The Creation of Hapai X 2

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Creating Hapai X 2

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Is this ebook printable?
This ebook is meant to be seen and read on your computer. You can print it out, but the images are so low resolution I doubt they will look great. And you'll probably use up forty boxes of black ink in the bargain.

The name:
Hapai means 'pregnant' in Hawaiian. Why use X 2, or Times 2? Because both the horse and the human are pregnant. Somehow, it just didn't seem delicious enough to name it Pregnant X 2. And since I live in Hawaii, it seemed appropriate to use a Hawaiian name.

Why this ebook?
People have asked me time and again how I do my paintings. So here it is - this is one of the ways I paint. Whether with oils or acrylics, I use a very dry brush, mostly flats.

I hope you enjoy seeing this move from sketch to finished work!

Angela Treat Lyon
February 1, 2014

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The finished painting. I don't use palettes because holding one hurts my hand - my table does the job nicely.

This is the little tiny sketch I did the of the idea. All my pieces - painting or sculpture - start this way, with a simple sketch.

The basic start: white Gesso on the canvas. It has Burnt Sienna in it for a neutral color background, plus thick for a little texture.

I wanted a red glowy feel under the painting, so Carmine Red came next.

Sketch in an opposing color, one that you don't see eventually, but that would glow through the finished painting.

For my bold black outlines, I use Golden's Liquid Black Acrylic - a very powerful black.

I used a particular horse as inspiration: a "grullo" - grey - which is a more ancient strain of horses, because I wanted to connect with how long they've been on the planet.

I found a picture of one online. In photoshop, I removed the head and turned it backwards the way it would be in the final painting. Then I took my sketch and colored it like the photo to see how it would look.

Now comes the first layer of the sky - yellow.

The yellow comes through but doesn't dominate. Sun is yellow. Lengthened the tail.

Yellow under-painting on the horse. It catches light through any color painted over it to provide radiance.

The first layers of blue and white on the horse; and man's face, fingers and arm colors.

I used the hair to guide the direction of the eye as it moves over the canvas - refining later.

Slight adjustments in the horse's face; re-strengthening the black lines....

Bad focus! The lower section of the painting was boring, so I decided it wasn't a man, but a woman - pregnant, at that! Roughing in the landscape....(Did you catch the fingers?)

Redoing the fundamentals of the areas I wanted to change with Burnt Sienna Gesso....

Clearer now, with black lines de-emphasized a bit, but still powerful. Colors in hands and shirt.

Lightening the sky to bring the heads together; highlights of light blue; signature.

The pix you saw previously were a bit off in color - this is the final shot, color-corrected.

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