



Daniel F. Gerhartz is featured in the September Issue 2004

## *Daniel F. Gerhartz Oil Painting Demonstration*



### **STEP 1:**

As with any work painted en plein air or live in the studio, it is essential to capture the most fleeting aspect of light—in this case, the outdoor harmony that initially inspired me. I first laid down a transparent ochre wash and established accurate placement of objects and shapes with vine charcoal. I continued by assessing the extremes of value, color, and edges; then I painted them in their respective areas.



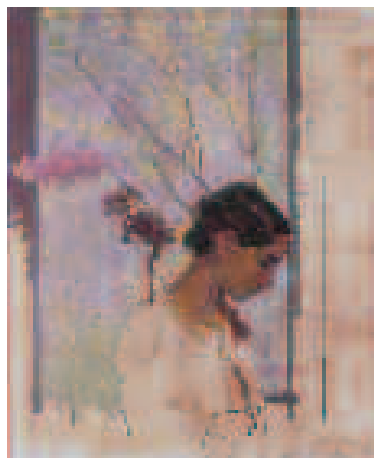
### **STEP 2:**

Due to the fleeting quality of the outdoor harmony, I made it a priority to develop and nearly finish that area — most importantly, to keep the overall key of the work in mind and not paint the background overly dark. Maintaining the abstract light-and-dark pattern of foreground against background is essential. When painting the figure in a landscape, I establish the figure first, capturing the area with greatest detail, allowing peripheral areas to be more suggestive.



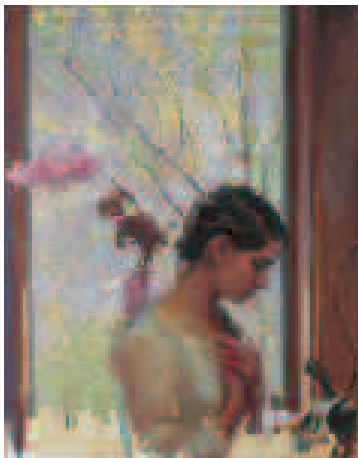
### **STEP 3:**

As I began to mass in the values and colors for the hair, I was careful to keep the values as close as possible so as to maintain the simple silhouette that originally drew me to composition. Notice the choice of using straight lines (versus curves) on the outside lines to strengthen the feeling of solid forms.



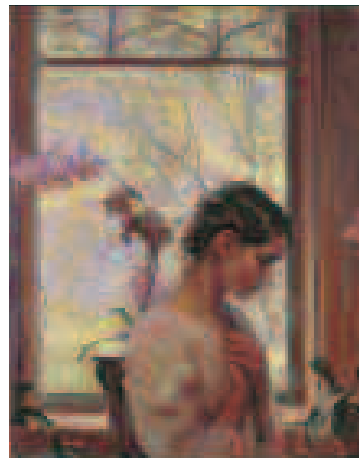
### **STEP 4:**

I cannot overemphasize the importance of maintaining value control as I continue to mass in the head and torso. Preserving the simple silhouette is the mental filter that all subsequent value decisions must go through. I achieve this effectively by turning the form with temperature versus value. When rendering the figure in foreground shadow, I squint while viewing the model to simplify values, resisting the temptation to add highlights to her face.



### **STEP 5:**

As I proceed to refine the forms on the face, torso, and window frame, I looked for opportunities to introduce green and violet to develop a greater homogenous whole. Attention was also given to soften some of the edges of the window frame as needed.



### **STEP 6:**

As the painting neared completion, several elements were added to balance the composition, i.e. additional orchid to the right, indication of another window and window dividers above her. Often these minor compositional adjustments can only be made at the end, after all other major elements are in place.

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