

# Zoom Demonstration

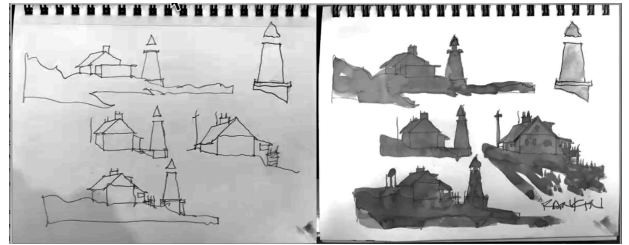
## April 5, 2021

### David Rankin - Painting Lighthouses



Our Zoom demonstration for April was hosted by internationally acclaimed, award winning watercolor artist, **David Rankin**, demonstrating **Painting Lighthouses**. We thank David for this amazing and informative demonstration. Euclid Art opened the Zoom presentation beyond its membership to David's artist friends on FaceBook. We had 58 participants...the largest ever since we started zooming! We had people join us from Florida, Georgia, Canada and even Scotland.

David started by telling us why he liked painting lighthouses. "Their shapes are simple and easy to draw and they are usually set in unusual locations." However, "it's all about the light," he said. He shared a map showing the lighthouses that dot Michigan's coastline...and there are 106 of them!



David's paint procedure starts with a simple drawing in his sketchbook (Canson XL Mix Media, 98 lb paper). After sketching the simplified shapes, he 'hits' them with a quick layer of Payne's Gray, which turns the shapes into an instant painting. David explained how he uses his gray study procedure to shift focus from the foreground to middle ground, even the background, just by changing the values.

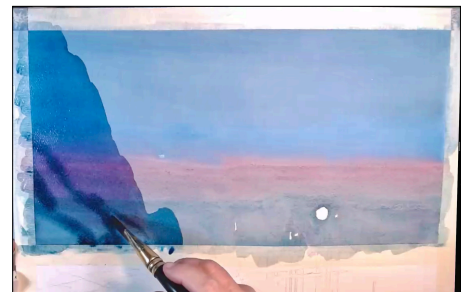
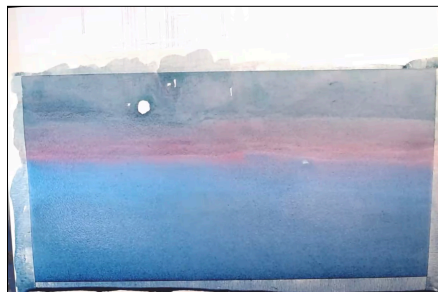
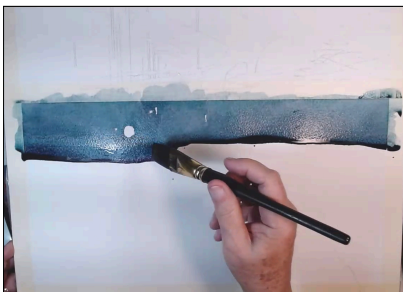


The inspiration for tonight's painting was a picture he took while traveling in Phang Nga, Thailand. David loved the lighting on the water. "It's all about the moon and the reflected light". He wanted the painting to be dramatic and to evoke a strong emotion. He tried out ideas in



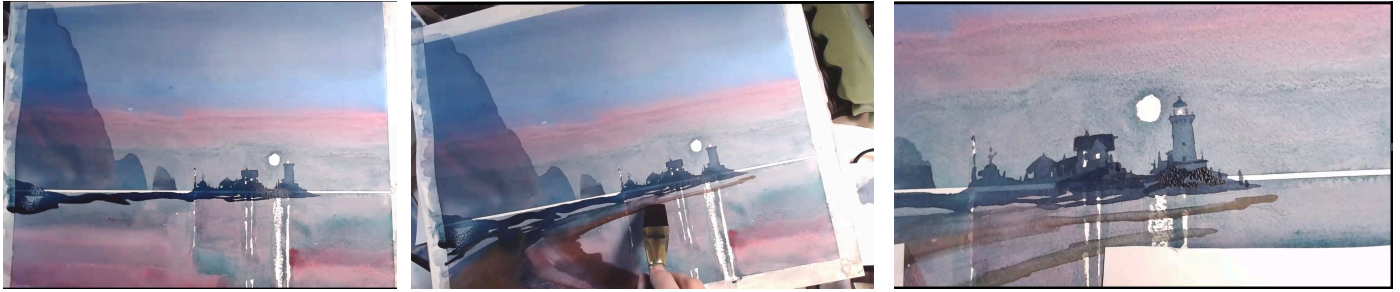
his sketchbook first, which is a step he said most artists skip. "Sketch it first. If you don't like it small, you won't like it bigger".

David taped the horizon line with masking tape to protect the lower half of the painting. He turned the painting upside down to paint the sky first using Winsor Green and Alizarin Crimson. Starting at the horizon, he painted around the moon and the light at the top of the lighthouse, leaving some white for the lights in the other structures. "You need to plan where the lights are, first." Ensuring that he had a juicy bead of paint, he painted across the page and transitioned to purple with a touch of Permanent Rose, double and triple stroking to bring the bead down the page. He transitioned again using Intense Blue gouache. He carefully darkened the sky as he continued transitioning into a darker blue (dark Winsor Blue w/Payne's Gray & some Intense Blue). He drew off the excess paint along the edge with a dry brush before drying it down with the hairdryer.



Next David painted the mountain on the left side. He started with darker blue at the top, transitioned to a purple, then to a dark Winsor Green and finally to just water. "It's important to transition from one color to another with no brush marks." He added some darker strokes to the mountain while it was still wet. Next, he dried it down and carefully removed the tape. Turning the painting upside down, he re-taped the horizon line to

protect a thin line along it. "You need to match the bottom to the top and it's stupid simple", to quote David. Just paint the reflections in the water by 'painting the sky', mimicking what's above. Using the shoulder of the brush, David painted a broken edge for the moon's reflection. He continued to mix colors on the paper...using 3 to 4-inches of gravity. By the way, all this is done on Arches rough paper.



After removing the tape protecting the thin white horizon line, David painted the silhouette of the lighthouse structures against the moonlit sky using his 1/4" brush loaded with Payne's Gray and a midnight blue he got from Cheap Joe's. He said you can still see the drawing through the paint. He continued to paint 'curved breaks' in the water with the tip of his 1-inch wash brush and then watered out the paint to achieve a sandy edged look. David explained that you get two more chances to get the values right, using a near-darkest dark and darkest dark. At this point, it's all about values. By going darker in the foreground, he added dimension and depth that wasn't there before. Changing to his smaller brush, he added darkest darks in front of the lighthouse structures and details to the top of the lighthouse. He painted the horizon line a grayed down Winsor Green-blue shade, leaving light on either side of the lighthouse structures. Next, he added tangerine orange to the moon and its reflection. He added yellow to the light in the windows and their reflections. But, the light in the lighthouse stayed white, as a warning light. Lastly, he punched the moon with more orange. It's the tangerine orange color that gave this painting its name: "Tangerine Moon". Mitzi commented via zoom chat: "I had been holding my breath while seeing such a wonderful demo...almost had to say "I can't breath"."



The Zoom link from this demonstration will be available for several months: [click here](#).

At the end of the Zoom session, we captured these "David-isms" to share with you:

About ZOOM:

"This is the coolest thing that has happened in the art world in the past 500 years!...literally!"

"This is a new place, a new time."

"What works is getting together like this...across different time zones."

About WATERCOLOR:

"Biggest problem artists have is they start painting before they are ready; they haven't worked out their design or the values or where the light is; they just start painting."

"Spend time developing procedures. If you follow the procedures, it works. If you don't, it doesn't work."

"These watercolor procedures will make you a better painter....instantly!"

"I recommend you use the best paper, professional grade paints and the best brushes."

About his lack of a HAIRCUT:

"I'm trapped in my house and my wife won't let me out!"...for a haircut.

"I'm an artist and I'm 75 years old. If I can't have long hair, who can?"

About EUCLID ART:

"I really enjoy working like this with you all..."

"I LOVE Euclid Art!"