

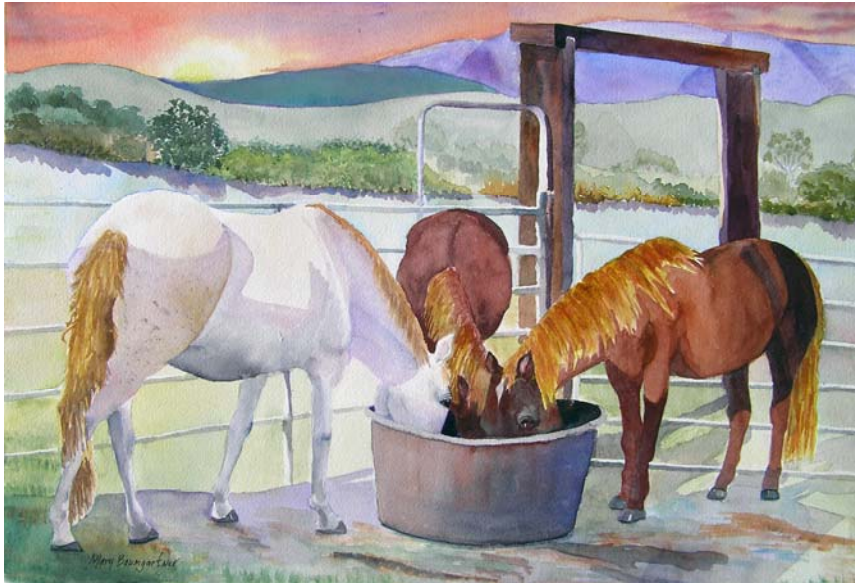


Brush Strokes



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PAINTING HORSES

Have you ever seen a white horse? Did you know this is a way to stop the hiccups? Just ask a friend or child who is having trouble with excessive hiccups the above question and see how fast they stop.

Meanwhile, as an artist, try painting horses. If there ever was a challenge, this is it! On a recent trip to San Diego I was invited to the Suncoast Ranch on the border between California and Mexico. Here I saw the ranch where Mary Johnson boards her seven horses.

While there I snapped a lot of pictures, and when I selected one to paint, the above painting evolved. Was it hard? Yes it was. One of the hardest I've painted in a long time. Mary Johnson could have drawn the horses in half the time it took me to draw them as she's been doing this most of her life. To the right is a painting done by Mary Johnson of her friend's horse, "Jan's Filly," shown also on page 88 of my book, *Wonderful World of Watercolor*. For me to paint the horses above, I had to go to an anatomy book and check out horse anatomy. Agreed, there was a basic problem in that the two horses on the right are Peruvians and the one on the left is an Arabian. There's a difference and it can be seen here if you wonder why they look so different from each other.

The next problem came along when I had to figure out how to make two brown horses be different browns. Have you ever tried to make a brown from Cadmium Red and Winsor Blue? Well that worked for the brown horse on the right. Now, using Winsor Blue and Indian Red I came up with the color for the horse in the middle. The most distant hills are made from Cerulean Blue and Rose Madder.

The big Arabian horse is painted with several colors, among them Raw Sienna, Cerulean Blue mixed with Alizarin for the shadowy parts. And a few splashes of colors left on the palette for the spots on the hip. The barrel has a lot of Burnt Sienna, Cerulean, Indian Red, and Brown Madder.

Today's information should help you master the art of horse painting. The best way to master any subject is to draw, draw, and draw. Then look at pictures of the subject or observe it on site so that you can get the feel not only of the subject but of the things about the subject that cause them to be real. One of the things Mary Johnson said about my painting of her horses was that I had captured their personality while making them fit into a composition. She was very pleased with my efforts. However, I am more pleased with the skill and beauty of her painting and was honored to place it in my book.

