corner up and touch the canvas, forcing the bristles to bend upward as you block in the large foreground tree and bushes.

Use a mixture of Van Dyke Brown and Dark Sienna on the fan brush to pull-in the large tree trunk. Holding the brush vertically, start at the top of the canvas and allow the trunk to become wider near the base by using more pressure. Use the knife with a mixture of Dark Sienna, Titanium White and Bright Red to touch highlights to the right side of the trunk and branches.

Use various mixtures of all the Yellows, Dark Sienna and Bright Red to highlight the tree and bushes. Dip the 1” brush into paint thinner and pull it in one direction through the paints to round one corner. With the rounded corner up, force the bristles to bend upward as you form the leaves on the tree and create individual bushes. Be careful not to cover all of the dark base color.

Use a mixture of Van Dyke Brown and Titanium White on the knife to add the path in the foreground. Be sure to add some little bushey things around the edges of your path to set it down into the painting.

**FINISHING TOUCHES**

Use the point of the knife to scratch in additional sticks and twigs, then sign your painting. Stand back and admire!
6. Autumn Woods

1. Criss-cross strokes are used to paint the sky.

2. The shadow color for the clouds is applied with the 1" brush.

3. Highlights are applied with the 1" brush...

4. ...then blended with the top corner of the 2" brush.

5. Use the knife to paint the basic mountain shapes...

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

7. Using very little pressure, pull downward with the knife...

8. ...to create highlights and shadows on the mountain.

9. Push downward with the corner of the fan brush to paint the evergreens.

10. Tree trunks are made with the knife.

11. The 1" oval brush is used.

12. ...to paint highlights on the evergreen trees.

13. Push upward with the 2" brush...

14. ...to create the basic tree and bush shapes. Push the brush downward to paint the shapes for reflections.

15. Pull straight down, then across, to create reflections.

16. Land areas are laid in with the knife.

"How To" photographs for this painting continued on page 67
MATERIALS
2" Brush
#6 Fan Brush
#2 Script Liner Brush
Large Knife
18 x 24 Canvas
Liquid White
Titanium White

Start by covering the entire canvas with a thin, even coat of Liquid White using the 2" brush. Use long horizontal and vertical strokes, working back and forth to assure 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 firmly against the palette to assure an even distribution of paint throughout the bristles. Holding the brush horizontally and leaving some areas unpainted, make long, sweeping horizontal strokes of Pink in the sky. Also use horizontal strokes to add a little Pink to the bottom half of the canvas where the snow and water will be. Without cleaning the brush, pick up a little Midnight Black with just a touch of Phthalo Blue. Again using sweeping, horizontal strokes, add this color to the unpainted areas in the sky and also add a little to the ground area of the painting. Use a clean, dry 2" brush to blend the entire canvas.

BACKGROUND HILLS
Without cleaning your 2" brush, pick up a very small amount of Midnight Black and Phthalo Blue. To shape the most distant hill, use just one corner of the brush to touch the canvas and pull down. This hill should be very light in value but darker at the top than at the bottom. Use a clean, dry 2" brush to tap and diffuse the base of the hill, creating the illusion of mist. By adding more paint to your brush, each range of hills can be made darker as you work forward. Work in layers, tapping and misting as you go.

BACKGROUND WATER
To make the frozen lake at the base of the hills, use the 2" brush with Titanium White. Decide where you would like your lake to be: hold the brush flat against the canvas and pull down with short strokes. Then, use horizontal strokes with more Titanium White. Use the knife to add a little of the Phthalo Blue-Midnight Black mixture and continue to brush across to soften.

BACKGROUND TREES
Load the 2" brush with a Lavender mixture of Titanium White, Alizarin Crimson and Phthalo Blue. Moving forward in the painting and paying close attention to the lay-of-the-land, add the small hill in front of the frozen lake.

Use Van Dyke Brown and Dark Sienna on the fan brush to make the grassy areas. Hold the brush horizontally and push it into the canvas, forcing the bristles to bend upward. You can create all sorts of little "happenings" but, pay close attention to angles. Use Titanium White with a touch of Bright Red on the tan brush to apply snow and highlights to your little hill. Carefully follow the shape of the hill and don't be concerned if you pull in a little of the Brown color; it will create shadow effects. Try not to completely cover the Lavender base color.

Use the liner brush and Van Dyke Brown to make the small leafless trees. Dip the brush into paint thinner and turn the handle as you pull through the paint, forcing the bristles to a sharp point. Be sure to load a lot of paint into the bristles. Use very little pressure as you form the tree trunks and branches. You can start from the top of the trunks and branches working towards the base, or start from the base and work out towards the tips. Experiment, find out which method works best for you. You can also use this same technique to add the tiny fence under the trees.

FOREGROUND
Use the same Lavender mixture on the 2" brush to shape the small hill in the foreground. With Van Dyke Brown and
Dark Sienna on the fan brush, add the most distant grassy area to this hill. Again, use Titanium White with a little Bright Red on the fan brush to pull in the snow at the base of the grass. Add the small trees and fence and tiny sticks and twigs with the liner brush and thinned Van Dyke Brown. Complete this hill in stages, finishing the most distant areas before moving forward.

The large tree in the foreground is made with Van Dyke Brown and the knife. Pull the paint out flat on the palette and just "cut" across to load the long edge of the knife with a small roll of paint. Start at the base of the tree and allow the trunk and branches to become smaller as you near the tips.

Use a thinned mixture of Dark Sienna and Titanium White on the liner brush to highlight the trunk and create the appearance of bark. Use thinned Van Dyke Brown on the same brush to add the small limbs and branches. With Van Dyke Brown on the fan brush, you can form the bottom of the trunk, then add some snow to the base of the tree with Titanium White.

**FINISHING TOUCHES**

Additional sticks and twigs and long grasses can be added using the liner brush and Van Dyke Brown. Now, all you need is a signature’.

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**7. Winter Solitude**

1. Use the 2" brush...

2...to paint the initial sky and land patterns

3. Tap downward with the 2" brush to make distant foothills.

4. Use the top corner of the 2" brush...

5...to firmly tap the base of each foothill to create a misty effect.

6. The 2" brush is used...

7...to pull color across the area which indicates a frozen lake or pond.

8. The 2" brush is used to paint the first hill.
7. Winter Solitude

9. Push upward with the fan brush...

10...to paint grass on the hills.

11. Use the fan brush to clean up the bottom of the grassy areas.

12. Trees painted with the liner brush loaded with thin paint.

13. Fence post made with the liner brush and a thin paint.

14. Work in layers, completing the most distant hill first

15. Use the 2" brush to apply color for the next hill.

16. Pushing upward with the fan brush...

17...to add grass to the foreground hills. Pay close attention to angles.

18. Use the liner brush to paint fence post, sticks and twigs.

19. The knife is used....

20...to paint the main trunk of the large tree.

21. Small tree limbs are added with the liner brush.

22. Add a few finishing touches add your masterpiece is completed.
MATERIALS
2" Brush Phthalo Blue
1" Round Brush Dark Sienna
#6 Fan Brush Van Dyke Brown
#2 Script Liner Brush Alizarin Crimson
Large Knife Cadmium Yellow
18 x 24 Canvas Yellow Ochre
Liquid White Indian Yellow
Black Gesso Bright Red
Titanium White

Start with a canvas that has been covered with a thin, even coat of Black Gesso and allowed to dry completely.

In the center of the vertical, dry Black canvas, use the 2" brush to apply a large area of Indian Yellow. Above the Indian Yellow, add some Alizarin Crimson and across the top of the canvas, Phthalo Blue. Below the Indian Yellow, cover the canvas with a thin, even coat of Van Dyke Brown. Do not allow these colors to dry before you begin.

SKY
Load a clean, dry 2" brush with Titanium White. Starting just above the horizon and working up towards the top of the canvas, begin making criss-cross strokes in the sky. Notice how the White paint works with the under colors; your sky should be Yellow at the horizon, then Pink and finally Blue at the top. If your sky is not light enough you can add more Titanium White, but be sure your brush is clean and dry. Now softly blend the entire sky with a clean, dry 2" brush.

BACKGROUND
Load the 1" round brush by tapping it into a mixture of Van Dyke Brown and Dark Sienna. Underpaint the small trees and bushes along the horizon by just tapping in the basic shapes.

Dip the liner brush into paint thinner and turn the handle as you pull the brush through Van Dyke Brown forcing the bristles to come to a sharp point. Use the loaded brush to just indicate the distant tree trunks.

8. GOLDEN SUNSET

Highlight the trees with various mixtures of all the Yellows and Bright Red on the round brush. Use the top corner of the brush to just touch the highlights to the basic shapes. This is where you begin forming individual trees and bushes; try not to just hit at random. Work in layers and be careful not to "kill" all the dark base color.

Begin adding the snow-covered ground area under the distant trees with Titanium White on the fan brush. Use horizontal, sweeping strokes, paying close attention to the lay-of-the-land, allowing the White to pick up the wet color already on the canvas.

WATER
Add the water with Titanium White on the 2" brush. Hold the brush flat against the canvas and pull straight down to create the reflections. Notice how the White paint mixes with the color already on the canvas. Gently brush across to give your reflections a watery appearance.

Continue adding snow around the edges of the water using Titanium White on the fan brush. "Cut-in" the water lines using a small roll of Liquid White on the long edge of the knife. As you extend the snow-covered ground area to the bottom of the canvas, you can emphasize the shadow areas by adding a little Phthalo Blue or Alizarin Crimson.

LARGE TREES
With Van Dyke Brown and Dark Sienna on the round brush, underpaint the cluster of large trees using a tapping motion. The tree trunks are Van Dyke Brown and Dark Sienna on the fan brush. Hold the brush vertically and starting at the top of the canvas, pull down. Allow the trunks to become wider near the base by applying more pressure on the brush. Load the long edge of the knife with a mixture of Titanium White, Dark Sienna and Bright Red. Hold the knife vertically and just touch highlights to the right sides of the trunks.

Use thinned Van Dyke Brown on the liner brush to add the limbs and branches. Underpaint the leaf clusters on the
trees with Van Dyke Brown on the 1" round brush by just lapping. With a clean, round brush, gently highlight the leaves still using the mixtures of Yellows and Bright Red.

Use Titanium White on the fan brush to add snow to the base of the trees. With Van Dyke Brown and Dark Sienna on the fan brush, you can add small grassy areas in the snow. Holding the brush horizontally, push it straight into the canvas and force the bristles to bend upward. Pull a little of this color into the snow to create shadow areas.

**FINISHING TOUCHES**

Use thinned Van Dyke Brown on the liner brush to add long grasses, small sticks and twigs. Add a signature and you will have had THE JOY OF PAINTING!
8. Golden Sunset

13. Tree limbs are painted with the liner brush loaded with a thin paint.

14. The round brush is used...

15. to tap leaves on the trees. Pay close attention to individual shapes.

16. Push upward with the fan brush...

17. To paint grassy areas on the snow.

18. Pull downward with the fan brush to paint tree trunks.

19. ...highlight with the edge of the knife...

20. Then add branches with the liner brush and a thin paint.

21. Add leaves to the branches by tapping with the top corner of the round brush.

22. Sticks and twigs are painted with the liner brush.

23. Your painting should now be finished. View this painting under several different light sources.
Steve’s appearances on Bob’s programs have become a very popular addition to THE JOY OF PAINTING Series. Not only does he display an extraordinary ability to paint (having trained at the knee of the master) but his good looks, charm and wit have made him a favorite among students across the country. Having mastered this technique of painting at a very early age, it is no wonder that Steve has become one of the most popular Bob Ross Instructors.

Steve Ross

MATERIALS

2” Brush
1” Brush
#6 Fan Brush
#2 Script Liner Brush
Large Knife
18x24 Canvas
Liquid White
18x24 Con-Tact Paper
Titanium White
Phthalo Blue
Prussian Blue
Midnight Black
Dark Sienna
Van Dyke Brown
Alizarin Crimson
Sap Green
Cadmium Yellow
Yellow Ochre
Indian Yellow
Bright Red

Start by covering the entire canvas with adhesive-backed plastic (such as Con-Tac Paper) from which you have removed a 14 x 20 center oval.

Cover the exposed area of the canvas with a thin, even coat of Liquid White using the 2” brush. Use long horizontal and vertical strokes, working back and forth to assure an even distribution of paint on the canvas. Do not allow the Liquid White to dry before you begin.

9. MOUNTAIN OVAL

SKY

Load the 2” brush by tapping the bristles firmly into some Alizarin Crimson. Make horizontal criss-cross strokes in the sky just above where the horizon will be on the vertical canvas. Reflect some of this Pink color into the water by using horizontal shakes in the center of the canvas below the horizon. Reload the brush with a mixture of Alizarin Crimson, Phthalo Blue and Midnight Black. Still using criss-cross strokes, cover the remainder of the sky. Add Phthalo Blue to the same brush and use horizontal strokes to complete the water, pulling from the outside edges of the canvas allowing the center to remain quite light. With a clean, dry 2” brush, blend the entire canvas.

Use Titanium White with a touch of Alizarin Crimson on the fan brush to make the clouds. With just one corner of the brush using tiny circular strokes, form cloud shapes that are mostly flat on the bottom and fluffy on top. Blend the clouds with just the top corner of a clean, dry 2” brush. Again, use small circular strokes being very careful not to touch the top edges of the clouds. Gently lift upward to fluff.

MOUNTAIN

The mountain is made with a mixture of Alizarin Crimson, Phthalo Blue and Midnight Black. Load the long edge of the knife with a small roll of paint by pulling the mixture out flat on your palette and just “cutting” across. Use firm pressure to push the paint into the canvas, shaping just the top edge of the mountain.

Use a clean, dry 2” brush to grab the paint from the top of the mountain and pull down to complete the entire shape. The color will automatically mix with the Liquid White and become lighter near the base, creating the illusion of mist.

Highlight the mountain with a mixture of Titanium White and a touch of Alizarin Crimson. Again, pull the paint out very flat on your palette and just “cut” across to load the long edge of the knife with a small roll of paint. Since the light is
coming from the right, very gently touch the loaded knife to the right side of the top of the peaks. As you glide the knife down the sides of the peaks, use so little pressure that the paint is allowed to "break".

The shadows are applied to the left sides of the peaks using various mixtures of Titanium White with Phthalo Blue, Prussian Blue, Alizarin Crimson, Dark Sienna and Midnight Black.

To complete your mountain, use a clean, dry 2" brush to tap and diffuse the base (following the angles) and then gently lift upward to mist.

FOOTHILLS

Load the 2" brush by tapping the bristles into a mixture of Sap Green, Phthalo Blue and Midnight Black. Holding the brush horizontally, just tap in the basic foothill shapes. With a clean, dry 1" brush, grab just the top edges of the hills and make quarter-inch upward strokes. This will give the impression of tiny trees in the distance. Use the same brush to tap and diffuse the base of the hills, creating a misty appearance. Add a closer range of hills, a little darker in color, using the same technique.

The land at the base of the foothills is made with a mixture of Van Dyke Brown and Midnight Black using the knife. Paying close attention to angles, highlight with a mixture of Van Dyke Brown, Midnight Black and Titanium White. Again, use the knife with so little pressure that the paint "breaks". You can add some small bushes to the banks using the dark foothill mixture on the 1" brush, touching the canvas and bending the bristles upward. Highlights are made by adding Cadmium Yellow over the dark base color. Use the point of the knife to scratch in small sticks and twigs.

Use the 2" brush to grab just the very bottom of the dark land color and pull down, creating reflections in the water. Gently brush across to give the reflections a watery appearance.

With Liquid White and a touch of Midnight Black loaded on the long edge of the knife, "cut-In" the water lines and ripples.

The small evergreens in the background are made with a mixture of Phthalo Blue, Midnight Black, Van Dyke Brown and Sap Green loaded on the fan brush. Hold the brush vertically and just touch the canvas to create the center line of the tree. Turn the brush horizontally and begin adding the small branches at the top of the tree by using just one corner of the brush. Working from side to side and forcing the bristles to bend downward, use more pressure as you near the base of the tree allowing the branches to become larger. Use the point of the knife to scratch in trunk indications. Add Cadmium Yellow to the same brush and just touch some highlights to the right side of the branches.

FOREGROUND

At this point you can remove the Con-Tact Paper from the canvas. Already, you have a very effective painting, or you can add the large trees in the foreground.

To make the birch trees, load the long edge of the knife with a small roll of Van Dyke Brown. Holding the knife vertically, start at the top of the canvas to form the trunk shapes. Be sure to allow the trunks to become wider as you near the base. Use a mixture of Van Dyke Brown, Phthalo Blue and Titanium White on the knife to just touch and pull the highlights to the right side of the trunks. Limbs and branches are added with thinned Van Dyke Brown on the liner brush.

The land area at the base of the tree is made using the 2" brush and a mixture of Prussian Blue, Van Dyke Brown and Sap Green. Touch the canvas and bend the bristles upward as you block in the bushes at the base of the tree. Allow this land area to extend outside your oval. Highlight the bushes by pulling the 1" brush or the 2" brush through various mixtures of all the Yellows and Bright Red. Touch the canvas and force the bristles to bend upward as you shape each individual bush. Be careful not to "kill" all of your dark base color.

FINISHING TOUCHES

Use the point of the knife or the liner brush to add additional small sticks and twigs. Don't forget to sign your painting!
9. Mountain Oval

1. Cover the canvas with Contact paper which has an oval cut out of the center.

2. Use horizontal criss-cross strokes...

3. To lay in the basic sky and water shapes.

4. The corner of the fan brush is used to paint clouds.

5. Blend the bottom of each cloud with the top corner of the 2" brush.

6. Use the knife to make the initial mountain shape.

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

8. To create a soft misty effect at the base.

9. Knife used for highlights and shadows. Angles are important.

10. With the 2" brush, tap the base of the mountain.

11. Then lift upward to create a soft misty base.

12. The 1" brush is used to paint the foothills.

13. Land areas are made and highlighted with the knife.

14. Pull straight down, then across. To make reflections.

15. Push upward with the 1" brush to create grassy areas.

16. Use the knife, loaded with Liquid White...

17. To "cut-in" waterlines where reflections and land meet.

18. For evergreens, push down with fan brush corner.

19. When the background is totally finished...

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

2" Brush
#6 Fan Brush
#6 Filbert Brush
#2 Script Liner Brush
Large Knife
Small Knife
18 x 24 Canvas
Liquid White
Liquid Clear

The horizon in this painting is about 7.5" down from the top of the canvas. Cover the area above the horizon with a thin, even coat of Liquid White. Cover the canvas below the horizon with a thin, even coat of Liquid Clear. Do not allow these Liquids to dry before you begin.

SKY

Load the 2" brush with a very small amount of Cadmium Yellow and use criss-cross strokes to create a glow in the center of the sky. The color should blend with the Liquid White and become quite light as you near the top of the canvas. Without cleaning the brush, pick up some Yellow Ochre and, still using criss-cross strokes, apply to the left side of the Yellow in the center of the sky. Still not cleaning the brush and still using criss-cross strokes, add Bright Red to the left side of the Yellow Ochre and across the canvas above the horizon. Gently blend all of these colors together.

With a clean, dry 2" brush, use criss-cross strokes to add Titanium White to the upperleft portion of the Cadmium Yellow glow. Hold the brush flat against the canvas and use long diagonal strokes to pull the White down and across the sky, creating sun rays.

Add the clouds with a mixture of Alizarin Crimson and Phthalo Blue on a clean, dry 2" brush. Use tiny circular strokes with just the top corner of the brush. Blend the clouds with the corner of a clean brush, still using small circular strokes. Very gently soften the entire sky with horizontal strokes.

Use more Alizarin Crimson and Phthalo Blue on the brush for the closer, darker clouds along the edges. Use the same mixture on the fan brush for the small horizontal "floaters", then blend.

BACKGROUND

Use paint thinner and Phthalo Blue on the filbert brush to roughly sketch the large wave and the shoreline.

Load the 2" brush with a dark mixture of Alizarin Crimson and Phthalo Blue. Use long horizontal strokes below the horizon to add the background water. Then, use this same mixture to just block in the base of the wave and the water beneath the large wave. Be very careful not to paint the "eye" of the wave. This area should remain light and unpainted. Because you are working over Liquid Clear, the color should remain quite dark and not become diluted as it would if you were using Liquid White.

Use Phthalo Blue and Alizarin Crimson to just "scrub-in" the shape of the headlands in the distance. Notice the closer headland is much darker in value.

For the background water, load the fan brush with Titanium White. Hold the brush horizontally and use short horizontal strokes to add highlights to the water along the horizon and around the base of the headlands.

Still with Titanium White on the fan brush, make the swells behind the large wave with long horizontal lines. Also add a line of White to the top edge of the major wave. To complete the distant swells (or waves) use the fan brush to grab the top edges of the White lines and use a gently sweeping stroke to pull the paint back and blend, paying very close attention to angles. Try not to touch the bottom edges of the White lines and try not to "kill" all the dark base color between the swells.

LARGE WAVE

Use the same mixture of Phthalo Blue and Alizarin Crimson on a clean fan brush to underpaint the breaker (the water
crashing over the transparency). Follow the basic angle as you curve the strokes over the top of the breaker. With a clean fan brush and Titanium White, highlight the breaker; again, follow the basic angle.

To some Titanium White, add a touch of Cadmium Yellow. Scrub this mixture into the oval "eye" of the wave with the filbert brush. Extend a little of the color out across the top of the wave. Use just the top corner of a clean, dry 2" brush and small circular strokes to blend the "eye". Hold the brush flat against the canvas and pull down to blend the entire wave. This is where you create the shape of the wave, so watch the angles of the wave.

Underpaint the foam (to create the shadows) with a mixture of Phthalo Blue and Alizarin Crimson on the filbert brush with tiny circular strokes. Highlight the foam with the Titanium White-Cadmium Yellow mixture. Use the filbert brush to make small, circular, "push-up" strokes just where the light would strike along the top edges of the foam. Use a clean, dry filbert brush and the top corner of the 2" brush to gently blend together the base of the highlights into the shadows of the foam.

Still watching your angles form the foam patterns that help shape the wave with Titanium White and Phthalo Blue on the filbert brush.

**FOREGROUND**

Reflect the sky colors onto the wet sand using the 2" brush. Pull down with Cadmium Yellow directly under the brightest area, then add Yellow Ochre on either side, then Bright Red. Dark Sienna and Van Dyke Brown on the very edges of the canvas where the beach is quite dark. With a clean 2" brush, add a little Titanium White over the Cadmium Yellow. Blend the entire beach area with vertical strokes then gently brush across.

Use sweeping horizontal strokes with Titanium White and Phthalo Blue on the fan brush to add the foam patterns to the dark water in front of the large wave.

Add the sand in the lower right corner of the painting with the fan brush and Dark Sienna, Van Dyke Brown and Titanium White.

Use the liner brush with thinned dark paint to add a line under the water on the beach. Use the light Blue mixture to add other water lines on the sand.

**ROCKS AND STONES**

Form the rocks on the beach with Van Dyke Brown on the knife. Use the 2" brush to pull down a little of this dark color (to reflect the rocks on the wet sand) and then gently brush across. Highlight the rocks with the small knife and a mixture of Titanium White, Phthalo Blue and Van Dyke Brown.

**FINISHING TOUCHES**

Add ripples around the base of the rocks, thin lines of light, and other fine details and "sparkles" using thinned mixtures on the liner brush. Try this seascape using other colors, such as Phthalo Green and Prussian Blue.

Be sure to add your signature!
10. Ocean Sunset

5. The 2" brush is used...

6. ...to apply an initial layer of dark paint to the water.

7. Distant footlands made with the fan brush.

8. Initial wave shapes are made with the fan brush...

9. ...then blended back to create the trough between the major waves.

10. The top of the crashing wave is made with the fan brush. Angles are very important.

11. The filbert brush is used to scrub in the transparent eye of the wave...

12. ...then the transparent area is blended with the top corner of the 2" brush.

13. Shadows for the foam are painted...

14. ...and highlighted with the edge of the filbert brush...

15. ...then blended together with the top corner of the 2" brush.

16. The liner brush, loaded with a thin paint, is used for line detail.

17. Foam patterns made with the filbert brush.

18. Pull a small amount of color straight down...

19. ...then across, to create the illusion of wet sand reflecting the colors from the sky.

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

2" Brush
#6 Fan Brush
#2 Script Liner Brush
Large Knife
Small Knife
18x24 Canvas
Liquid White
Masking Tape
Titanium White
Phthalo Blue

Start by masking-off portions of the canvas. Cover a 2" border around the perimeter of the canvas with tape. Then add two vertical strips of tape to divide the canvas into three portions.

Cover the entire canvas with a thin, even coat of Liquid White using the 2" brush. Use long horizontal and vertical strokes, working back and forth to assure an even distribution of paint on the canvas. Do not allow the Liquid White to dry before you begin.

SKY

With Alizarin Crimson on the 2" brush, begin making criss-cross strokes just above the horizon to create a Pink glow in the sky. Without cleaning the brush, pick up a mixture of Phthalo Blue and Midnight Black. Start at the top of the canvas with criss-cross strokes and cover the remainder of the sky. Add Midnight Black to the same brush and use long horizontal strokes to cover the lower portion of the canvas, below the horizon. Blend the entire canvas with a clean, dry 2" brush.

The clouds are Titanium White on a clean 2" brush. Use just the top corner of the brush and small circular strokes to add the cloud shapes. Very lightly blend with a clean, large brush.

MOUNTAIN

The mountain is made with a mixture of Midnight Black, Van Dyke Brown, Prussian Blue and Alizarin Crimson. Load the long edge of the knife with a small roll of paint by pulling the mixture out flat on your palette and just "cutting" across. Use firm pressure to push the paint into the canvas, shaping just the top edge of the mountain.

Use a clean, dry 2" brush to grab the paint from the top of the mountain and pull down to complete the entire shape (The color will automatically mix with the Liquid White and become lighter near the base, creating the Illusion of mist.) Before cleaning your brush, use the accumulated paint on the bristles to add the soft mountain in the distance.

Highlight the mountain with Titanium White. Again, pull the paint out very flat on your palette and just "cut" across to load the long edge of the knife with a small roll of paint. Since the light is coming from the right, very gently touch the loaded knife to the right side of the top of the peaks. As you glide the knife down the sides of the peaks, use so little pressure that the paint is allowed to "break".

The shadows are applied to the left sides of the peaks using a mixture of Titanium White, Prussian Blue, and Midnight Black.

To complete your mountain, use a clean, dry 2" brush to lap and diffuse the base (following the angles) and then gently lift upward to mist.

BACKGROUND

Load the 2" brush with a mixture of Cadmium Yellow, Sap Green and Midnight Black. Holding the brush horizontally, just tap in the ground areas at the base of the mountain, paying close attention to the lay-of-the-land.

The small evergreens in the background are made by loading the fan brush with a mixture of Van Dyke Brown, Prussian Blue, Midnight Black and Sap Green. Hold the brush vertically and just touch the canvas to create the center line of the tree. Turn the brush horizontally and begin adding the small branches at the top of the tree by using just one corner of the brush. Working from side to side and forcing the bristles to bend downward, use more pressure as...
you near the base of the tree allowing the branches to become larger. Hold the brush vertically and use downward strokes to just indicate the very distant, tiny trees. Use the point of the knife to scratch in the tree trunks. Add Cadmium Yellow to the same brush (for a lighter value) and touch highlights to the right sides of the branches. Go easy; these trees should remain very dark.

Continue using the 2" brush with various mixtures of all the Yellows. Sap Green and Bright Red to tap in the grassy area of the entire painting. Allow the brush to pick up some of the dark tree color, creating shadows and angles. Work in layers as you form the land contours that extend to the bottom of the canvas.

CABIN

Use the knife to remove the paint from the canvas in the basic shape of the cabin. Load the knife with a small roll of Van Dyke Brown, by pulling the paint out flat on your palette and just "cutting" across. Touch the knife to the canvas and lay in the back edge of the roof. Paying close attention to angles, pull down the front of the roof and then add the front and the side of the cabin. With a mixture of Bright Red and Dark Sienna on the knife, "bounce" a little color on the front of the roof. Highlight the front of the cabin with a mixture of Titanium White and Midnight Black, using so little pressure that the paint "breaks". Use the same mixture (with less White) on the small knife to highlight the side of the cabin. Still using the small knife and Van Dyke Brown, add the door and the window. Use the knife to remove any excess paint from the bottom of the building. With the knife, touch a little Titanium White to the very edges of the roof to "sparkle". Tap a little grassy area around the base of the cabin.

FOREGROUND

Load the fan brush with Van Dyke Brown and Dark Sienna. Use short horizontal strokes to add the path. Watch the perspective (the path should get wider as it comes closer) near the bottom of the canvas. Add Titanium White to the brush to highlight the path, then use the 2" brush to add grassy areas along the edges.

Use a mixture of Van Dyke Brown and Dark Sienna on the fan brush to pull-in the large tree trunk in the foreground. Holding the brush vertically, start at the top of the canvas and allow the trunk to become wider near the base by using more pressure. (Be sure to give your tree an arm.) Add the small limbs and branches with a mixture of paint thinner and Van Dyke Brown on the liner brush. Use thinned Titanium White on the liner brush to touch highlights to the right side of the trunk.

Use the 2" brush to add the grassy area to the base of the free and Van Dyke Brown on the liner brush to add a small fence in the background, long grasses and small sticks and twigs.

FINISHING TOUCHES

Remove the masking tape from the canvas and Voila! a TRIPLE VIEW. Sign and enjoy!

11. Triple View

1. Use tape to mask out your design.
2. Criss-cross strokes are used...
3. To paint the sky.
4. Clouds are made with the top corner of the 2" brush, then blended.
11. Triple View

5. The basic mountain shape is painted with the knife...

6. ...then blended downward with the 2" brush.

7. The knife is used...

8. ...to paint highlights and shadows on the mountain, using very little pressure.

9. Tap in foothills using the 2" brush.

10. Evergreens are made by pushing downward with the corner of the fan brush.

11. Tap downward with the fan brush to create distant tree shapes.

12. With the 2" brush, tap from the trees outward...

13. ...to create the hill under the evergreens. Allow the brush to pick up a touch of the tree color.

14. Change the angle of the land...

15. ...to create different planes in your painting.

16. Progressional steps used to paint the cabin.

17. Use the fan brush...

"How To" photographs for this painting continued on page 69
MATERIALS
2" Brush
1" Brush
# Fan Brush
#2 Script Liner Brush
Large Knife
Small Knife
18 x 24 Canvas
Liquid White
Titanium White

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

SKY

Create an Orange circle in the sky (where the sun will be) using a mixture of Cadmium Yellow and Bright Red on the 1" brush. Clean and dry the brush. With a mixture of Alizarin Crimson and Titanium White, use criss-cross strokes to create a Pink glow around the Orange circle and out along the horizon. Use horizontal strokes to reflect the Pink below the horizon into the water. Add a touch of Phthalo Blue to the Pink mixture on the palette to make a Lavender color. Still using criss-cross strokes, add the Lavender above the Pink in the sky and around the Pink in the water. Add Van Dyke Brown to the Lavender mixture and apply to the top corners, completely covering the sky portion of the canvas. Use horizontal strokes to add this color to each side of the water, completely covering the lower portion of the canvas. Starting in the lightest portion of the sky, blend the sky using criss-cross strokes with a clean, dry 2" brush. Use long horizontal strokes to blend the water.

With Titanium White on the brush God gave you (your finger), add the sun to the center of the Orange circle in the sky. Use firm pressure to really push the paint into the fabric of the canvas. Remove any excess White paint with a clean knife.

MOUNTAIN

The mountain is made with a mixture of Prussian Blue, Van Dyke Brown, and Alizarin Crimson. Load the long edge of the knife with a small roll of paint by pulling the mixture out flat on your palette and just "cutting" across. Use firm pressure to push the paint into the canvas, shaping just the top edge of the mountain.

Use a clean, dry 2" brush to grab the paint from the top of the mountain and pull down to complete the entire shape. The color will automatically mix with the Liquid White and become lighter near the base, creating the illusion of mist.

Highlight the mountain with a mixture of Titanium White and a touch of Bright Red. Again, pull the paint out very flat on your palette and just "cut" across to load the long edge of the knife with a small roll of paint. Since the light is coming from the right, very gently touch the loaded knife to the right side of the top of the peaks. As you glide the knife down the sides of the peaks, use so little pressure that the paint is allowed to "break".

The shadows are applied to the left sides of the peaks using a mixture of Titanium White and Prussian Blue.

To complete your mountain, use a clean, dry 2" brush to tap and diffuse the base (following the angles) and then gently lift upward to mist.

BACKGROUND

Add Titanium White and Alizarin Crimson to the mountain mixture (Prussian Blue, Van Dyke Brown and Alizarin Crimson) for the distant trees. Load the 1" brush to a chisel edge by "wiggling" the brush as you pull both sides of the bristles through the paint. Holding the brush vertically, use the top corner to tap downward just indicating the far-away tree shapes at the base of the mountain. Allow some of this color to extend into the water for reflections. With a clean, dry
2" brush pull straight down and then gently brush across to give the reflections a watery appearance.

With Liquid White on the long edge of the knife, add the snow-covered edges to the water under the distant trees. Use very short strokes, with a clean 1" brush, to very lightly pull up the top edge of the Liquid White. This should create the illusion of mist and liny trunks at the base of the trees. Cut-in the water lines, again using Liquid White on the long edge of the knife.

The small evergreens in the background are made by loading the fan brush with a mixture of Van Dyke Brown, Prussian Blue. Midnight Black and Alizarin Crimson. Hold the brush vertically and just touch the canvas to create the center line of the tree. Turn the brush horizontally and begin adding the small branches at the top of the tree by using just one corner of the brush. Working from side to side and forcing the bristles to bend downward, use more pressure as you near the base of the tree allowing the branches to become larger. Touch highlights to the right sides of the branches with a mixture of Liquid White, Titanium White and Phthalo Blue. Don't overdo, these trees should remain very dark.

Use a mixture of Titanium White and Prussian Blue on the 1" brush to block in the basic shape of the small bushes under the evergreen trees. Extend this base color into the water for the reflections. Use a clean, dry 2" brush to pull down the reflections and gently brush across. Add snow to highlight the bushes. Dip the 1" brush into Liquid White and then pull it in one direction through the Titanium White (with a tiny touch of the Bright Red) to round one corner. With the rounded corner of the brush pointing up, force the bristles to bend upward as you highlight the bushes. Again, try not to destroy the dark base color. Remember, you need dark in order to show light. Turn the brush over and reflect the highlights into the dark water. Pull down and very gently brush across with a clean, dry 2" brush.

CABIN

Load the knife with a small roll of Van Dyke Brown by pulling the paint out flat on your palette and just "cutting" across. Touch the knife to the canvas and lay in the back edge of the roof. Paying close attention to angles, pull down the front of the roof and then add snow with straight Titanium White. Use Van Dyke Brown on the small knife to add the front and side of the cabin. Use a mixture of Titanium White and Dark Sienna to highlight the front of the cabin, using so little pressure that the paint "breaks". Use the same mixture with less White to highlight the side of the cabin. Add a little door with Van Dyke Brown on the small knife.

With angles to create the lay-of-the-land, use Titanium White on the knife to add the snow to the base of the cabin. Pop in a few more little bushes with the 1" brush. Use Liquid White and the knife to "cut-in" the water lines.

FOREGROUND

Block in the foreground area with a dark base color of Prussian Blue and Titanium White on the 2" brush. Use Liquid White and Titanium White on the 1" brush to highlight and create individual bush shapes. The snow-covered ground area is made with Titanium White and the knife.

Use a mixture of Van Dyke Brown and Dark Sienna on the fan brush to pull-in the large tree trunk. Holding the brush vertically, start at the top of the canvas and allow the trunk to become wider near the base by using more pressure. You can touch highlights to the LEFT sides of the trunk and branches with a mixture of Titanium White and Prussian Blue on the knife. Add the small branches with thinned Van Dyke Brown on the liner brush.

FINISHING TOUCHES

Use the point of the knife to scratch in small sticks and twigs, or use thinned Van Dyke Brown on the liner brush. I hope you experienced THE JOY OF PAINTING.
12. Winter Frost

1. Start with a small circle made with the 1" brush.

2. Use criss-cross strokes...

3. To paint the various layers of color around the circle.

4. Use linger to paint sun inside original circle.

5. The basic mountain shape is made with the knife...

6. Then blended downward with the 2" brush.

7. Highlights and shadows on the mountain are painted with the knife.

8. Tap the base of the mountain with the 2" brush.

9. Then lift upward to create mist at the base.

10. Tap downward with 1" brush to indicate distant tree shapes.

11. Pull some of the tree color straight down, then across, to create reflections.

12. Use the edge of the knife...

13. To "cut-in" waterlines where reflections and land meet.

14. For evergreens, push down with fan brush corner.

15. Reflect the trees by pulling straight down, then across.

16. Push upward with 1" brush to highlight bushes.

"How To" photographs for this painting continued on page 69
13. LAKESIDE CABIN

MATERIALS
2" Brush Prussian Blue
1" Brush Midnight Black
1" Round Brush Dark Sienna
#6 Fan Brush Van Dyke Brown
#2 Script Liner Brush Alizarin Crimson
Large Knife Sap Green
Small Knife Cadmium Yellow
18 x 24 Canvas Yellow Ochre
Liquid White Indian Yellow
Titanium White Bright Red
Phthalo Blue

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

SKY AND WATER
Load the 2" brush with a very small amount of a mixture of Phthalo Blue and Midnight Black, tapping the bristles firmly against the palette to assure an even distribution of paint throughout. Start at the top of the canvas making little criss-cross strokes allowing the color to mix with the Liquid White and become lighter as you near the horizon. Leave some open areas in the sky where the clouds will be added.

Without cleaning the brush, pick up a little more Phthalo Blue. Use horizontal strokes to add the water, holding the brush flat and pulling from the outside edges of the canvas in towards the center. Allow an area to the right of the center of the canvas to remain quite light, creating the illusion of shimmering light across the water.

Clean and dry the 2" brush and again use criss-cross strokes to blend the sky and long horizontal strokes to blend the water area.

For the clouds, load the 1" brush by pulling it in one direction through the Titanium White with just a touch of Bright Red. Use tiny circular strokes to add the clouds allowing some to "float" right off the canvas. With just the top corner of the clean, dry 2" brush, again use small circular motions to blend out the base of the clouds and then gently lift upward to "fluff.

BACKGROUND
Load the 1" round brush by tapping it into a mixture of Van Dyke Brown, Dark Sienna and Prussian Blue. Underpaint the small trees and bushes along the horizon by firmly tapping in the basic shapes. If you start working at the base of each tree, the color will automatically get lighter as you near the top. Reflect some of this dark base color into the water.

Highlight the trees with various mixtures of Sap Green, all the Yellows and Bright Red on the same round brush. Use the top corner of the brush to just touch the highlights to the basic shapes. This is where you begin forming individual trees and bushes; try not to just hit at random. Work in layers and be careful not to "kill" all the dark base color. Be sure to add these highlight colors to your dark reflections. Use a clean, dry 2" brush to pull down the reflections and then gently brush across.

Add Van Dyke Brown, Dark Sienna and Prussian Blue to the same 2" brush and underpaint the entire land area to the bottom of the canvas. Use the large brush to pull down this dark base color and brush across to create the water under the small land projections.

CABIN
Add a cabin to one of the small land projections. Load the long edge of the knife with a small roll of Van Dyke Brown by pulling the paint out flat on your palette and just "cutting" across. Touch the knife to the canvas and lay in the back
edge of the roof. Paying close attention to angles, pull down the front of the roof and then add the front and the side of the cabin. With a mixture of Bright Red, Dark Sienna and Titanium White on the knife, "bounce" a little color on the front of the root. With Titanium White and Midnight Black (on the small knife), highlight the front of the cabin using so little pressure that the paint "breaks". Use the same mixture with less White to highlight the side of the cabin. Make the door and windows with the small knife and Van Dyke Brown. Then, do a "house-ectomy" (remove the excess paint from the bottom of the building). Add a little path with Van Dyke Brown and the small knife.

Use the highlight colors (all the Yellows with Midnight Black to make Green) on the tan brush. The grassy area around the base of the cabin is made by holding the brush horizontally and forcing the bristles to bend upward as you touch the canvas.

**FOREGROUND**

Working in layers and paying close attention to the lay-of-the-land, continue using the fan brush to add grass to the land area. At the same time, use horizontal strokes to make the large path with Van Dyke Brown on the knife. Watch your perspective, the path should get wider as it nears the bottom of the canvas. Highlight with a mixture of Titanium White, Van Dyke Brown and a touch of Bright Red, applied with so little pressure that the paint "breaks". Use the tan brush to add little grassy edges to the path.

The banks along the waters edge are made with Van Dyke Brown and the small knife, then highlighted with a mixture of Van Dyke Brown and Titanium White. Use Liquid White on the knife to "cut-in" the water lines and ripples.

**LARGE TREE**

Use a mixture of Van Dyke Brown and Dark Sienna on the fan brush to pull-in the large tree trunks. Holding the brush vertically, start at the top of the canvas and allow the trunks to become wider near the base by using more pressure. With thinned Van Dyke Brown on the liner brush, you can add the smaller limbs and branches. Then, use a mixture of Dark Sienna, Titanium White and Bright Red to touch highlights to the right side of the trunk and branches.

Underpaint the leaf clusters on the trees with the round brush and a mixture of Van Dyke Brown, Dark Sienna and Prussian Blue. Highlight the leaves by adding Cadmium Yellow to the same brush.

**FINISHING TOUCHES**

Use the point of the knife to scratch in long grasses and other small details. Be sure to remember to sign your masterpiece. And also remember that on this day, you truly did have THE JOY OF PAINTING!

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13. Lakeside Cabin

1. Use criss-cross strokes...
2. ...to paint the initial sky patterns.
3. The basic cloud shapes are are with the 1" brush.
4. Use the up corner of the 2" brush...
13. Lakeside Cabin

5. To soften the bottom of the clouds, then blend the entire sky.

6. Tap downward with the round brush to make basic tree and bush shapes.

7. Use the liner brush...

8. To paint trunks in the background trees. Highlights are applied with the round brush.

9. Pull straight down, then across, to create reflections in the water.

10. With the 2" brush, tap downward...

11. To block in the foreground land areas.

12. Progressional steps used to paint the cabin

13. Push upward with the fan brush to paint grassy areas.

14. The knife is used to paint the path front in the cabin...

15. And the large path beside the cabin.

16. Land areas are painted with the knife.

17. Use the edge of the knife, loaded with Liquid White.

"How To" photographs for this painting continued on page 64.
Continued from page 63 - Painting 13. Lakeside Cabin

18...to "cut-in" waterlines where land and water meet.

19. Pull down with the fan brush to paint tree trunks.

20. Liner brush loaded with thin paint to create limbs.

21. Leaves are tapped in with the top corner of the round brush.

22. This painting requires only your signature to be finished.

Continued from page 15 - Painting 1. Towering Peaks

16...leaded with a thin paint to cut-in" witerlines.

17. Large evergreens made with the 2" brush.

18. Push upward with the 2" brush...

19...to paint the initial tree and bush shapes.

20. Tree trunks are painted with the knife.

21. Push upward on 1" brush to highlight bushes/trees.

22. The knife is used to make and highlight the path.

23. Your painting is now complete and ready for a signature.
Continued from page 19 - Painting 2. Cabin at Sunset

14. Progressional steps used to paint the cabin.

15. Have the background completely finished before starting the foreground.

16. Large evergreens are made with the brush.

17. Tree trunks are added with the knife.

18. Foreground areas are laid in with the 2" brush...

19... then highlighted. Pay particular attention to the "lay of the land".

20. Distant fence post made with the liner brush.

21. Fence posts in the foreground are made with the knife.

22. Use the heet of the knife loaded with Liquid White, to "cut-in" wire on the fence.

23. Your painting should need only a signature to be complete.

Continued from page 23 - Painting 3. Twin Falls

16. Pull some of the dark color straight down....

17...then across, to create an indication of reflections under the land areas.

18. Use the knife to paint highlights on the rocks. Pay close attention to angles.

19. Push upward with the fan brush...

"How To" photographs for this painting continued on page 66
Continued from page 65 - **Painting 3. Twin Falls**

20. ...to paint grass on the land areas.
21. Pull downward with the fan brush to create the waterfalls.
22. Push upward with the fan brush...
23. ...to create foam on the water under the waterfalls.
24. Tree trunks are made with the knife then limbs are added with the liner brush.
25. For leaves on large tree push upward with fanbrush corner.
26. For leaves on tree on right push upward with 1" brush.
27. Add your finishing touches, sign and your masterpiece is complete.

Continued from page 27 - **Painting 4. Secluded Bridge**

20. Liner brush loaded with thin paint to create limbs
22. Add your final details and your painting is complete
Continued from page 31 - **Painting 5. Ocean Breeze**

23...completing the most distant areas first...

24...before moving forward.

25. Large foam shapes can be made with the filbert brush...

26...and the script liner brush may be used for line detail work

27. Seascape almost ready for your all important signature.

**Continued from page 35 - Painting 6. Autumn Woods**

17. Fan brush, pushed upward, to make grassy areas along bank.

18. Use the edge of the knife, loaded with Liquid White...

19...to "cut-in" water lines where land and reflections meet

20. Push upward with the 2" brush

21...to paint the basic tree and bush shapes in the foreground.

22. Fan brush, pulled down, to make tree trunks.

23...then highlighting with the edge of the knife.

24 Push upward on 2" brush to make leaves on trees/bushes

25. Using knife to make/highlight exposed ground areas.

"How To"photographs for this painting continued on page 68
Continued from page 67 - Painting 6. Autumn Woods

26. Your painting is now ready for a few final touches and a signature.

Continued from page 47 - Painting 9. Mountain Oval

20 . . . carefully remove the Contact paper to expose your oval painting.

21. Tree trunks are made and highlighted with the knife.

22. Thin paint on liner brush to make individual tree limbs.

23. Push upward with the 2" brush to paint bushes in the foreground.

24. This unique painting is ready to sign. Experiment with other shapes.

Continued from page 51 - Painting 10. Ocean Sunset

20. Foam patterns made with the fan brush.

21. Drier, darker sand in the foreground...

22. . . . made by pulling across with the fan brush.

23. Rocks are made and highlighted with the knife.

?4 You are now ready to stand back and admire your creation.
Continued from page 55 - Painting 11. Triple View

18...to paint a hath from the cabin Allow the path to get bigger as it gets closer to you.

19. Pull down with the fan brush to paint the large tree trunk.

20. Individual tree limbs are painted with the liner brush and a thin paint.

21. The distant fence is made with the liner brush.

22. Carefully remove the tape...

23...to expose your completed painting

Continued from page 59 - Painting 12. Winter Frost

17. Progressional steps used to paint the cabin

18. Snow is laid in with the knife. Angles are very important.

19. The 2" brush is used to paint the initial bush shapes in the foreground

20. Push upward with the 1" brush...

"How To" photographs for this painting continued on page 70
Continued from page 69 - Painting 12. Winter Frost

21. To highlight individual Hushes, Snow under the bushes is applied with the knife.

22. Pull downward with the fan brush to paint tree trunks.

23. Individual limbs are painted with the liner brush and a thin paint.

24. This beautiful warm winter scene is now ready for your signature.