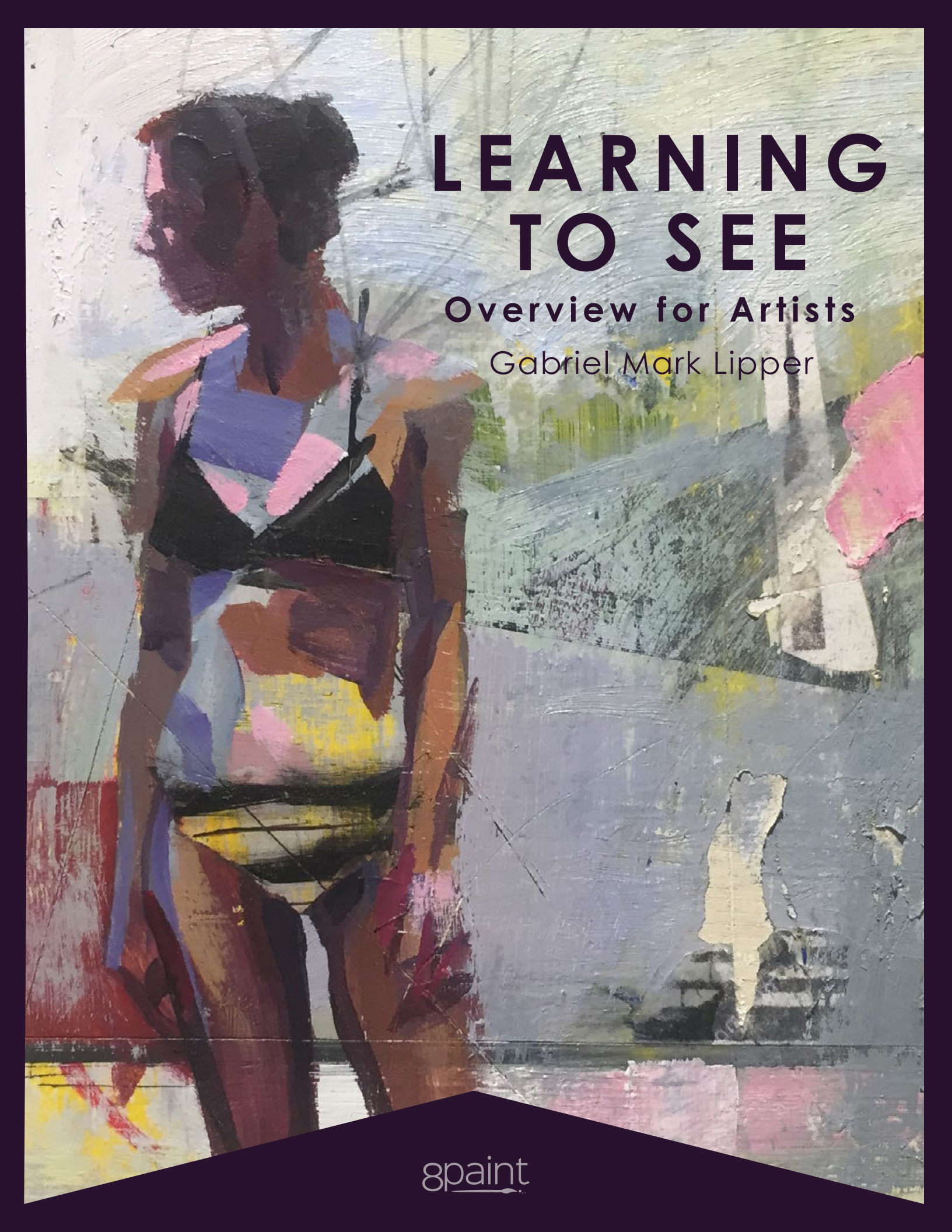


An abstract painting featuring a central figure, possibly a person, rendered in a fragmented and expressive style. The figure is composed of various colors including dark brown, pink, purple, and yellow, set against a background of light grey and white. The overall texture is rough and painterly, with visible brushstrokes and some areas of what appears to be torn or layered paint. The figure is positioned on the left side of the frame, looking towards the right.

LEARNING TO SEE

Overview for Artists

Gabriel Mark Lipper

Finding **YOUR** Artistic Voice!

Thank you for downloading this artistic overview! I'm excited to have this opportunity to share some of the knowledge I've gleaned over the course of more than twenty years as a professional artist.

Art for me has always been about expression. Whether we use art to tell a visual story, or are simply reveling in the medium of paint itself, art is a powerful form of communication.

Following the artist's path has been the most rewarding decision of my life. Having a solid understanding of how to see is the cornerstone of any artist's success, and maintaining a daily creative practice is what makes that possible. Let's transform our limitations into powerful attributes by exploring the fullness of what's possible as fine artists.

Form

Form is defined by the facets and planes of the shapes rather than by the light that falls on those shapes. Look at your subject as if you were trying to create a blueprint for a sculpture to follow.

LIGHT IS
DICTATED BY
FORM!!!



THE SPACE IN BETWEEN
OBJECTS CAN REALLY
HELP US SEE SHAPES
AS THEY RELATE TO
ONE ANOTHER.

you can use straight
lines even when drawing
curves! This trains our eyes
to see the shape of the
curve.



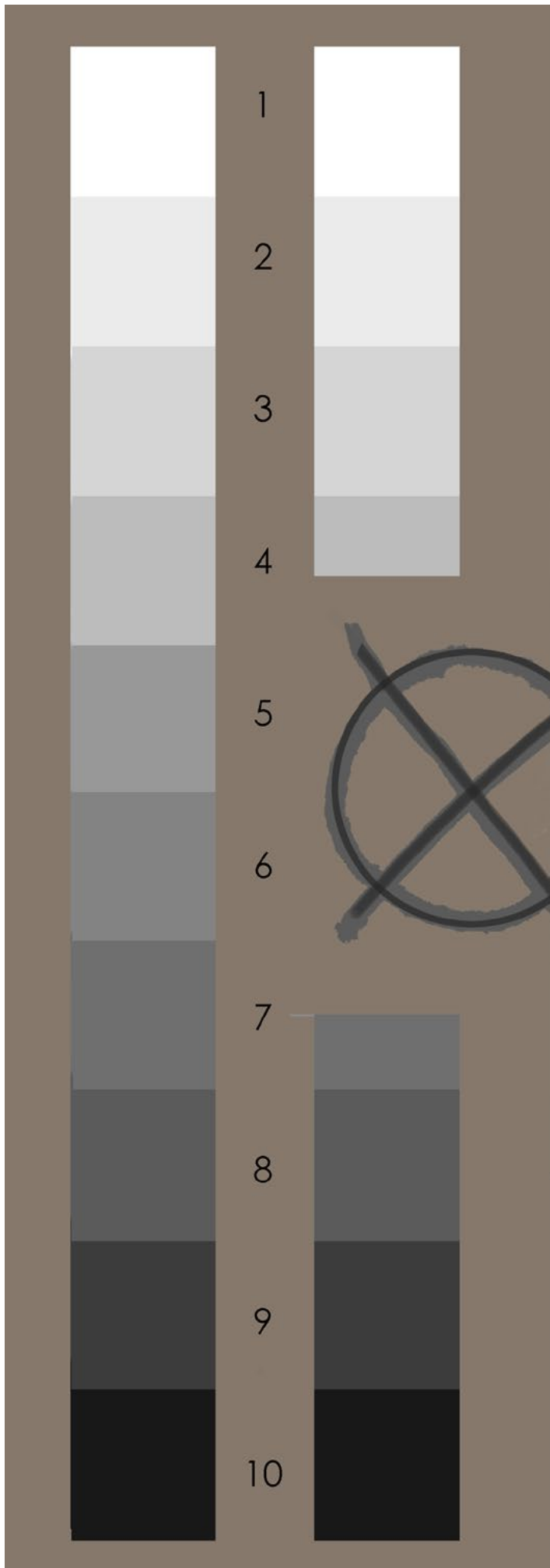
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THE FORM BENEATH **LIGHT AND SHADOW**

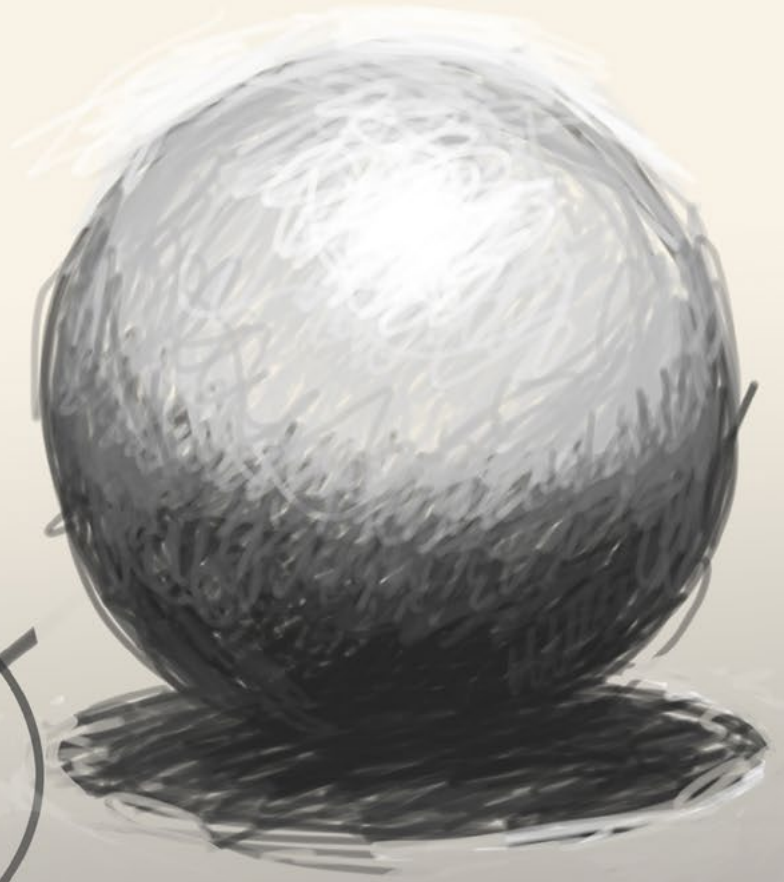
Form is the substance of things. If we turn the light off, the form remains. Focusing on the form of the subject, instead of how the light plays on the form, retains the solidity of your subject even as the light changes. With practice, you will discover the solid forms hidden in shadow shapes even when working from a photo reference.

Once the structure of the subject is identified, we can begin to generalize the shadow and light. Separating the image into light and dark is a powerful way to clarify the design. Getting rid of the middle values initially helps us to simplify the shapes into larger masses. Creating a series of studies with structure, tone, and color is a fantastic tool for designing strong paintings.





VALUE SCALE



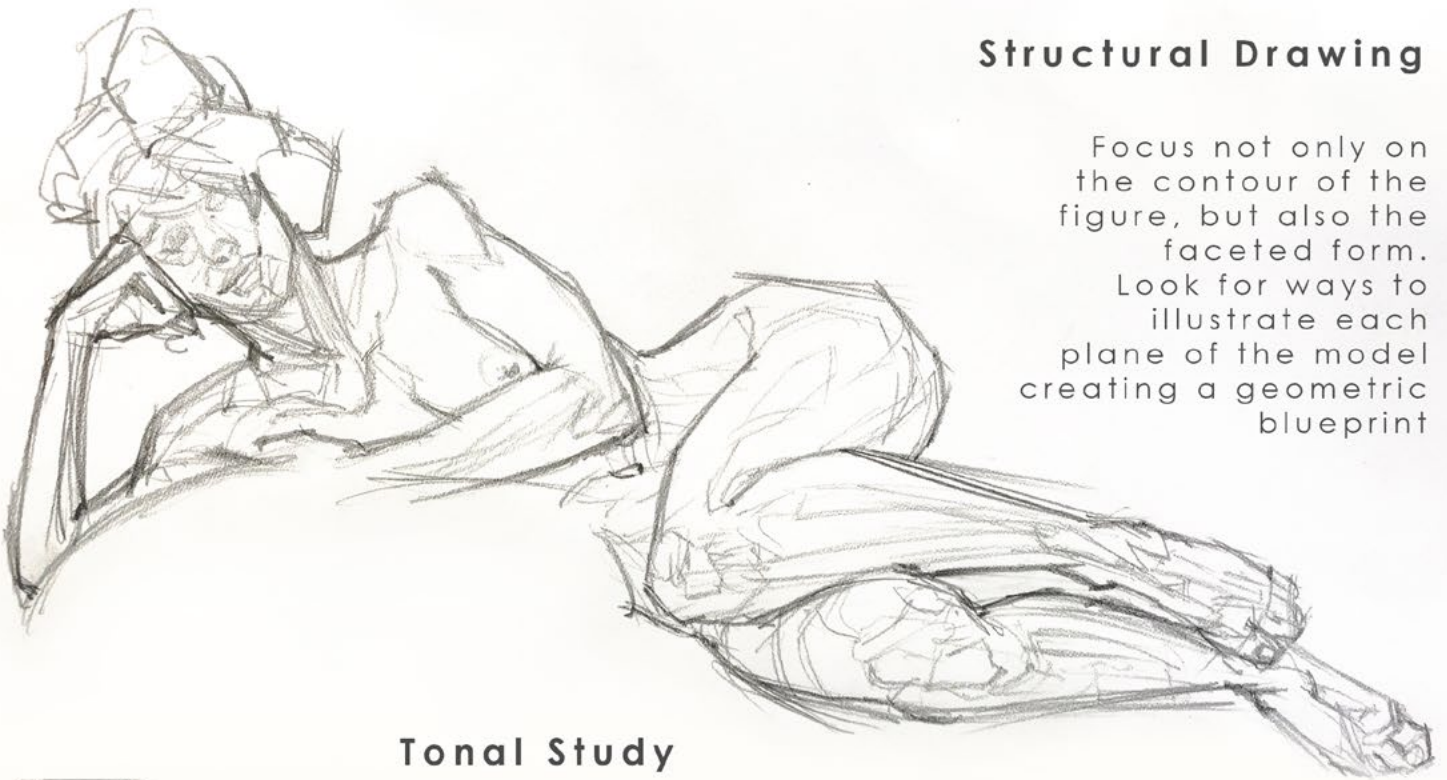
Initially, staying away from middle values helps to simplify your design and clarify your lights and darks.



YOU CAN EVEN TRY DESIGNING YOUR COMPOSITION WITH JUST **4** VALUES.

Structural Drawing

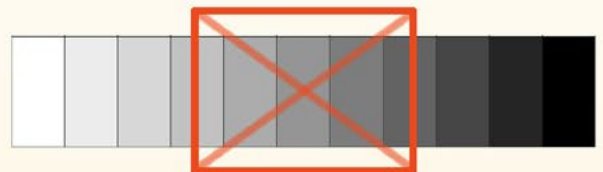
Focus not only on the contour of the figure, but also the faceted form. Look for ways to illustrate each plane of the model creating a geometric blueprint



Tonal Study



Divide the figure into two groups of values. The light values are represented by white, and the dark values by black. This method helps to establish a strong design. For clarity, remove values that fall in the middle of the value chart.



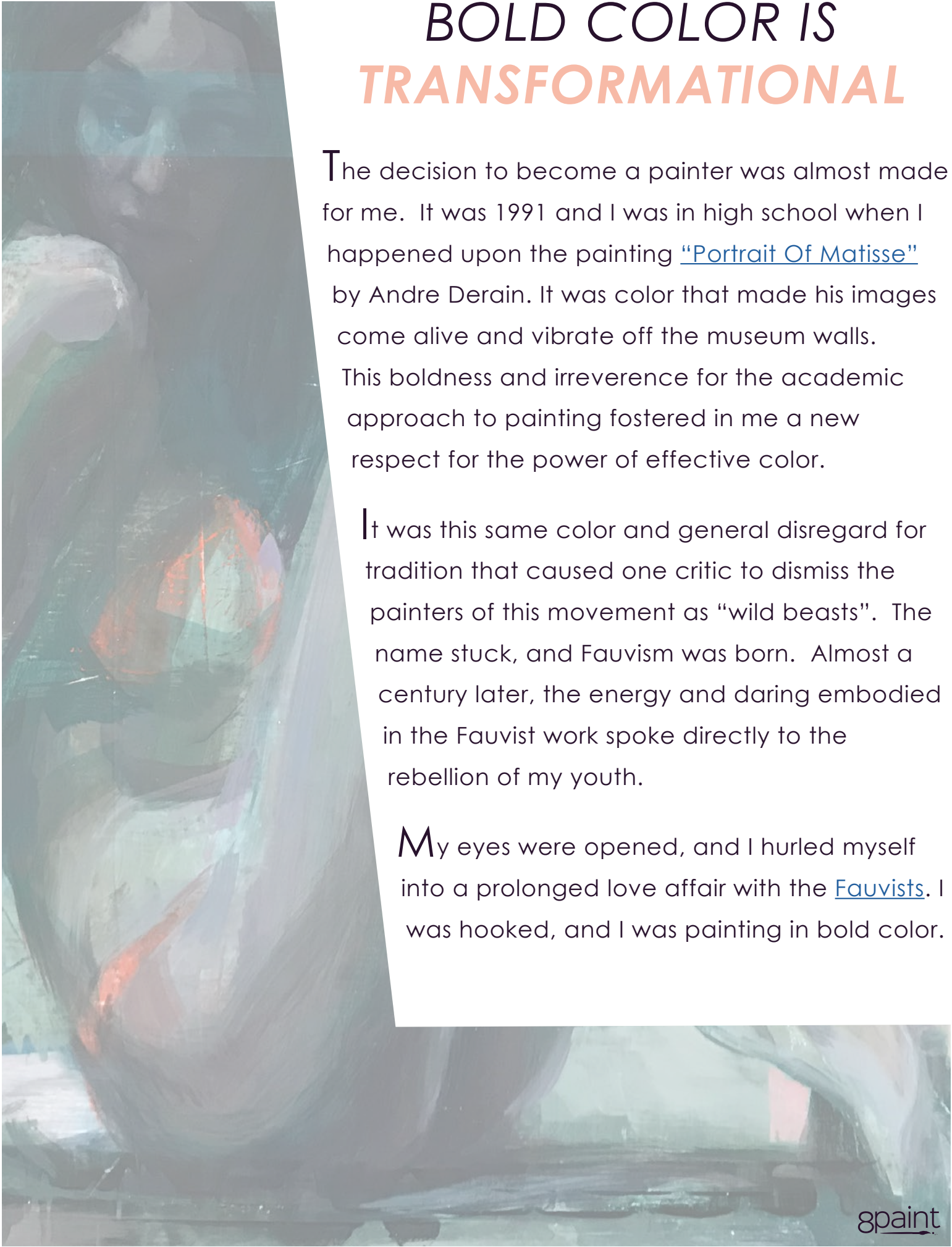
Color Study

This time, Look for the rich local color of the subject. Find the most saturated color in both the light and the dark.

Using these three techniques of drawing, tone, and color in conjunction with one another lays the foundation for powerful work.



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BOLD COLOR IS TRANSFORMATIONAL

The decision to become a painter was almost made for me. It was 1991 and I was in high school when I happened upon the painting [“Portrait Of Matisse”](#) by Andre Derain. It was color that made his images come alive and vibrate off the museum walls. This boldness and irreverence for the academic approach to painting fostered in me a new respect for the power of effective color.

It was this same color and general disregard for tradition that caused one critic to dismiss the painters of this movement as “wild beasts”. The name stuck, and Fauvism was born. Almost a century later, the energy and daring embodied in the Fauvist work spoke directly to the rebellion of my youth.

My eyes were opened, and I hurled myself into a prolonged love affair with the [Fauvists](#). I was hooked, and I was painting in bold color.



COLOR



blue is the coolest
color and recedes



red remains neutral
and can either come
forward or recede



yellow is the
warmest color and
comes forward



TITANIUM WHITE

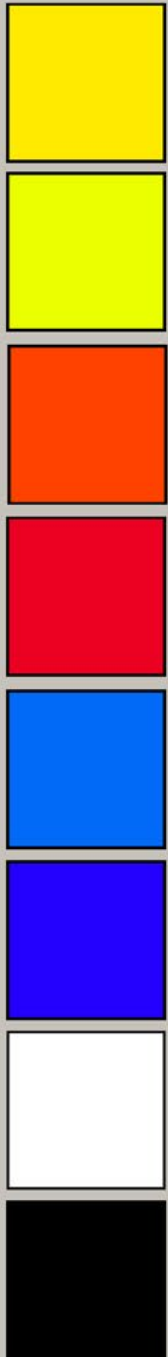
Titanium White both lightens
and cools the color that it is
added to. As things recede
in the distance, they become
both lighter and cooler in
relation to their foreground
counterparts.

Creating Depth in a Landscape Using Color and Temperature

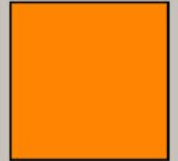
Colors that are warmer in temperature
tend to come forward and colors that
are cooler in temperature tend to recede.

COLOR

THE HIERARCHY OF COLOR TEMPERATURE



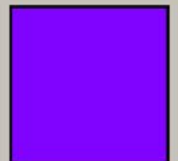
Warm



Neutral



Cool



Void



Warmer color comes forward in visual space
and cooler color recedes.



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infinite arts

I hope you've enjoyed some of these concepts.

Art is all about pushing beyond our comfort zones, exploring the edges, and discovering what's possible. With a strong foundation, your art can take you anywhere.

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Paint your Passion.

Gabriel Mark Lipper