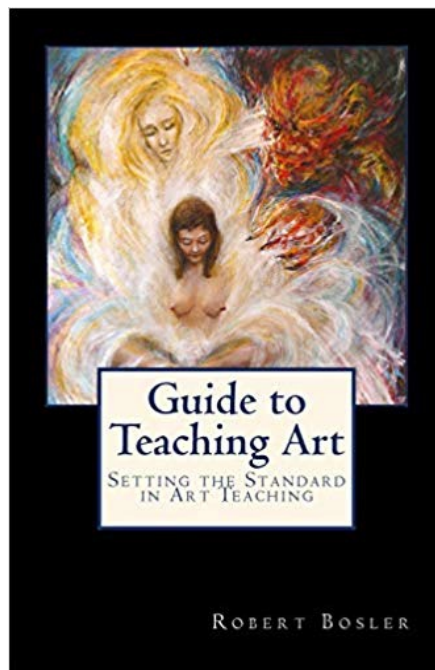


Guide to Teaching Art



Robert Bosler

Chapter numbers in contents are clickable

Copyright 2008 Robert Bosler

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system, without written permission from the author, except for the inclusion of brief quotations in a review.

First Edition November 2008

Updated December 2021

Learn the 12 Advanced Techniques used in the book:

art-techniques.pro

Artist's website:

rjbosler.com

Robert Bosler is an artist living in NSW, Australia, with a professional history since 1987 and a top sales price of \$25,000. He is the author of three non-fiction books on art and creativity, and the creator of the bestselling Fine Art Techniques DVD sold into 38 countries. Some of his works published:

Non-fiction

Guide to Teaching Art

Fine Art Techniques

Laws for Creativity

Fiction

Red Light Go

The Gym

Alicia

Badly Talented

Invasion by Luke Rhinehart (RB contributed to drafts)

DVDs

Fine Art Techniques DVD Triple Pack

Fine Art Landscape DVD Triple Pack

Inner Sanctum: Seascape

Inner Sanctum: Spirit of a Lady Flying Off to Sleep

Laws for Creativity

The Painter's Companion

(DVDs no longer available, superseded by online courses.)

SETTING THE STANDARD FOR ART TEACHING

HOW TO USE THIS BOOK

Apart from the information in here for which any person interested in art may benefit, the book has been designed as an adjunct to the knowledge taught in Robert's online art courses.

These courses provide extremely detailed explanations and demonstrations of the twelve advanced fine art techniques.

Without knowledge of these advanced techniques, the information and advice provided in this book will be of little practical use.

Online Art Courses

These techniques are presented for oil painters, and can only achieve very limited success using acrylic paint, due to the different physical qualities of the media. I present them also for oils because I am not experienced in acrylic. However, it must be noted that the glistening powerful magic that comes with the use of these techniques in oils simply cannot be matched by any other medium. An advanced work in oil is an experience to behold.

To gain the most benefit from this book, it is recommended that the reader first obtains the knowledge provided in an online course. The two courses teaching this information are entitled:

Budget Price Advanced Oil Painting Techniques

Comprehensive Flagship Advanced Oil Painting Techniques.

To Art students - be sure your teacher has become proficient in these advanced techniques and that hopefully they've read this book before you commit to class. By all means, if you've never painted before, the information provided here will sort out the quality teachers from the majority. Unfortunately, as you'll see, the overwhelming majority of 'art teachers' are deficient in providing you lasting and satisfactory benefits, or any sophisticated quality.

Quality teaching of the twelve advanced techniques was simply not done - until these items were produced to pass on the knowledge. Please enjoy the wonders of what you can really do.

Robert Bosler, NSW, Australia

CONTENTS

About the author

INTRODUCTION

HOW WELL WERE YOU TAUGHT?

Music teaching has an industry standard

Poor teaching

PART A THE PHYSICAL QUALITIES OF PAINT

[1](#) COLOUR & CONSISTENCY

[2](#) PERSONALISED STUDENT'S WORK

[3](#) THE IMPORTANCE OF TECHNIQUE OVER SUBJECT

[4](#) THE SUBJECT

[5](#) TRANSFER OF ENERGY

[6](#) MIXING, PICKING UP & APPLYING PAINT

[7](#) THE 3 PHYSICAL FACTORS OF PAINT cont

Preparing the paint

Picking up the paint

Applying the paint

[8](#) PAINTING "IN THE SPIRIT OF THE ELEMENT OR SUBJECT"

[9](#) ABSTRACTS

[10](#) SUGGESTED PAINTING STRUCTURE

Stage 1

Stage 2

Stage 3

Stage 4

[11](#) DETAIL & PERSPECTIVE

[12](#) "KEYING YOUR WAY BACK IN" WITH TRANSPARENT GLAZES

[13](#) THE DREADED DEAD SPOT

PART B PERSONAL APPROACH**14 PERSONALITY PROBLEMS**

The disruptive student

The too-agreeable or silent student

The disinterested student

Generally

15 MONEY, FRIENDS & FAMILY

Money

Friends & Family

16 CYCLES; UPS AND DOWNS**17 HOW TO IDENTIFY STUDENTS' STRONG POINTS****18 TEN PAINTINGS IN ONE SYNDROME****19 STUDENT ENERGY LEVELS****20 ASK THE STUDENTS****21 CONNECTING STUDENTS TO THEIR INNER TEACHER****22 LOOK OUT FOR THESE**

Repetitive Strokes

Overworking

23 TOO DARK; COLOURS TOO INTENSE**24 OCCASIONS = TECHNIQUES****25 PERSEVERING WITH SOMETHING "WRONG"****26 MEDIUM SQUIRT REMEDY****27 WHAT TO SAY - EXTRA IDEAS****28 EXTRACTING A CAREER FROM DAILY LIFE****29 VISION****30 THE POWER OF STANDING BACK****31 THE VALUE OF STOPPING EARLY****32 THE VALUE OF LOTS OF PAINTINGS OF THE SAME SUBJECT****33 THE DOORS**

ABOUT THE AUTHOR

Robert Bosler began painting in 1980, and has been painting professionally since 1985 with his first exhibition in 1987.

He opened a Fine Art Gallery in Coffs Harbour, NSW, in February, 1988, which the next year grew into a larger premises with five major exhibition rooms and promotion facilities for extensive exhibition work. Through the "Robert John Bosler Galleries" Robert sold his own works along with well-known contemporary artists, as well as historical Australian paintings.

Robert reached a top sales price for a work in oils of \$11,400 in the gallery during this period, and established an Investment Art Appraisal and Valuation service. Many dozens of students were taught landscape, figure and inspirational painting. At one point there were over ninety students on the books.

In 1991, Robert then closed the gallery, carved a block of marble, and opened a studio in Glebe, Sydney. He sold paintings through the studio to private collectors up to a sale price of \$25,000.00. He achieved an art dealership and sold major works to famous Australian collectors for the same price range – e.g. John Singleton bought a major work for \$22,500.00. Some portraits include Doug Mulray, Nick Farr-Jones, Jeff Fenech and Sir William Tyree.

Robert developed the way in which Fine Art Techniques could be documented and taught to a person of little or no artistic background, as well as to the fully trained professional. This teaching has been described as the best in the world by some professional advocates, including Anthony Roland, of The Roland Collection. (www.roland-collection.com).

Robert painted extensive exhibitions during all these periods, and continued selling works worldwide. One notable series painted was the major exhibition entitled "Sydney Icons", which was a collection of twelve images of famous areas of Sydney, and the exhibition was held and promoted in Darling Park, Sydney, to a worldwide audience during the time Sydney hosted the Olympic Games in 2000.

In the latter half of the year 2001, Robert created the new video series which exhibits what he terms is his life's work. Some twelve

years ago, Robert conceived of a simple and yet profound teaching of creativity. The Laws For Creativity thus came into being. This teaching embodies all the great spiritual truths and teachings, and is a very practical as well as philosophical presentation, able to be shared and enjoyed by all.

Robert was also a representative rugby player, has produced television commercials and film clips for songs, and written many articles for Margo Kingston's Webdiary published online at The Sydney Morning Herald dealing in the Australian psyche (their words) and Australian political matters from a Creative's perspective.

INTRODUCTION

HOW WELL WERE YOU TAUGHT?

Art teaching is failing. Oil painters the world over are in some way unsatisfied with what they're doing, and they're seeking help from places which are making it worse.

Someone who themselves can't paint and can't teach can charge fees and send well-meaning people off down the avenue of failing and frustration, all under the guise of being an 'art teacher'.

For something so inspiring and naturally magical - art - its teaching has spawned outrageously disproportionate dissatisfaction than what should be a tremendously enriching experience for our communities and individuals.

The purpose of this book is to provide a standard for art teaching. At the very least, it is hoped this book will open discussion towards securing an industry standard.

It will also help the art student to better choose their teacher and avoid the problems which they'll otherwise have impressed upon them. If you've been taught before, use this book to help you understand why you are having difficulty, and to see how easily you can succeed.

Explanations for achieving both on canvas and in the career of art are provided throughout the book, which will probably be the first time the art student has discovered them - so students and general painters can benefit. A wealth of information is also provided here for art students to lift the quality of their work into powerful new realms of excellence and inspiration. Satisfying? No, such quality is thrilling.

By far the most devastating problem in art teaching is, unbelievably, that art teachers don't know painting techniques - or, worse, think they do, when in fact they're offering poor technique or straight-out craft.

This is comparable to a cooking teacher not knowing or not telling their students food ingredients.

There are several reasons for art teachers not knowing techniques: mainly, they weren't taught the techniques themselves and so have nothing substantial to pass on. Secondly, art is perceived as subjective and thereby difficult or unfairly impossible to objectify, and with such diversity of paintings in the world it would appear there is no central correlation between them. But there is - the physical qualities of paint result in definitive mixes and applications from which to choose. Techniques are not only the ingredients which make up your student's art, they are the tools from which art is created.

Music teaching has an industry standard - painters don't

A good way to explain this to your artists is to use the analogy of the music student.

No matter where a music student would like to study their art - anywhere in the world - the first thing they would do is learn musical notes. These are the tools by which music is created. Then they'd learn scales, which is how the notes combine. Because this teaching quality happens the world over this represents an industry standard.

Then, the student would learn to play a simple piece of music. At this point the student would begin to form their relationship with their music. They'd begin to realise what they like, and what they don't like. After becoming proficient in many songs, and having developed their relationship with their art to the stage of being confident in their choices about what they like, they can start to compose effectively. This whole procedure happens every day with every music student anywhere - the teaching of music has been standardised.

The oil painting art student has none of this. The teaching of art in oil painting has not been standardised. At any place in the world the oil painting art student is subjected to a different way of teaching. And as mentioned, the quality of that teaching is usually limiting and poor, compared with what can actually and easily be taught. Oil painting

teachers just don't know what is available to them, to teach, even if they were appropriately skilled as a teacher to do so.

Look now at what any oil painting student from around the world misses out on.

Sadly, this art student misses out on the very first thing! The painting equivalent of musical notes is technique - the student isn't taught this. Instead, they're taught to paint a subject, and they might learn some basic techniques along the way. But the true study of each of the tools by which art is created is denied them. Imagine a music student being given only a few, often rather useless, notes from what is available to them!

Without even the basic tools the oil painting student has no way of knowing how to put them together. Denied all of this, the oil painting student can never create to satisfaction. This is why all over the world oil painters are dissatisfied and frustrated, or just give it up.

That is, until now. This book and the Fine Art Techniques DVD and eBook provide firstly the techniques, in an extremely detailed and practical presentation, and then we combine those techniques in the Fine Art Landscape DVD and free Online Video Tutorials to learn the structure of fine art painting. This is not about using the term "fine art" in a self-assuming way. This is true, powerful fine art.

Only here will you find the notes and scales for an oil painter. And there's a huge bonus for those who persevere to learn them - unlike the music student, the fine art oil painter can achieve very advanced artworks very quickly. Why? For two reasons. Firstly, each step we take is very easy - we don't have to play a handful of notes all at once: we make one, simple stroke. Secondly, we can add to that simple stroke with another, when and how we wish. Continuing this way, easily and surely, we can create a work of high and profound art, with no prior experience.

Provided in the book is a Suggested Painting Structure. This structure has been developed over many years to become a tried and true way of your student learning the techniques and their combination - the notes and scales. And they get remarkable results which are entirely expressive of their unique individuality as artists. If this structure were a music analogy, the song your students create would be very advanced indeed.

And all of this, without ever having the need to have painted before.

Poor teaching

Unfortunately, poor art teaching is often dressed up by seductive and strong looking visage. Art institutions with long histories and impressive premises providing three and four year courses seem surely to be able to teach a student art. Students may be taught some things about art, but the art student is not taught how to create, let alone create with individual power. I've had students in their third year desperate to learn how to paint (let alone how they can create what they want) come to me wanting help. What happens often is that those students have art broken up for them into things like colour, line, texture, form, composition, history, styles, movements, perspective, tone... the list goes on. The student is made to study each of these separately and often in great depth. Then, the student is expected to add these all together internally and come up with their unique painting success. But what is really happening here is neither a practical teaching of the means by which their art is created, nor is it a means to learn the process of creativity. Instead, it is a study in mechanics. It's an act of accountancy, as though learning colour + line + tone + perspective (etc) = magic!

Magic exists naturally in art created in advanced technique using advanced painting structure, as your student will discover quickly. There's no secret. Using the tools in combination and applying simple, yet profoundly effective, creative procedures the magic of art and all it involves forms naturally on the canvas. This book could be marketed as those "discover the secrets" products but that would be grossly unfair to the natural powers available in the two aspects of creating art, for anyone: the physical qualities of the paint, and the creative process by which to apply it.

Outside of the big institutions we find swarms of art groups and art societies, each populated with well-meaning and dedicated people. Yet the quality of knowledge is invariably missing, with at best a visiting

artist who instructs the class on how they go about their work. Then another teacher comes along, with something "hopefully new" to teach, as they show what they do. These people are often limited achievers themselves, and rarely skilled in the art of teaching, though they may have been "teaching" for years. This poverty of knowledge — real, powerful knowledge about techniques and creativity — produces work so weak in quality that these places are really filled with craft, not art.

Perhaps worst of all are those who sell art supplies and somehow have come to think they know how to teach. The damage done to the hapless painter, wanting some advice or attending a course, is heartbreaking and inestimable. If an industry standard existed in the teaching of art, these people, no matter how well meaning, would be run out of town.

But art is better than all of this. No one is denied its power nor the ability to create it.

We are born creators. You may have heard that as a cliché, but it has been proven time and again. People who never thought they could create sovereign works of powerful art find they can, and they each find it's natural and easy.

All your students need do is learn the twelve fine art techniques, and advanced painting structure. This is achieved through a simple and beautiful step by step process, with you as the teacher guiding and listening and loving it all the way.

Before you read on, make sure to have learned these advanced techniques. They are provided for you in detail in the Fine Art Techniques DVD and eBook available at our website at artbytv.com.

Many of the terms used in this book refer to these techniques, so without knowledge of the techniques this book might appear somewhat meaningless. If you are proficient in the techniques, you are ready to have your art and your art teaching career soar.

"Learn your techniques. This is your toolbox. With advanced technique you can create any subject any way you can imagine."

PART A

THE PHYSICAL QUALITIES OF PAINT

**"An artist expresses by combining non-physical vision
with the physical qualities of paint"**

Chapter 1

COLOUR AND CONSISTENCY

Colour

We can thank centuries of development, and more lately the focus of some dedicated minds, for delivering us the oil paint we have today. It's rich and luscious. Even just thinking about it excites the senses. Squeeze modern professional paint straight out of the tube and two things are immediately evident: the colours are magnificent and the consistency is gorgeous.

Let your students know this. Start your course right here. Forget about subject matter, forget about everything else. Pull out a bright white palette and begin where the painting itself will begin - with the paint.

Too often the paint itself is taken for granted. Teachers are keen to get on with doing a painting and forget about its essential ingredient.

What you want to achieve here is the student being instilled with the magical quality of the paint. Show them how much brighter the colour is than in the real world outside. Hold any freshly squeezed blue to the sky and point out how powerful the colour is, or show a squeezed red and ask if there's anything else like it in the room. Get your students excited about the paint, and tell them this is forever.

If you can, try to have your students realise that the colour and the

consistency of the paint is actually energy. It's like an unexploded stick of dynamite, packed full of potential just waiting to be unleashed. Use any analogy you wish: the space shuttle before take-off, a coiled spring, a sprinter before the 100m final, anything that sits comfortably with yourself and your class to secure the true starting point not only of the class but for every painting they do. "Get excited by the qualities of paint, fall in love with it, and keep the passion focused on it for the length of your career," you might say to your class.

Consistency

By now you probably would have mentioned the word "buttery" to describe the paint's consistency. This is a commonly used term and it's apt, but there is more to consistency, which is the next thing to share.

At this point we are about to launch into a powerful way of teaching art.

It is best to have prepared two canvas boards which you can show your class to illustrate the two polarities of the consistency spectrum. We'll keep it simple and call these extremes "thick" and "thin" paint. And of course, paint can be mixed to be anywhere in between.

One pre-prepared canvas board will be painted entirely with the thick buttery consistency of paint, the other is painted entirely with thin "watered down" paint, thinned of course with Number Two Medium.

These two demonstration paintings will ideally be of the same subject. Either a landscape, seascape or even abstract is suitable.

Pass the two paintings around the class. These will be dry so the students can touch the paint surface.

As each student holds a painting bring their attention to the interaction of the colours. Show how the thick paint combines to form particular effects - choose areas of the painting which highlight the qualities of texture and colour as they've piled on top of each

other, and next to each other.

Do the same with the thin painting. Show how the same colours combine so very differently.

Compare the two boards to discuss the different ways the subject appears. Take plenty of time to do this with your class.

Your students will be interested to see the different effects, the altered moods and different qualities in the paintings. Be aware some students will like one effect over the other, though some will like both. Make (mental if necessary) notes of who likes or doesn't like which, and be prepared to guide those students later so their preferences won't affect their ability to learn each application. Be aware also that this is the beginning of the student choosing their own path in fine art painting, though preferences at this early stage could easily change once they begin painting.

What are we doing here?

We are drawing the student's attention to the physical qualities of paint. It is crucial your students fully grasp the beauty of colour intensity and the effects the two polarities of thick and thin paint produce.

Note that the students haven't squeezed paint out for themselves yet. They'll be sitting there around your conference table or painting tables with their gear and their expectations gathered around them.

Use this time - the fact you haven't started painting yet - to gently cement home these crucial points.

Your students will of course want to know how the paint is thinned. Indeed you've probably been asked by now "Do you just use turps to thin the paint?" "Is this what medium is for?" Answer these questions if asked, but only introduce the medium and briefly mention the next stage in the course, when the students will commence using it.

The reason for this brevity about medium and the next stages is that once you begin mixing paint your students will be keen to do so too, and their attention will be impaired by this keen anxiety. Go no further until your students are secure in the differences in consistency of paint and the different effects of these, taking as much time as you need to talk them through it.

It is time then to move to the palette and for you to create the first

effect with the paint itself.

On your white palette, add a puddle of medium and make a Transparent Glaze mix of one colour. Show how watery the Glaze is and take pains to compare the thick and thin paint - on the palette - of the same colour.

Explain that the Transparent Glaze won't be used in today's session - it's something to experience and enjoy on the next stage of their painting, once it is dry. This will excite your students for the stage by stage process of their fine art course: they'll look forward to it, and you've focused their attention on a specific application, while keeping the learning at this stage to the physical qualities of the paint.

Your students have to get to know the nature of the ingredients they use! Explain at this time that part of their unique development as an artist will require choices between thick and thin paint - when and how to use these.

"Be excited about colour. And fully understand the two physical polarities of paint - thick and thin"

Chapter 2

PERSONALISED STUDENT'S WORK

Following from the discussion about personal choices of thick and thin paint, you may want to address the matter of how fine art techniques easily allow for an artist's unique style to develop.

Perhaps start by saying something like: "Even though you all will be painting the same subject in our Suggested Painting Structure, your paintings will be very different. Many things affect the way we paint - the way our hand moves, the way we apply the paint, the exact choices we make in the mixing.. so many things play a role in creating paintings unique to each of us. You'll see this clearly as the course goes along, and yet these differences will be evident right from today."

Some students will be very keen to know their vision and unique style will come forward. Others will in the first instances be very pleased to have their painting the same as someone else's! These latter students are requiring comfort from their work, and aren't really wanting to explore. However, once these students get further along the course and start seeing what they can naturally and easily accomplish, they'll be as excited as anyone else to express their own vision and style.

For now, making mention of everyone's natural and easy right to artistic sovereignty is helpful and a joy to share.

**“Your students will be bursting to focus on a ‘subject’ – but
this will hold them back”**

Chapter 3

THE IMPORTANCE OF TECHNIQUE OVER SUBJECT

How well you achieve this stage with your students will depend on how well you understand the fine art teaching process.

As mentioned earlier, a common failing of art teachers is to begin with a subject and keep that the focus of the course. Your students will also expect this of the course.

Begin by explaining that paint need not be applied in its extremes (thick or thin). Paint can be mixed any way in between. Put away the two prepared demonstration boards.

Now, we are getting to the crux of excellent teaching. We are about to talk about technique. By all means tell your students exactly this. And put the following in your own words according to your fine art teaching knowledge:

"Not only is paint able to be applied anywhere from thick to thin, it can be applied in different ways. These are called techniques. These are your tools by which you'll create your vision."

Show a finished, professional painting created with fine art techniques. Point out how magical it is, how powerfully it captures light, or movement, vision, and particularly "spirit". You may explain also that this is "where the money is", meaning that "techniques like these in combination open up your future career possibilities and are the most secure means of achieving high excellence and all that entails for you."

Show where the paint has been applied thickly, and thinly, just to recap the earlier discussion and provide a professional context for these physical polarities.

Now, explain further that techniques combine to create amazing effects. Show how the thick and thin paint will have combined in the painting. You'll need to mentally unravel these combinations for your students. Once they can see where the thick paint and thin paint was applied, they can see better how these combine, and marvel at the amazing effects created.

Take as much time as needed to ensure once again your students fully grasp the benefits of thick and thin paint, noting clearly the differences between thin being combined with thin, thick with thick (as in the demonstration boards), and here in a finished artwork how sensational it is when thick combines with thin.

Your students now will understand that advanced painting structure produces incredible, magical, effects through combination of techniques, thick and thin paint and colours - but also layers. One layer combines with the next. Speak about this with joy with your students, and let them understand the value of layers, and how one layer dries before applying the next.

Some students may not want to paint with thick and thin combined, so explain also that in their career they can choose to complete a painting entirely in the one session. Here, though, it is important to explain that if they are to achieve at their most powerful as an individual artist they must first know what it is they are dealing with. Only then can they discard techniques or combinations with confidence. And, if they learn this advanced technique and structure now, and all of the combinations, they can draw from their knowledge if ever they need it in the future.

If they don't learn advanced technique and structure, they will never be able to use them.

Explain this is the very reason why your course itself is structured this way. "Once you have this knowledge, you have it to benefit from for as long as you keep it and use it; and we have to start somewhere. This course provides that start, and more, for creating with advanced technique and advanced fine art painting structure. After you've learned advanced techniques and structure, you can make your own

individual choices as to what to leave in or out, which combinations you prefer and what best expresses your vision."

Things can get confusing about now so having explained the above, bring the class back into a solid focus. Tell them that techniques involve these Three Factors:

- a) preparing paint;
- b) picking up the paint;
- c) applying the paint.

Have the class very clear on these factors. You'll need to draw on this clarity if you are to achieve with your students. Apart from choosing colour and technique, it will be a failure of one of these three factors which will result in a student failing to achieve, and you failing as a teacher. Make your class aware these three factors are crucial to their success. (You will be repeating them throughout the course, as your students tend naturally to forget them).

Now, you can highlight the fact you haven't mentioned 'the subject'.

Have some fun yourself at this point and ask your class a question. "OK. We're here to paint. What do you think is the most important thing before starting a painting?"

Invariably, you'll get the answer: "Choose a subject," or "Work out what it is we're going to paint".

**“Get your students excited about the foundation of
knowledge they are obtaining”**

Chapter 4

THE SUBJECT

Realising that a subject is of minor importance to the fine art painter is often the hardest step for an existing art teacher to take.

However, if you've learned advanced fine art you will know that once you have the techniques and layers combined in the spirit (the way you want them) then the subject arrives naturally.

In effect, then, art teaching mostly has it the wrong way round, which dooms the student to failure. By focusing on the subject, the subject rules the creative process and limits the natural ability of the student. Please note this is not about talent - this is about the human being's natural creative capability.

When a subject starts dictating the creative process, over the student's creative authorship, the student starts to feel boxed in. "I have to use this colour, I can't use that one, because the subject isn't yellow" they might say, even though they want to use yellow.

But if that student were following the advanced painting process he or she would know they can use the colour they want, thereby keeping their creative autonomy alive and free (and powerful), knowing also they can change that colour at a later time if needed.

There are many examples of how a subject can rule over the painter's creative process, but the sad result of all of them is generations of frustrated, unhappy and unsatisfied painters. Their laments are common: "I am too tight, I need to loosen up", "My

paintings are dead", "I see the paintings but they don't turn out the way I want them". These are all typical complaints and will certainly lead to less paintings created if not careers ended.

The irony of it is that advanced technique gives you freedom and from that freedom the subject can be painted with tremendous control, even into intense detail or the finest rendering of vision.

Make sure to explain this all to your students. If you have not experienced this yet, then it is time to close the studio doors to visitors and come to know these powerful creative truths more for yourself.

Another advantage of the painter maintaining creative sovereignty over the work is that if a better alternative subject or variation presents itself the painter is free and empowered to choose that one over the original intention. This may sound straightforward, in that one would think anyone can feel that, but in fact when subjects rule over the painter that painter is often too far in its grip to even see alternatives let alone have a sense of choice that an alternative may exist.

Here now you can mention one of the fabulous truths of advanced painting: "For every occasion there is a technique to resolve or advance the painting quickly."

To the advanced artist, this means they can advance the subject quickly, but the focus is NOT on the subject, it's on the correct (for that artist) technique. In other words, this advanced artist would choose for them the correct mix, application, combination and their subject will as a result just arrive naturally.

Again, if you are in any way unsure of how naturally a subject arrives from the result of the combination of techniques and layers, be sure to obtain this knowledge for yourself. You can do this through viewing the free Online Tutorials or purchasing a DVD at artbytv.com.

In viewing these tutorials, or (better) having experienced this yourself, you will have found there are essentially two ways to begin "creating a subject" in advanced technique:

- a) empower the canvas with texture only;
- b) empower the canvas with colour and texture.

By now of course you will have come to know what "empowering" techniques are. You will, however, have to explain briefly to your students the nature of empowering, more or less as follows:

"Empowering techniques are powerful techniques which thrust your creative energy onto the canvas. This blasts away whatever was there and covers it with your creativity. These techniques are usually raw and need refining, but when you first go to "create a subject" the empowering technique will capture the spirit of your subject and while raw it can be refined in later stages."

And now, just as naturally as a subject arrives, so too have we arrived at the beginning of your teaching the student's creative process.

The creative process is naturally present in advanced painting, but it is far more effective to understand the creative process and apply this knowledge to your teaching. If you want more information on this, you can find it in the Laws for Creativity DVD.

The creative process deals in energy, which means in artistic terms that we teach "empowering" and "refining" techniques, which you will have learned prior to reading this book. Your students' subjects will arrive if they learn the difference between empowering and refining techniques in the creative process they undertake for a particular painting.

This can all start to sound esoteric but it is strongly practical and absolutely applies to every development in your student's work as they paint their pictures. As a teacher you will be looking closely for these developments and relate them to the creative process so that you can speak in practical terms for your students' benefit. Making mention of the creative process at about this time of your course will help open their minds to the quality art teaching they are to undergo but overdoing it will put all but the most keen off.

We will talk more about the creative process later in the book.

**"Poor teaching focuses on teaching the subject.
Powerful teaching focuses on teaching *technique*"**

TYPES OF TECHNIQUES

To continue successfully, be sure to have a thorough understanding of the different types of techniques, as explained in the Fine Art Techniques DVD and eBook, and as demonstrated in the Fine Art Landscape DVD and free Online Video Tutorials at artbytv.com.

“Confidence in your comprehensive knowledge of techniques frees you to excel in the more subtle, and necessary, aspects of teaching”

Chapter 5

TRANSFER OF ENERGY

By now your students will be jumping out of their skins to paint. Be sure you've made your points clear before going on. Check this with your class - ask them how you went. "Have I described what we're about clearly enough?"

That achieved, it's getting towards the time to paint. See the Suggested Painting Structure following, but just before that happens, as a teacher you may want to benefit from some personal knowledge; that is, something for yourself and not to share just yet with your keen-to-go students.

This is still to do with creative energy, and being aware of it will help you assess your student's work and help them with practical decisions.

We call this the 'transfer of energy from painting to palette'. As you'll see in what's coming up, it simply means that when a painter first empowers the canvas there is scant regard for the paint on the palette (other than it is merely unmixed) and all the energy is going onto the canvas. Then, as the creative process unfolds and the subject arrives on canvas, the energy switches to the palette. Now, the painter's energy is on the palette taking care to choose the right colour (for them), to mix and pick up. The time and energy on the palette in this, the refining stage of the subject, is far greater than what is expended on the canvas.

Knowing this will also help you watch for meaningless strokes a student might (probably will) make, or repetitive or over-worked strokes.

"Creative energy focuses at first on the painting, and then shifts later in the work towards the palette"

Chapter 6

MIXING, PICKING UP AND APPLYING THE PAINT

Before we get to your students applying the paint, it is necessary to bring this back into focus. Your students will only achieve if they get this fundamental instilled into their beings. This is the fundamental aspect of all technique. We've mentioned them before, and mentioning them again right now to keep them top of mind.

Restate the crucial importance of the following to your students now that your class is ready to begin painting. The quality of their work is entirely dependent on the way they:

- a) mix the paint;
- b) pick up the paint;
- c) apply the paint.

We refer to these in this book as the "3 Factors of technique".

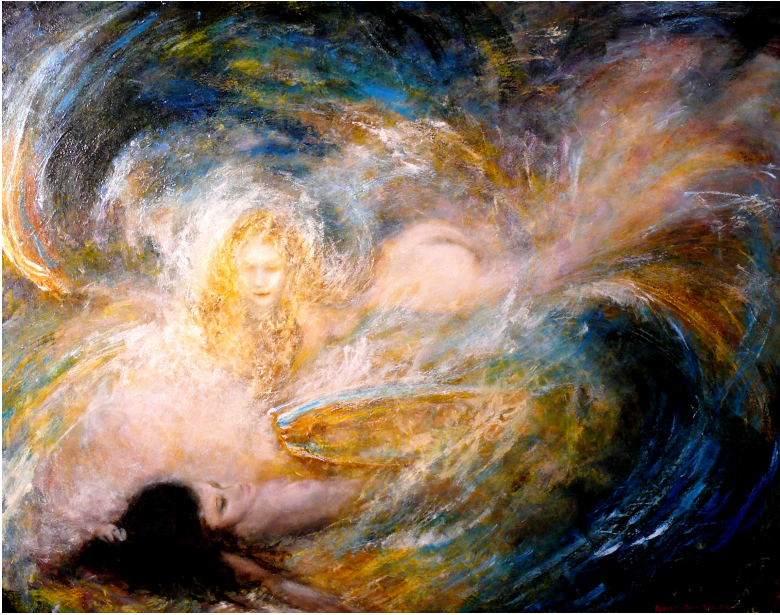
Explain to your students that right from the start they are to focus their full attention on these three aspects of painting. It might help also to relate to them a story or anecdote such as mine in the following chapter about your own focus in this regard.

Over time, once you have established the student's full attention to these 3 Factors, you can begin to help them develop a sensitivity -a 'feel' - for the paint, and how they mix it, pick it up and apply it. This feeling is the ultimate goal and comes only after the student has continual focus of attention on the three factors. By all means, explain that you will be seeking to attain and develop this sensitivity or feeling,

so the student becomes intrinsically connected to the three factors. Of course, as the teacher you will be continually drawing the student's attention to these factors throughout the course.

In line with this, you can keep in mind that very often when a student is having problems on the canvas, the answer can be found on the palette, and will certainly be found in one of these 3 Factors. You'll see on the palette either the paint is too dark, too runny, not runny enough, mixed poorly, for instance, or they are not loading the brush or applying the paint correctly.

These are practical acts and are far more important than any focus on 'getting the subject right' or indeed any 'artistic' concern. The techniques properly executed and in combination take care of these artistic or subject concerns naturally through the course of the painting.



To learn each of the 12 techniques join one of the two Advanced Oil Painting Techniques courses online.

art-techniques.pro

For more of Robert Bosler's artwork:

ribosler.com