

GARY ADAMS STUDIO

Beautiful Art, Beautifully Priced



“Country Cottage”

LET'S PAINT THIS VOLUME 1



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SUPPLIES LIST

Oil Colors Used

Titanium white, ivory black, cadmium yellow, yellow ochre
Crimson alizarin, cadmium orange hue, phthalo green, burnt umber

Brushes (all synthetic)

1" flat, #12 filbert, #6 filbert, #4 filbert, #2 round, #2 liner, #1 liner

Canvas

11" x 14" stretched

Mediums

Fast dry gel *

Fast dry liquid *

Note: You can use your favorite medium.

China Marker (White)

Used for drawing

* To purchase mediums, click [\(HERE\)](#)



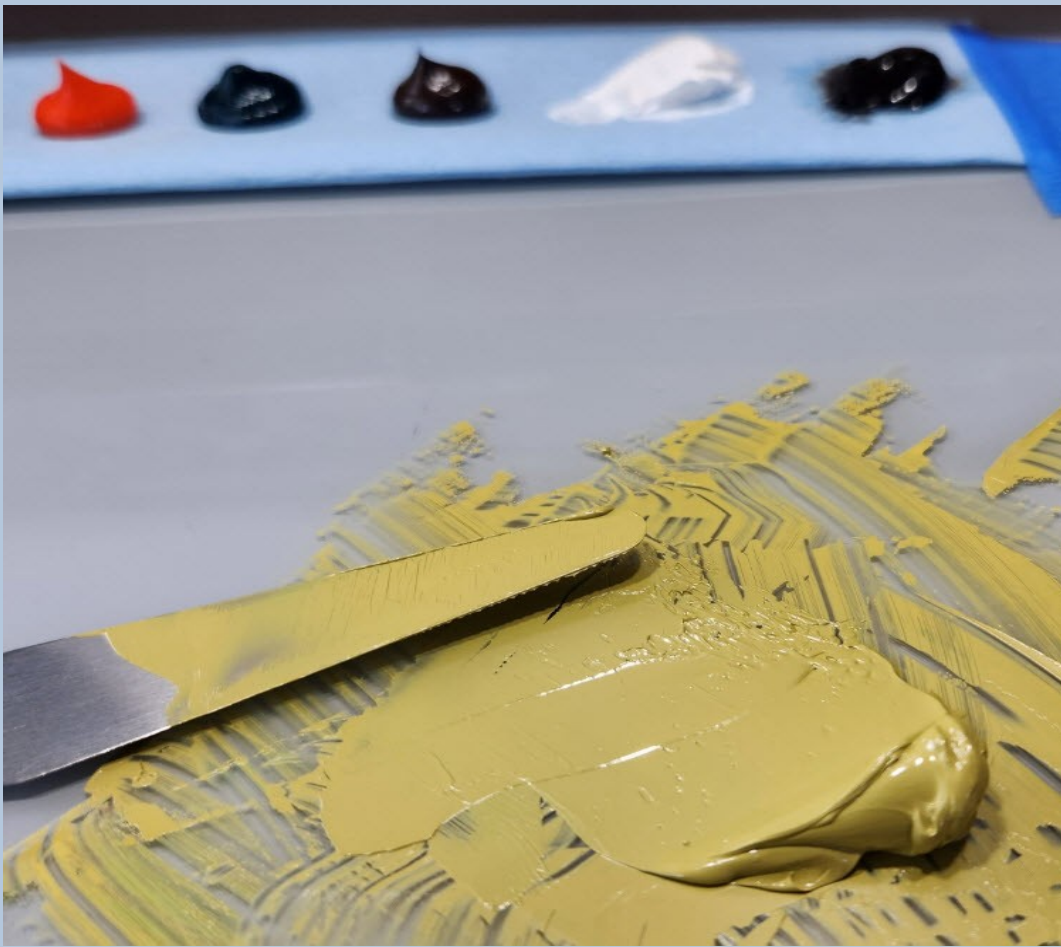
I use a 1" flat brush to apply a layer of medium value gray gesso to the 11" x 14" stretched canvas. This is a mix of gesso and ivory black acrylic paint.



I use a hair dryer to dry this layer. I repeat this for a second layer of gray gesso.



I use a china pencil to directly place the basic line drawing of what I will paint. I do basic outlines because as you will see, much of my painting is done free hand. This drawing is a basic starting point but can change as the painting progresses.



I mix a good amount of the sky color. That is because it will be used in various mixes as I cover the canvas. Sky mix is titanium white, yellow ochre and a tiny bit of phthalo green and alizarin crimson. Be careful they are very strong colors. Remember use small amounts of color. You can always add more, but you can't take it out.



I also mix a small amount of "Fast Dry Gel" into every color mixture. Do not use too much. A good ratio is 1 part gel to 6 parts paint mixture.

You can only order this gel from me. It is not sold in stores.



I start to apply the sky color using a synthetic #12 filbert brush. The color is a mix of titanium white, yellow ochre and a very small amount of phthalo green and alizarin crimson. I also mixed a small amount of fast dry gel medium to make the paint soft and creamy. This helps with brushing and blending. Note: Be careful not to add too much medium. Paint should stand not run.



As you can see the sky area is now covered. I went back over the sky with light brush strokes to remove brush marks.



I take some of the sky color and add more phthalo green and alizarin crimson to create the green on left. This is the color of distant trees on right.



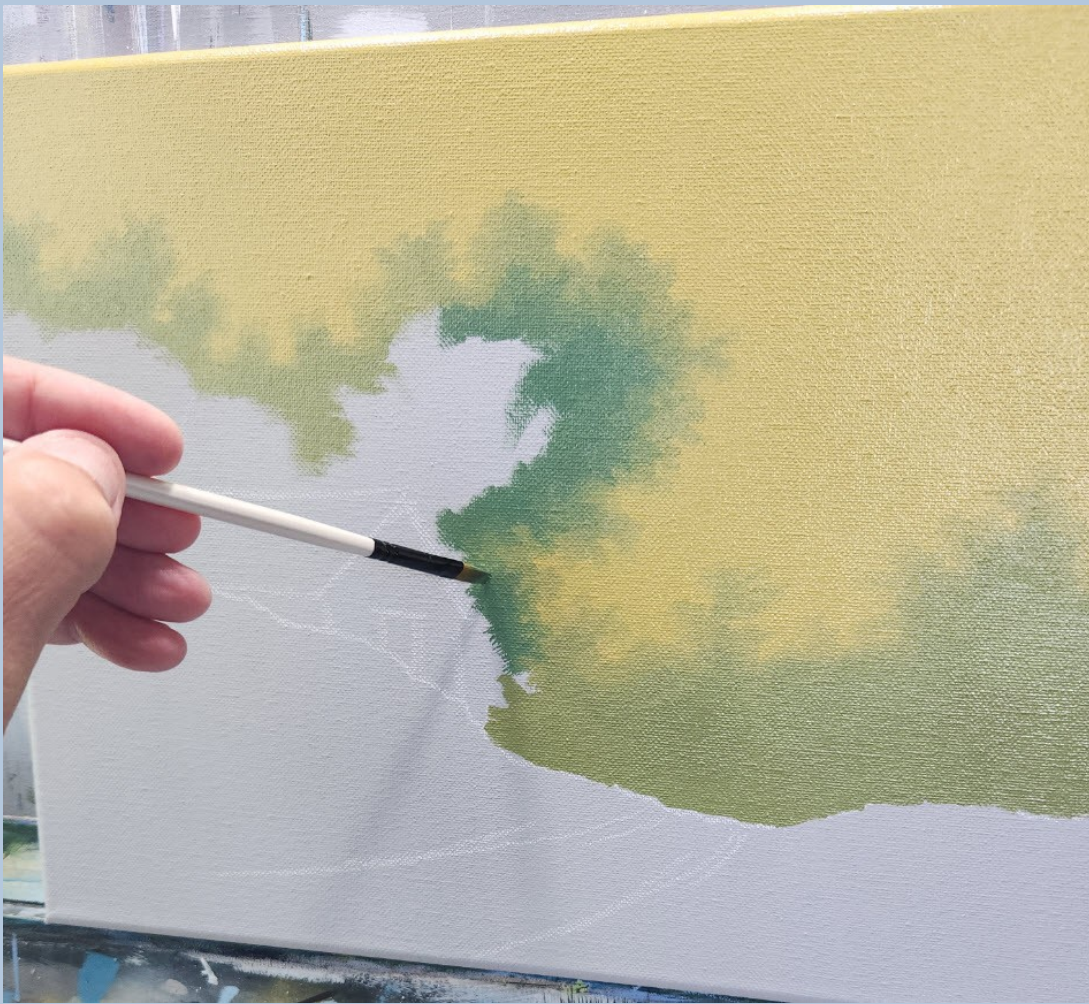
I block in the under color using a synthetic #6 filbert brush.



I blend the trees edges into the wet sky by tapping the brush around the edge. Ever so often I will wipe the brush onto a paper towel to remove excess paint. I am using a synthetic #4 filbert for this step.



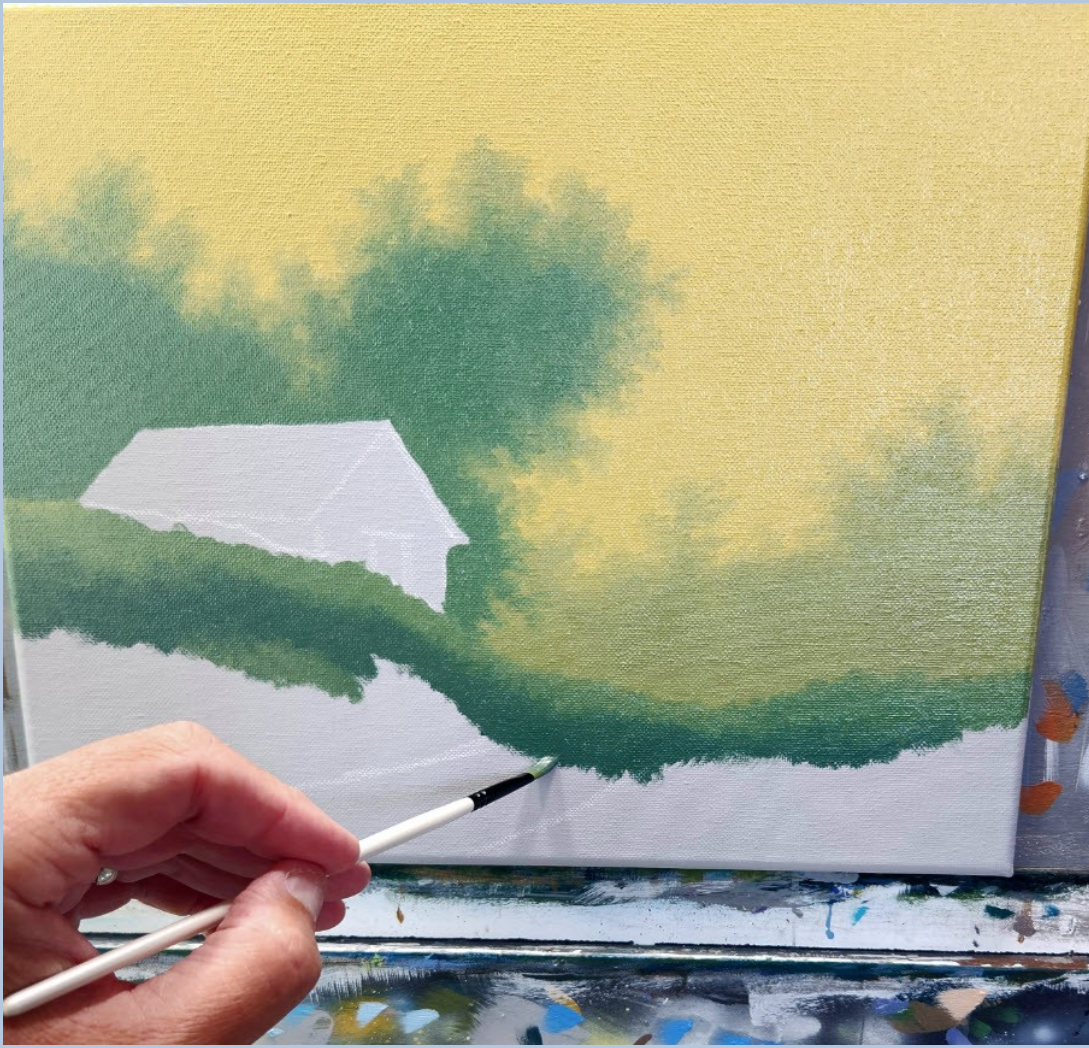
I take more of the sky color and once again add more phthalo green and alizarin crimson to get an even darker green. (Far left). This color is used for trees behind the cottage.



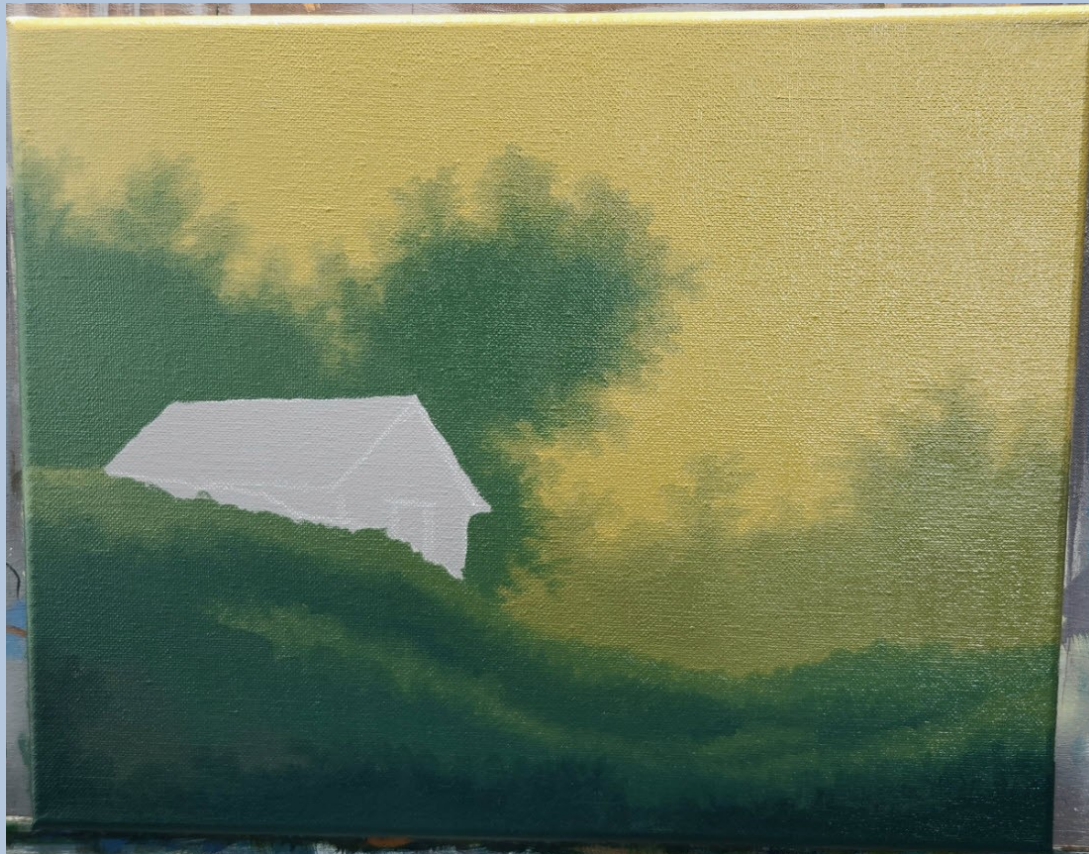
I apply same as before but with the darker value green. As you can see the color is a bit more saturated as is comes closer.



I continue now on the grass area. Remember values get darker as the come forward and lighter as they move away from you.



The same rule applies with saturation. As I work forward on the grass I make my paint mix more saturated color and darker in value. This is what creates depth in a painting.



This picture is a good example of how I created depth by watching my values and saturation.



I blocked in the cottage by mixing titanium white and burnt umber for the sunlit side. I added more burnt umber for the darker side away from the sun. The roof is underpainted using cadmium orange hue and burnt umber. The window is ivory black.

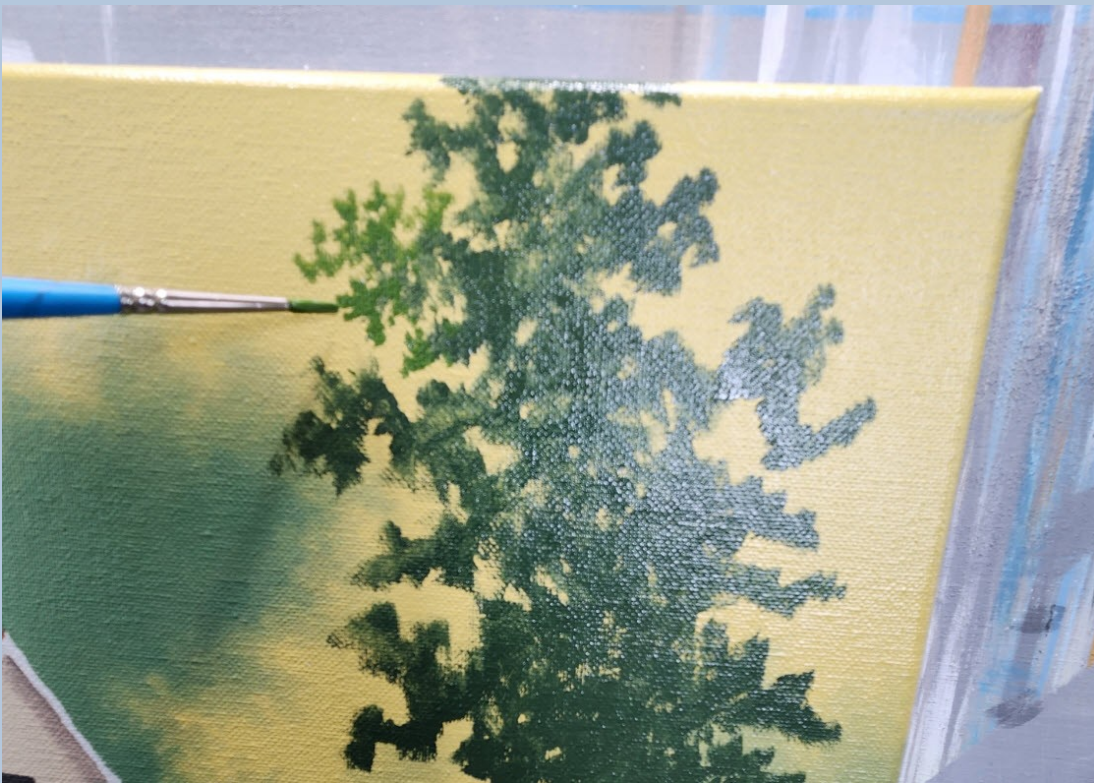
Note: Let painting dry before next step!



I mix a dark green by using yellow ochre, phthalo green and alizarin crimson (right).



I use a #6 filbert brush to start shaping the closer tree on right. Note: Only do this once the painting has been allowed to completely dry.



After the basic shape is blocked in, I switch to a #2 round brush to start the leaf details, with lighter value green around the tree edges. Always keep in mind where the light source is. The left side is a medium green since it is on the shadow side.



I start using my brighter greens on the right side of tree, the sunlit side. I do this by adding cadmium yellow to my paint mixture.



I have blocked in the tree shadow. I also blocked in a darker tree behind the cabin. I am starting to add brighter greens to the grassy area, using #2 round brush.



More grass work.



I added yet another tree behind cabin.

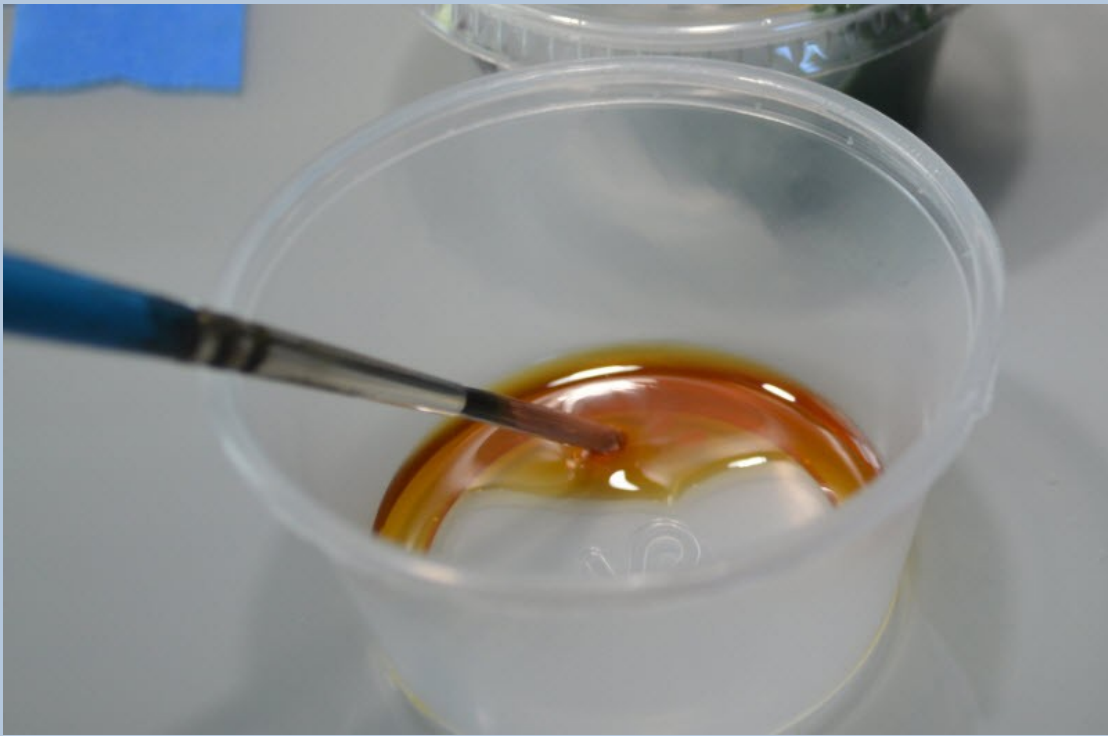


I use this white china marker to draw some lines on the cabin roof.



The lines are now on roof. This will be a guide on painting old rusty metal. I also have painted the tree trunks and branches.

Note: Allow trees to dry before adding trunks and branches.



I am now switching to my “Fast Dry Liquid” medium to make it easier to paint the final details.



I mix my roof colors using cadmium orange hue, burnt umber and alizarin crimson.

Note: Add tiny amounts at a time. Remember you can add more but you can't take it out.



Starting the roof details using #2 round brush.



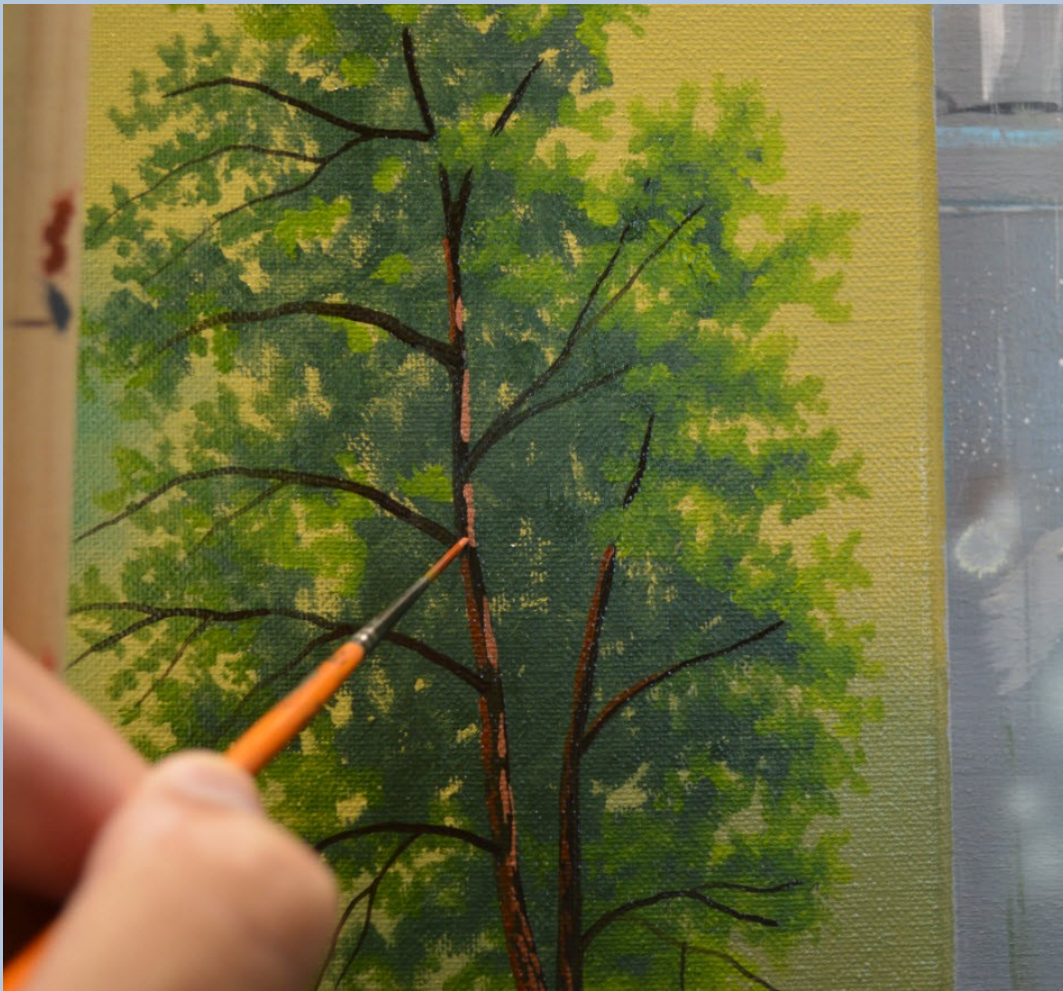
I use various dark to light mixes on various sections of the roof.



Using the china pencil I draw where the path is. The painting is dry. This is one of those changes I talked about earlier. We started with a road in our drawing but ended with a walking path.



Path is painted using a #4 filbert & #2 round brush. The color mix is the sky color with addition of cadmium orange hue and burnt umber.



Same colors are used in tree bark as the pathway. I used a #2 liner brush.





I added the details on cabin.



I am now in the final stages of this painting. I go back to my fast dry gel medium to create some highlight texture to the tree foliage and flowers.



I start adding flowers in the field with a mixture of cadmium orange hue, burnt umber and cadmium yellow. I am using a #2 liner brush. Notice how I match values for flowers to the location on the ground. Darker values where grass is in shadow and lighter values in sunny areas.



It is coming together now.



Now ready to add final tree foliage details with mixtures of cadmium yellow, phthalo green and alizarin crimson. I will also add a small amount of fast dry gel.



Painting leaves.



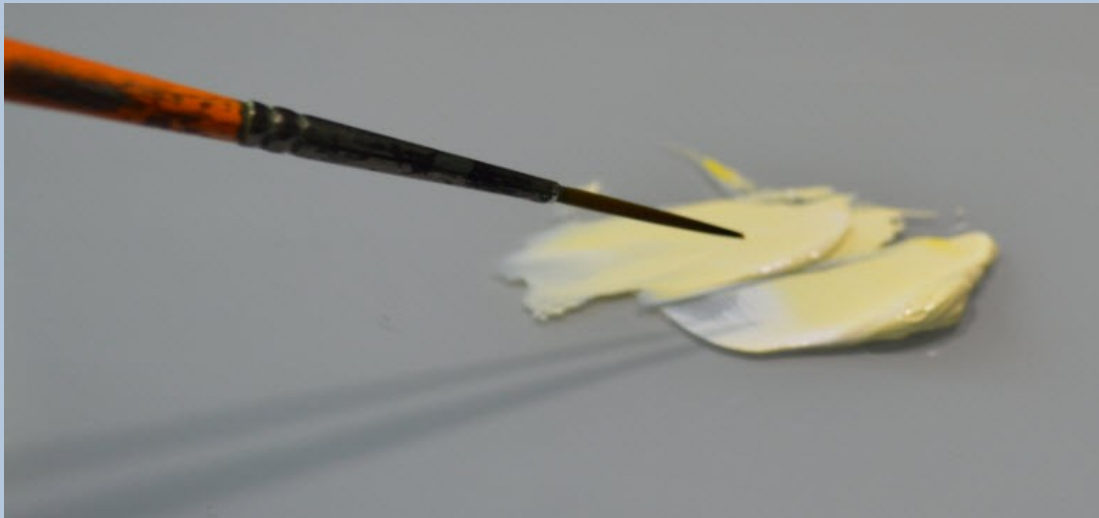
Leaf details.



More foliage details.



We are on the home stretch now!



The finishing touch is the tiny white flowers. This color mix is titanium white and a very very small amount of cadmium yellow. Of course a small amount of my wonderful fast dry gel.



I am using a #1 liner brush to lightly touch the canvas with this white flower color.

Note: By using the fast dry gel our flowers stand on the canvas to create a nice texture. This texture will also reflect light as it hits the painted surface.



Well we did it! We actually created this beautiful painting titled “Country Cabin”.

I sincerely hope you had fun and enjoyed the journey.

Note: Please feel free to share this ebook with all your artists friends.

If you want to be notified of future “Let’s Paint This” eBooks, simply contact me.

ARTIST'S NOTES

1. Try to paint everyday if possible. Painting is like playing the piano. To get better you MUST practice!
2. When mixing colors, always mix darker colors into lighter colors.
3. When creating color mixes, add small amounts of color. You can always add a bit more but you can't unmix it.
4. If you are using my "Fast dry gel medium" a good ratio is 1 part medium to 6 parts paint.
5. If you are using my "Fast dry liquid medium" a little goes a long way. Add only a few drops at a time.
6. To get a fresh look at your painting look at it in reverse by using a mirror. You can also see any problem areas by turning it upside down.
7. I attended a painting seminar many years ago by a famous still life artist. When she spoke of brushes she said when you paint, start with a broom and finish with a needle.
8. I heard another famous artist talking about art critiques. He said your true art critiques are those that purchase your art.

MY PAINTING MEDIUMS

I am an artist with 49 years of oil painting experience. Over the years I have tried many oil painting mediums. Some of those mediums were good, some not so good. It wasn't until I came across a recipe for a medium that is believed to be what some artists used centuries ago. I took that recipe and experimented with it and came up with the medium I use in my paintings. Nothing on the market even comes close to the wonderful qualities it gives to oil paints. Even though the medium contains lead as one of it's ingredients, it is safe if used properly. Some of its benefits are fast drying, usually 12-24 hours. This will allow the artist to produce more paintings. It makes oil paint soft and creamy and aids in brushing and blending. It is perfect for smooth surface work. It has no strong odors, and when dry, gives the paint a durable paint film. It resists cracking and darkening.

Prices:

Fast Dry Gel Large 5 oz. Tube.....	\$25.00
Slow Dry Gel Large 5 oz. Tube.....	\$25.00
Fast Dry Liquid 2 oz. Bottle.....	\$15.00

FREE SHIPPING!

Text me at 270-993-5815

Email: garyadamsart@gmail.com

Website: garyadamsstudio.com

Facebook: <https://www.facebook.com/gary.adams.547>

ABOUT THE ARTIST



Gary Adams was born March 8, 1957 in Owensboro, Kentucky. It was apparent at a very early age that he possessed artistic abilities. As a child, he would spend many hours drawing cartoons from the local newspaper. Over the years, his drawings took on a more realistic quality. All throughout his school years, he excelled in art. In 1975 while a senior at Daviess County High School, he was awarded the “Outstanding Senior Award”. He appeared on local TV and was also given a key to the city by the mayor. Gary released his first limited edition art print in 1976. The subject was an old mill located at Falls of Rough, Kentucky. A total of 1,500 copies were sold in just a few months. Since that first release, Gary painted and issued many other subjects, and has sold over 16,000 prints and original paintings.

ARTIST’S STATEMENT

To me art is more than a vocation, it's a way of life, It's the life I have chosen to live. Ever sense I was very young I knew that being an artist was my calling. I am a representational painter working in both oils and acrylics. I enjoy painting in many styles and techniques, but always strive to create works that touch something inside the viewer. The goal for me is to capture those moods and emotions of everyday life inside every stroke of the brush. To create a record on canvas of God's wonderful handiwork in every sunrise and sunset.

Gary Adams
Artist

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