

HOW TO  
**LOOSEN UP**  
YOUR  
**PAINTING**

AN ARTIST'S GUIDE

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**MALCOLM DEWEY**

**LoosenUp**  
Your Painting.com

# How to Loosen Up Your Painting

**An Artists Guide to a Loose  
Painting Style**

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Malcolm Dewey

# HOW TO LOOSEN UP YOUR PAINTING

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## **Dedication**

To Kerrin and the boys

My daily motivation

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# Introduction

**There are many forms of creative endeavor.** If we try to focus on one type of pursuit, like painting, there are still so many styles and genres that you can spend a lifetime exploring them fully. And still there would be more to learn. This is hardly surprising. Creativity is after all a view into the possibilities within our minds. A window into the universe.

Creativity is a powerful state of being. Perhaps limitless if you consider the forces that run through our universe. What does that have to do with artists like you and I? Well we are part of the universe. We are creative by nature and this is where humans show their unique and special place in the universe. We create not only out of necessity, but also for the pleasure of the process.

It should be easy then. Sadly not. But we can fix that.

Loose painting is relatively new. Born out of the industrial revolution in the mid-1800's the result was a changed society. The rise of a leisured middle-class with money to spare for painting. Plus the technology that produced ready mixed paint in tubes. Then the desire to break away from the rigid past and embrace a new form of painting. Painting from real life. The banalities of everyday activities were now fit subjects for art.

New artists shook up the establishment. Corot then Millet, Manet and the leader of impressionism, Claude Monet. The revolution had begun. Painting loose and expressively was now desirable.

## Chapter One

# Why loosen up?

**What it comes down to is that many artists feel nervous about their painting ability.** If you are a beginner this may seem reasonable, but why so? This confidence issue can last for years. Needlessly!

Consequently you feel that your painting is tight. Maybe even boring? At least to you there is no spark to your painting and this makes you frustrated. Maybe you have reached your talent limit? After all look at those other paintings that other artists produce. Full of life, color and joy.

### **Stop!**

Before you pack away your paints you need to face the truth. You can change your style and free up your painting. But first:

To paint loose you need the following:

1. Self-confidence
2. Working knowledge of painting fundamentals
3. A few techniques and tools
4. Practice

That is all. You have the talent, but you need to channel that talent along the correct path. Focus on what matters. Then see the change in your art happen very quickly.

# The Mind Challenge

**I am not going directly into techniques and equipment.** To do so would be wasting your time. You see painting loose is a skill that needs to be learned. But you will only learn when you are in the correct mind state. Or should I say when your mind is not present by playing tricks on you.

The ideal state of mind is called Flow. When you are in a state of flow you are entirely absorbed in the joy of the moment. When Usain Bolt is sprinting for that gold medal he is not thinking about the bills to pay or sending a text message. When an artist is in the flow of creating it feels like the picture is painting itself!

You cannot get into the flow state when you are anxious about how the painting will turn out.

Or worrying about wasting paint.

Or what your significant other will say,

Or what to wear to work tomorrow

**You simply need to show up with an uncluttered mind and start.** So step one needs you to **be aware** of what your mind is doing. See those negative thoughts? Throw them out. They do not define you. The thoughts are trying to protect you from imaginary fears. Dismiss imaginary things because they do not exist unless

you believe them to be real. Change your thoughts – change your reality.

If it helps, try to write down all the obstacles to your painting desires. Look at those reasons and decide how likely they are to happen. How flimsy they are. Would you listen to these objections if, for example, your child's health was a stake? Or getting that job? Or paying the utility bill? Of course not. You would get these things done. So too is your creative life at risk due to imaginary fears.

**Your Resolution:** Once you have accepted that you are worthy and able to change your painting outcomes, you must resolve to change. Tell yourself that you will relax and do what is necessary to learn and practice your new style. Persistence and determination are key.

Set small goals that are achievable. For example you will:

- Try one painting a month in the new loose approach. At least one painting. No exceptions.
- Look up new lessons, classes or courses on the loose painterly style.
- Join [loosenupyourpainting.com](http://loosenupyourpainting.com) for example
- Seek out mentors or other artists experienced enough to inspire you

Then practice what you learn. Accept your mistakes as necessary stepping stones on the journey.

Now you will be able to make real progress.

# The Language of Painting

**A loose painting style** does not mean throwing the rules out of the window. Far from it. Even abstract painters know the rules of painting. Or as I prefer to call it – the language of painting.

## **What is the Language of Painting?**

Your spoken language enables you to speak, sing, write different things and generally communicate in many ways. In a similar way the language of painting enables you to paint in many different styles, genres and depict any subject that you want.

The building blocks of your spoken language comprises things like the alphabet, grammar and many styles of language construction. With painting these building blocks cover topics like values, color, composition, brushwork and much more.

**Once you have a grasp of the language of painting you can create any kind of painting you can imagine.**

Unfortunately these fundamentals are seldom taught at school or even at tertiary level. Everyone is being taught conceptual thinking without any foundation to build on. It is no wonder that these artists graduate without knowing how to paint a landscape. There

is a change coming with the growth of plein air painting, for example. These fundamentals are now in demand.

## What does the language of painting have to do with painting loose?

For a painting to have impact and communicate something to the viewer you still need to use these basics to make the painting work. Loose painting relies upon these basics because you are not painting fine details. You are painting large shapes, which are arranged in a way that the viewer's eye can interpret as something in the real world.

This is the beauty of the loose style. You are not presenting a photo-realistic painting. You are presenting a painting made up of abstract shapes arranged in such a way that the viewer's eye and brain can interpret them. This increases the pleasure for the viewer since there is some mystery that needs interpretation. Also it is fascinating to see how different artists interpret the same scene differently using the loose style. No painting is ever the same.

### Learn the Basics

Needless to say you will need to learn these basics of value, color, composition, line and edges among others. Practice them and develop your brushwork signature over time.

My course, [\*Learn to Paint With Impact\*](#), will help you to learn these fundamentals through practical exercises.

Whatever way you choose to learn make sure it is based on consistent practice.

# Simplification of Subject

**The most important skill to learn is how to simplify a subject.**  
You can call this: **learning to see like an artist.**

For example the average landscape consists of so many varying shapes, colors and values that the beginner is left with one conclusion. Paint everything and hope for the best. Sadly this almost never works out. The result is often a meaningless arrangement of things that communicates nothing. When everything is given equal treatment in a painting you are left with a dull result. There can be no democracy in a painting. Something must dominate the rest while other things must be ruthlessly excluded.

## Tips to Simplify?

1. **Squint a little.** By half closing your eyes you are able to see details disappear into light and dark shapes. Values of light and dark are easier to consider.
2. Use **notan** drawings to record this process
3. Follow up with **thumbnail sketches** to set down composition.

Try out my free course on [starting your painting](#). Essential steps to make a great start to your painting. A must!

# What are Values

**Although this book is not intended** to go into the fundamentals of painting in great detail I do want to give you an introduction to the big topics. Values are so important that I want you to learn more about them. Sometimes referred to as Tone, values mean the **degree of light and dark in shapes and color**.

Imagine a black and white photograph. The gradations on grey scale are measured as values. This example also illustrates the fact that values are the foundation of a painting. Remove the color and you still have a picture.

Values are conveniently divided into ten degrees of light and dark. The Munsell value scale is used to isolate the ten gradations.

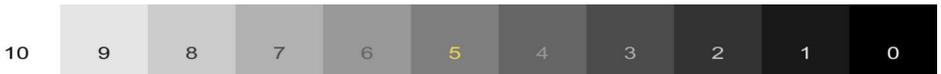


Image 1 The Munsell Value Scale

If you hold up the value scale and compare it to a shape in your reference scene you should be able to discern the degree of light or dark in the shape. Your painted shape should correspond. Of course the trick is to see value in colors. After all we see in color not black and white. However if you can distinguish light and dark shapes accurately you will soon be able to keep those relationships intact when you mix color.

Remember that strong light and dark pattern make for a strong and interesting painting. **Look for values first.**

## Chapter 4

# Color

**Yes color is the delight of every artist.** Color has so much potential in the hands of an artist like you. But does it also scare you? In the beginning the thought of mixing color is daunting. So beginners opt for buying tube colors in every hue. This is an expensive mistake and will hold you back.

Rather purchase the primary colors and white. Cadmium red, cadmium yellow, ultramarine blue and titanium white form the backbone of most artist's colors. It is with these colors that you will learn the essentials of color mixing and seeing values in color.

[See my video on basic color mixes.](#)

Of course you can add convenience colors. But please study color mixing with the primary colors.

### **A Few Basic Terms to remember:**

**Hue - the name of the color eg. Cadmium red light**

**Saturation - The degree of concentration or intensity of pigment. Paint in the tube is at its highest saturation.**

**Value - the degree of light and dark as per the Munsell value scale (Tone means much the same, but use value instead)**

**Temperature - the relative warmth or coolness of the color**

**Key - the degree of brightness of the colors. Eg. Neon orange is high key compared to olive green**

**Tint – to mix white into a color and lighten it**

**Shade – to darken a color**

## Color Wheel:

Obtain a color wheel and learn the basics of complementary colors. Analogous colors and split complementary colors.

**These elements of the color wheel are not all easy to grasp right away.** That is not a problem. As you grow in knowledge and experience you will discover new ways to use the color wheel in practical ways. Please do not bore yourself over color theory! Far more important to get brush time!

If you are beginning then **focus on the following:**

1. Know the primary colors
2. Know the complementary colors
3. Know secondary colors
4. Understand that color has value
5. Understand that color has temperature

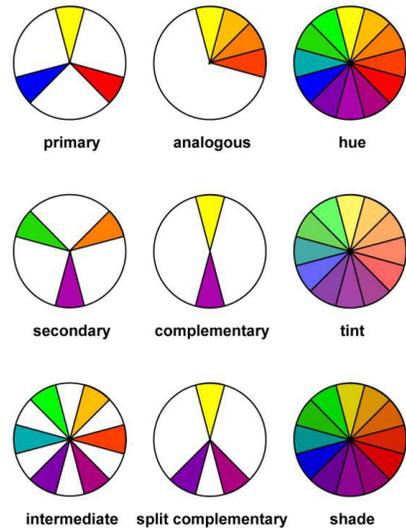
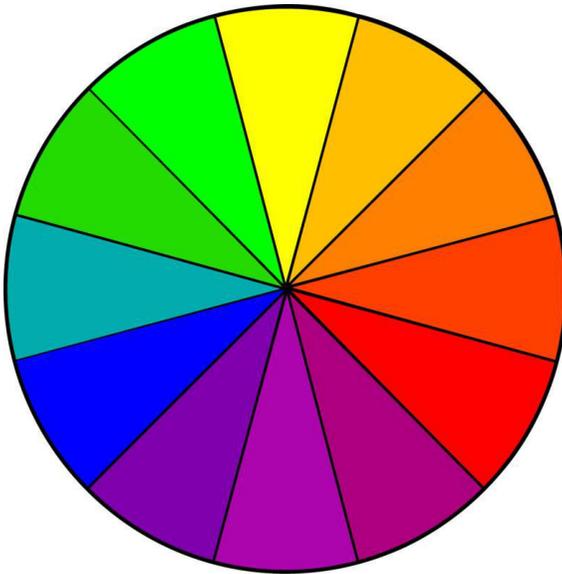


Image 2 Color Wheel & Color Schemes

## Color Temperature

Yes color has temperature and it is a vital part of understanding color. Sure you know that yellow is warm and blue is cool. Despite this knowledge when artists start painting from nature they easily miss the significance of color temperature.

### **Why is this?**

Because when you look at Mother Nature you do not see many primary colors. Most of nature's colors are neutrals. We call these colors "grays" not because they are a mix between black and white, but because they are mixes of primary, secondary or tertiary colors. You will hear yourself saying things like: "That tree has a cool blueish/violet shadow color." Then you need to try and mix that color.

Often artists see a shadow, for example, and use a dark brown hue to depict the shadow. It looks odd though because the brown, while darker than the sunlit brown, is still a warm color. When in reality the shadow comprises cool reflected light. Cool light leans to the shadow colors like cool blues and violets. These colors will read correctly as shadows to the viewer.

Variation in color temperature helps your loose painting style suggest information to the viewer. It is part of the communication between painting and the viewer. That "language" thing again!

Remember that color temperature is relative. One color may be objectively warm, but put it against another color and it may seem cool.

Always look at relationships between one color note and the next color note and ask yourself is it warmer or cooler? Adjust your color mix accordingly. Remember to adjust color temperature also for aerial perspective. Color becomes cooler and values become lighter over distance.

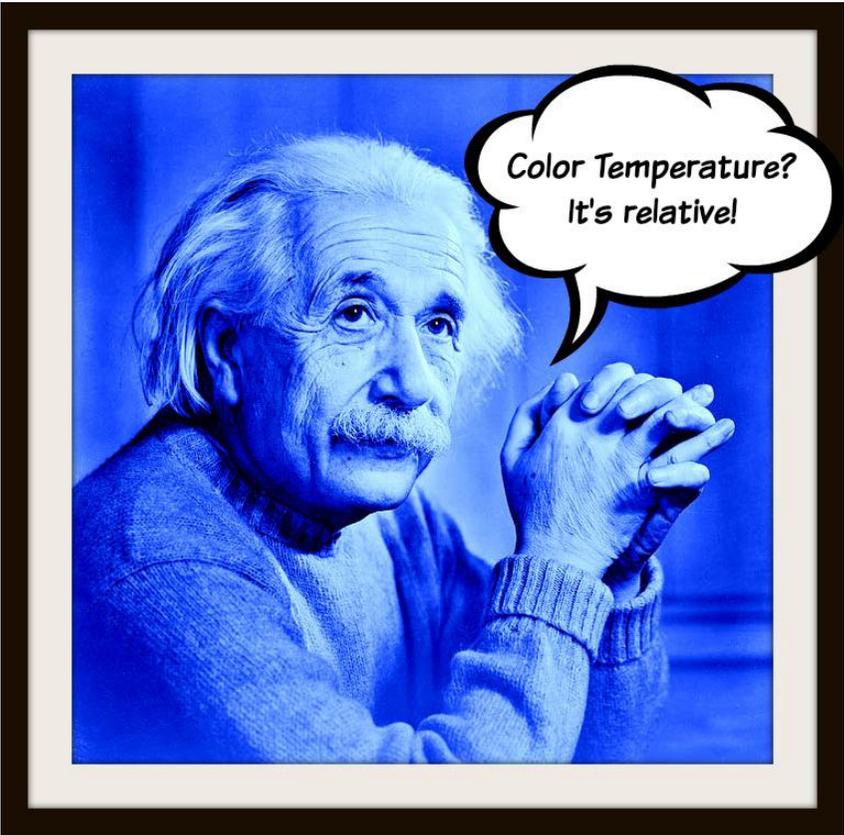


Image 3: Who can argue with Einstein?

## Edges

**The concept of edges is one of the keys to loose painting.** If all edges are equally defined then the shapes in the painting are more like illustrations. This is clear for instance in a comic where all images have a distinct dark outline. Fine art however does not use this method. Edges help to suggest something to the viewer.

For example a tree is a three dimensional object. To convey this illusion to the viewer the artist may have to soften edges on one side of the tree shape.

Another example is something inherently soft like hair. Therefore the edges around a portrait's head needs to be softened to suggest the hair accurately.

Hard edges convey certain facts too. The edge of a roof may be crisp and stark. Perhaps a hard edge can emphasise a focal point. **Remember** that your eye will see hard edges first before noticing softer edges. Use this fact to catch the eye.

## Brushwork:

Variation of brushwork is necessary to convey hard or soft edges. The manner of holding the brush and pressure of brush strokes are skills to practice. Soften hard lines by brushing over the edge of a shape thereby blending the hard line.

Edges can also be softened or emphasized by using **value** contrast or **color contrast**. A dark shape against a light shape will naturally result in a hard edge. Great for dramatic counterchange.

Also a color may contrast starkly between another color although being of similar value. For example red against green.

Be aware of edges as your painting develops. Look at your brushstrokes and ask yourself whether there is an edge that needs adjusting.

Stand back often to assess the painting as a whole and look for edges or colors that are distracting. Adjust or remove offending elements.

## Relationships:

**By now you may have noticed that almost all things in a painting are based on relationships to other things.** Values of shapes compared to other shapes. Colors compared to other colors and so on determine the painting. Look for relationships between shapes and you will see better where any corrections need to be made.

**Ultimately remember the words of** the great impressionist Camille Pissaro who said that artists must let nature be their guide. Look at the scene and be guided by what your eyes tell you. Paint what you see.

When mixing paint ask the questions: Lighter or darker, warmer or cooler?

**“Don’t be afraid of putting on colour... Paint generously and unhesitatingly, for it is best not to lose the first impression.”**

*Camille Pissaro*

## Shapes:

**Finally on the subject of the basics I want to talk about shapes.**

Loose painting means painting shapes not details. Light and dark shapes make up the painting. Nothing else.

Some shapes dominate. Other shapes are subordinate and others are omitted entirely. This is the process of **simplification of shapes**. I do spend a lot of time on this topic in my *Learn to Paint with Impact* course. For good reason.

It is difficult to learn how to simplify a scene into essential shapes. We tend to put everything in and give everything equal importance. Perhaps this comes from using photographs so much instead of observation and memory?

As mentioned before practice the **skill of squinting** in order to see basic shapes better. Leave out twigs and leaves. Paint the light and dark shapes.

This is a skill that will make you an artist before anything else.

Remember also that the brush makes shapes with each stroke. Use the brush to carve out shapes. Either positive shapes or negative shapes such as gaps between branches. Move the brush in the direction of the object's shape. This will leave a shape that echoes the actual shape of the object. For example rounded brush strokes or swirling ones to suggest moving water.

Can you identify the shapes of brushstrokes in the next painting?



Image 4 Detail from painting by Edgar Payne

**In the above example from Edgar Payne's painting of sailboats look at the way he has treated colors, values and edges.**

Notice the following:

1. What attracts your eye first?
2. The light and dark counterchange? Why?
3. Warm and cool colors
4. Use of complementary color
5. Lack of detail in shapes, such as the sailors
6. Treatment of edges
7. Brushmarks - are they large or small and defined?
8. Color notes - such as shapes of color next to other shapes of color. How do these color shapes relate to each other?

Now you can see how the artist has used all of these elements to create a stunning loose painting. Loose does not mean sloppy. There is a wealth of knowledge and skill that has gone into his painting.

## Now let us move onto tips for loose painting:

### 1. Your Brush:

The brush does make a huge difference. Keep the following in mind when selecting a brush.

1. **Quality does make a difference:** Not to be a snob or anything, but better brushes do a better job. That being said it is often difficult to find a good brush in the first place especially if you are in a small centre that does not cater for professional artists. You may have to order brushes. Is it worth the trouble and expense? You will need to decide depending on your stage in the learning curve. I did not purchase professional brushes until after a few years of effort to get my basic skills improved.
2. **Type of Brush?** There are essentially two kinds of brush that the oil painter will consider. Bristle brushes or fine “sable” brushes. Have both on hand. You do not need genuine sable brushes of course. A fine synthetic version may be sufficient. I am more interested in the effect that bristle or fine hair has on the surface of the brushstroke. Bristle will leave more texture and abstraction to your shapes. Fine hair allows for softer blending, but can also lay on buttery paint strokes.
3. **Size of Brush:** Bigger brush means bigger shapes and less detail. This should tell you why a large brush is desirable for loose painting. Why paint an object with thirty brushstrokes when three will do? Often a painting is rescued when you discard the small brush and go over a fussy area with the large brush. You will see the abstract harmony emphasized and the fussy details disappear.

Very often a painting is saved in this way. [See this demo using a large brush.](#)

4. **What Sizes?** This depends on the size of the painting. Generally for a typical painting of 10 x 12 you would use size 6 and 8 brushes. If you typically use a particular small size brush try going up two sizes and see if that helps.
5. **Use the Brush Handle:** Yes of course, but I mean the full extent of the handle. Oil brushes have long handles so that you can hold them while standing far back and still paint. This gives you a nice view of the entire painting. It also makes it difficult to finesse little shapes. You will be forced to put down large shapes by the very nature of the physical demands placed on you. If you persist, despite the panic attacks, you will be pleasantly surprised by the end result.
6. **Shape of Brush:** Oil painting brushes come in three typical shapes. Flat, filbert and round. Fine liner brushes like riggers are used sparingly for a few details at the end. As far as the main shapes are concerned I prefer flats and filberts. Plus make sure you get the long haired versions. Of the two I prefer **long flats** for landscapes. Filberts are usually only long haired and are great for portraits. These brushes are surprisingly versatile and can produce fine gestures if handled well.



Image 5 Long flat bristle brushes made by Raphael



Image 6 Filbert bristle brush

## 2. Stand and Paint

As tempting as it is to sit and paint **you will get better loose painting results by standing**. If standing is impossible then sit across a table (taboret) so that you need to stretch a bit to reach the canvas. Have your palette on the table in front of you to encourage the correct pose.

Standing encourages faster painting. It is not a race, but it keeps you energetic and you tend to move along in your painting without labouring over details. Plus it is easier to step back to view the overall abstract nature of your painting. How it all hangs together. Add music to the mix and you can get your groove thing going!

As mentioned under the topic of brushes you should try and use the length of the paint brush handle. This technique, together with your outstretched arm, will result in larger and more expressive shapes.

When I am tired of standing this generally signals a good time for a break anyway. Painting is mentally taxing too so taking breaks is important.



Image 7 Use that long handle

### 3. Paint by the Pound

One of the wonderful characteristics of oil paint is its shiny, buttery quality. It simply begs to be layered onto your canvas with bravura brush strokes. Of course you can use acrylics much the same. Even watercolor benefits from layers, but the texture is entirely different.

There is no reward for being stingy with your paint. However the benefits of generous paint application are many. They include:

- Providing texture to the surface. This creates interest and engagement when viewing the painting up close.
- It adds to the perception of skill. Collectors like to think that you are skilled and confident with your painting. This perception does enhance the aura of the painting.
- It can emphasise the elements of the painting. Rough surfaces, highlights against shadow, a sense of depth and more can be accentuated.
- Colors are more complex. Color notes are also deeper plus more visual mixing takes place as color notes relate to each other. Think of the impressionist dabs of color notes next to each other.

- Paint can be moved and molded. Thick paint can be handled on the canvas by the brush or painting knife. In fact objects like credit cards are sometimes used to push thick paint around creating a variety of effects. The experience of the “happy accident” happens more often this way.

Thick paint is not just for landscape or abstract painting. Portraits can be created in dramatic yet sensitive ways with thick paint too.

It is more difficult to paint a large work using thick paint since the sheer quantity of paint may alarm you. If this is the case I always suggest painting in a smaller format such 10 x 12 or slightly bigger. This allows you to complete the painting in generous layers of paint without going through many tubes. The painting will look rich and resplendent and you will be proud of the end result.

[Consider this demo where I discuss the use of thick paint.](#)

I also believe that using thick paint on small paintings [saves you money.](#)

If you find that you have paint left over on your palette and your painting is complete, cover your palette overnight. Then next morning have another look at the painting and use the rest of the paint by adding nice impasto swathes in the foreground of the painting, for example. The point is to use all the paint on your palette.



Image 7 Detail from Van Gogh's Starry Night painting

**How to do this?** Use your long flat bristle brush like a shovel. Scoop up a dollop of paint. Drag it over the canvas or dab it. Much like you can imagine Van Gogh doing in the above example. Do not brush over that initial stroke thereby ruining the texture.

No matter how tempted you are to blend the paint into flatness - resist this bad habit! Practice. You will get over old habits of blending your paint into smooth, dull painting surfaces.

## 4. Ignore the Details

As mentioned before when isolating the values of a painting. Use the squinting technique to look at a scene and eliminate all the details. Remember that a photo does not discriminate. It records everything, but this does not mean that you must paint everything in the photo.

Painting outdoors does reduce this tendency due to the pressure of time and immediacy of the subject. In the studio you can fuss over details all too easily. Stop this habit and rather paint those large shapes of light and dark color. I would consider the painting finished at this point. Even though you could continue refining and adding shapes. This overworking would defeat the object of getting a loose painting.



Image 8 Consider the simplicity of shapes in Cezanne's painting

Try painting many paintings in this manner. Even if you consider them unfinished I would rather have you learn how to see large shapes and paint them only. It is all about learning to see shapes like an artist instead of the habit of seeing details.

Once you have reached this point with some confidence you can go back and suggest smaller details with smaller dabs and flicks of highlights. These abstract shapes will suggest waving grasses, spots of dappled sunlight and so on. The emphasis being on **suggest!**

## 5. The Simple Color Palette

Confident painting also benefits from using less colors on your palette. Why?

- Less decisions to make about what color to use
- Mixing color helps your skills develop
- Time to mix gives you time to consider your next move
- Rough mixes contain streaks of different color, This adds spontaneous color notes to the overall painting. Try not to overmix into a flat hue.
- Saves on costs of exotic tubes of color

I do prefer using the cadmium colors over the other more exotic colors. The cadmiums are stronger, more opaque and versatile when mixing color.

Here are a few useful tips to [avoid mixing muddy paint.](#)

## 6. Use Strong Composition

There are many rules of composition for every conceivable scene. But avoid fretting over composition by sticking to the important basics. Considerations like keeping the eye in the painting rather than leading it to the edges and corners.

Keeping the rule of thirds in mind will solve most composition issues. Asymmetry is the key for your focal point. Not in the middle of the painting but to one side.

Avoid unnecessary and distracting objects or colors that distract the eye from the focal point. Keep composition strong and simple. See more about [composition and balance here](#).

These basic issues of composition help to keep the focus on the loose style of painting.

## 7. Surprise Yourself with Color Choice

This does not mean using a complex color palette. It does mean switching colors or using the color wheel to come up with new combinations. For example instead of using cadmium red try using alizarin crimson as your red.

Or get the color wheel and try a split complementary color scheme. These variations are good exercises that can introduce a new color mix to your tried and tested mixes. Perhaps this sparks new energy and excitement in your painting?

A different subject can also spark new use of color. For example and expressive sunset painting can result in unusual color combinations. Perhaps a sharp green color note among the orange and violet colors adds a zing that inspires you.



Image 9 Consider this still life by Matisse. It is full of bold color combinations such as red/green and blue/orange colors working with each other.

## 8. Use a Painting Knife

If you only use brushes try adding the painting knife to your tools. Not just for an occasional straight edge, but also to add bold smears of color and texture. Perhaps you can do most of the painting this way.

Another advantage of the knife is that painting goes much quicker. This encourages spontaneous work. It is easier to work wet over wet without smudging lower layers.

No doubt knife painting is an exciting way to paint. However remember that variation of shape and texture is important. This will avoid the entire painting looking the same. For example distant hills and sky may need less texture than the lively foreground shapes.

## 9. Permission to Make Mistakes

You will not give yourself much scope to grow if you limit your efforts with unrealistic expectations. As mentioned in the beginning your mental approach to loose painting is critical. Give yourself permission to make silly mistakes. There is no perfect painting so discard these notions right now.

Instead approach you painting with energy and a spirit of adventure. Be open to surprising results. You never know what you will learn next so give yourself every chance to do so.

If your painting is not going too well be prepared to scrape the paint away and redo the offending section. Sometimes I will let the painting rest overnight. The answer usually comes to me overnight and I meet the challenge refreshed.

## 10. Study the Masters

You must balance your work with study of the greats. With the internet at your disposal there is no excuse for not researching artists. Take lessons, courses and look for inspiration on places like Pinterest.

Perhaps you have heard of the saying, Steal like an Artist? This does not mean plagiarism or copying. It does mean assimilating methods and techniques and making them your own. Every artist has learned from those that have gone before. Even innovators like Picasso was heavily influenced by Cezanne, for example.

So give yourself the opportunity to learn new things by taking what you like from other artists and experimenting. Do so with respect and honest intentions and you will be rewarded.



Image 10 : A Village Street by Wassily Kandinsky

## 11 More Haste Less Speed

This tip often gets artists looking at me like I am nutty. It seems like the height of recklessness to paint fast. Painting must be slow. Each brush stroke carefully considered and placed. Otherwise disaster is sure to follow. Not so?

No. Painting quickly will enhance your confidence, because you are not giving yourself time to think of what can go wrong. Painting loose is no place for left-brain over thinking. Rather have faith in your instinctive talent. It is there together with your emotion and creative energy.

Preparation for painting can give you the confidence to cut loose. So do your preliminary sketch or notan study. Think about composition and colors. Then when the main event begins go for it hammer-and-tongs.

Add your favorite upbeat music to the mix. Go with the rhythm and flow of the music. Add in the other tips like using a large brush and lots of paint and you can see that you are in for a whole lot of fun.

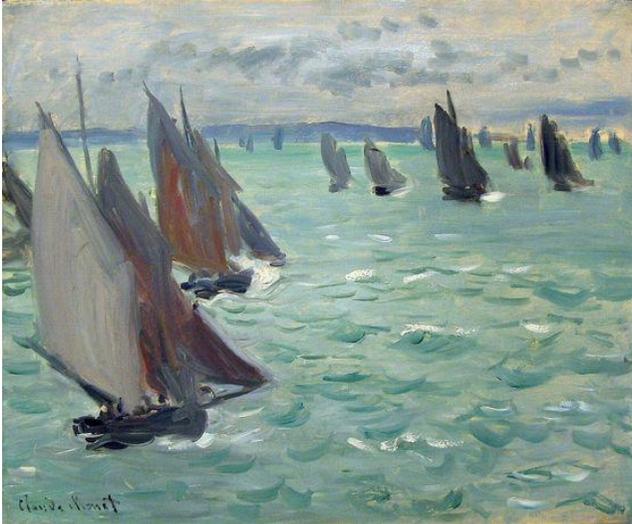


Figure 11 Sailing Boats by Claude Monet. Note the simplicity of shapes

## 12 There are No Painting Police

Like the previous tips about believing in yourself you must remember that you are only painting. You are not drinking and driving or committing some sort of ethical breach. You are simply painting and nobody is going to blame you for trying something new. Trust me on this - if someone does blame you then you going to have to put that person straight! This is YOUR time to shine.

This also goes for the split-personality types! You know that voice that admonishes you for something? Guilt perhaps? Whatever. Get over this nonsense and live your life without fear. Seriously there are many people who beat themselves up like this.

## 13. Paint and Repeat

Keep on painting and you will see quick progress. If it means only on weekends then try for every weekend. Maybe you will try in the evening during the week a few times. Your painting will surely flourish. Like I said before painting is a skill that gets better with practice.

The best time to start a new painting is just after you completed the last one. That is what to aim for. Keep experimenting, learning and enjoying your time. The rest takes care of itself.

## 14: Share

Art should not be kept secret. I strongly believe that you need to show your work. Whether on social media, your family or at the local markets. Not only is this a positive act of generosity, but it builds your confidence. Never fear that others will not appreciate your work or laugh at you. They will not do that to you!

Also record your work in photographs so that you can see progress over time. This will amaze you as your art grows.

## Conclusion

Follow these tips and you will see a leap forward in your painting ability. More importantly you will enjoy the experience of creating with intention. Painting loose is not only a physical result, but is a positive experience for mind and soul. To give yourself over to the painting gods will make you humble and more accepting of the world around you.

Now it is your turn. Are you up for the challenge of loose and painterly work?

Go for it!

## There is more:

If you have not done so already join me at [Loosen Up Your Painting.com](https://www.loosenupyourpainting.com). This is a membership site of fellow artists learning about the loose painting style.

What you can expect:

- Monthly painting demonstration covering a specific topic;
- Your painting challenge, should you choose to accept it :)
- The ability to upload a photo of your work for feedback
- Add your comments and tips
- Ongoing content about the painting process, occasional giveaways and goodies

I look forward to meeting you there!

## About the Artist

Malcolm Dewey is a professional artist living in South Africa.

As an artist who became an attorney before returning to art, Malcolm knows all about the struggle to overcome self-doubt. Malcolm is now happily painting and sharing his work with collectors all over the world. Most of all he wants to share the love of painting with other artists. As a result he has developed several painting courses, blogs about the painting process and tries to share as much as possible about the art experience.

You can find out more at [www.malcolmdeweyfineart.com](http://www.malcolmdeweyfineart.com)

The idea behind [Loosen Up Your Painting](#) arose from many artists asking Malcolm about the secret to loose painting. He realised that not only was there a need for knowledge, but also a need for constructive feedback and sharing progress with other artists. The website has a focus on sharing information and being a fun destination for everyone with a love for the loose painting style.

