



# Living the Artistic Life

Newsletter

[www.ArtLessonsWithJamie.com](http://www.ArtLessonsWithJamie.com)

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Welcome To The January Edition Of the newsletter "Living The Artistic Life"

Can you believe it is a brand new year? A new beginning...always a time to start again with different ideas and/or make new plans.

In this edition I am going to help you by showing you some information that is timeless...Your complimentary art lesson is about COMPOSITION and why it is even more important than the subject matter or the color in your paintings.

I hope it will help you grow as an artist in 2012

Did you resolve to do more with your painting and drawing this year?... or are you content to rest on your "laurels" and keep painting without changing your methods or techniques? I just can't leave my paintings alone... I have to keep studying and challenging myself to new horizons...[as a teacher I never know what problem I might confront when a student brings in a painting they are working on and they think they need to add a little something to complete the painting... ]

Unfortunately, usually it is a matter of them not paying enough attention at the beginning to how they are composing the painting or organizing everything into a cohesive plan . ... or they have been using a reference photo or a instructional lesson in a book that is not very well composed to begin with.

The compositional plan is the foundation to your painting ... it is what interlocks and holds the elements together in the same way that the foundation and 2x4 "studs" hold your house together.

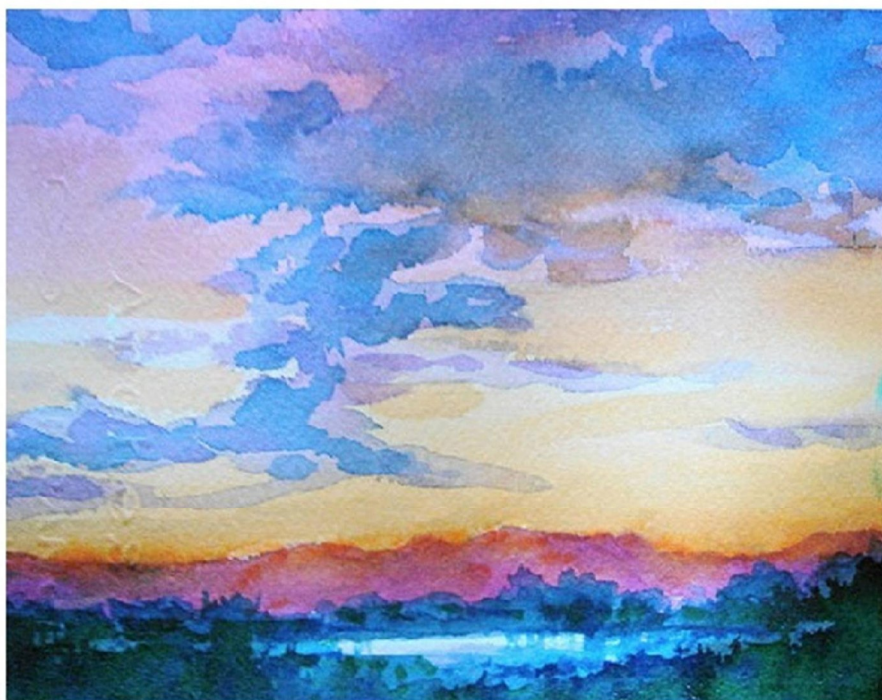
[Here is a simple idea for you to keep in mind...you would never think of placing the furniture in a room before you actually "build" the room'...but a lot of beginning artists try to paint the main subject matter before they "build" the "room" that they will be "surrounded" by. Just think about this last statement for a minute.]

Using a pattern seems to bring this problem to bear ...with the subject kind of "stuck on" looking instead of appearing as if they actually are part of the whole.

Let's resolve to get to it ...more COMPOSITION in 2012

**Jamie Carter**

## Your Paintings: Using The Parallel Bar Composition



All successful painting compositions must have key elements that are in unity.

Unified elements include a DOMINATE shape with corresponding /subordinate shapes. [or subject matter] In this case the reddish hills are the dominate shape That shape is dominate because it travels all the way across the painting. It is repeated by the subordinating blue sky band across the top and by the blackish band across the bottom.

The painting shown is considered a PARELLEL BAR composition.

In this type of composition the eye is drawn and or directed in a horizontal band across the canvas. Think of reading a book. Your eye moves back and forth and down the page.

This happens because of the horizontal movement of the clouds[ back and forth] across the sky: then it is repeated by the strong band of horizontal hills, The darker- bluer land areas repeat the movement again and again.

The focal point is the water... and it starts right around the horizon line... at the base of the hills... it also is the only shape that is enclosed by the other shapes.... so your eye is naturally drawn to the different shape. The water also creates a contrast in value.. [It contains an almost white value.]

Try this easy plan out for yourself... you will enjoy painting such a simple [but effective] composition.

- Be sure your starting horizon line is not in the middle of the canvas ... because this cuts the painting in half and causes a lot of problems with neither the sky nor the land area being more prominent...thus making you feel it is not quite finished ...so you are tempted to add a lot more "things"...like vertical trees weeds etc ..these vertical shapes contradict and cancel out the PARELLEL Composition you were striving for.

# The Parallel Bar: Composing With Color



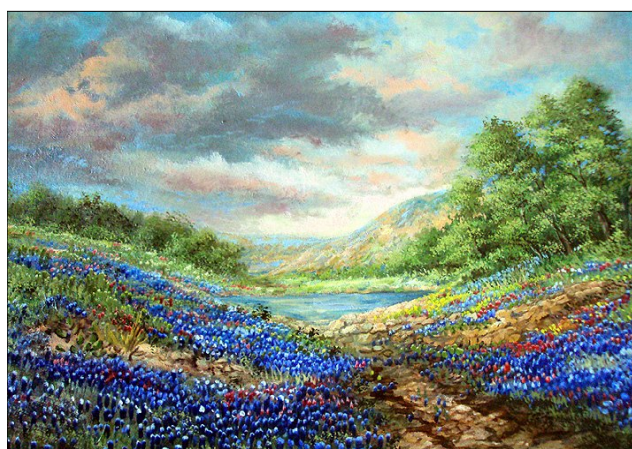
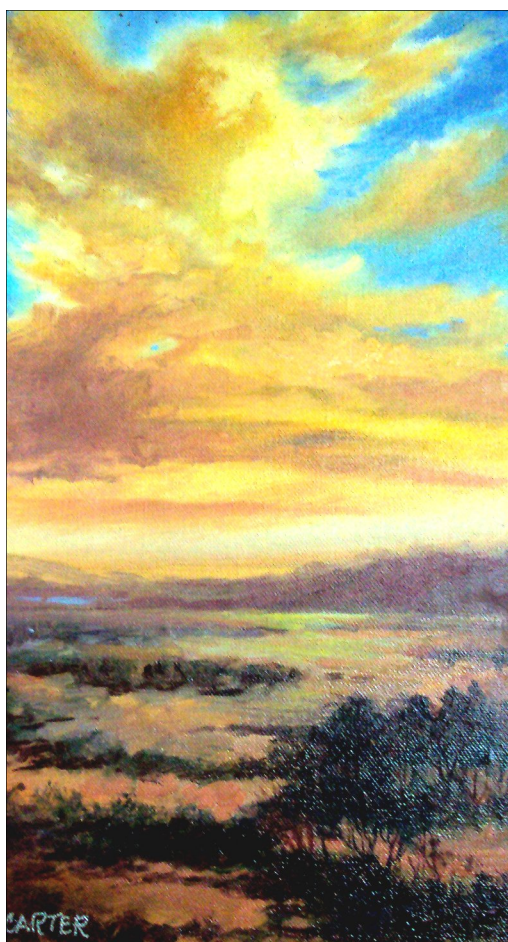
-  Thalo Rose
-  Cobalt Blue
-  Yellow Ochre
-  Payne's Gray



-  1
-  2
-  3
-  4

This image shows how the colors would translate to a gray value scale. Notice how the Yellow Ochre translates to the lightest local value in the sky/followed by the Rose color as number 2. Next you see the hills [number 3].. and then finally the foreground ..Payne's Gray as the darkest value.

## Gallery Of paintings That Use The Parallel Bar Composition



Use Parallel Bar compositions to show off the sky!

For more study order Garret's Hayfield Road from the website [www.ArtLessonsWithJamie.com](http://www.ArtLessonsWithJamie.com)