



# Transcript

## Jonathan Green - Painting Process

**Green:** OK. I start every morning by putting my apron on because I am having to get up and meet people coming into the studio, and it's very important for me to always maintain some sense of cleanliness and professionalism.

The best way to do straight lines is to keep the brushes as flexible in the fingers as possible. That's about how I hold a brush [holds brush], meaning that I can rotate it in any position necessary. Of course, when one starts out painting for the first time, there's a lot of pressure on the brush, and they think that that works. Well, that doesn't work--it just ruins your, your, your muscles.

[Turns page in sketchbook.] The rest of this one is that one. And I've decided, again, to put the fence in and also the decorative pieces onto it, so it gives it a purpose--a purpose of work rather than the purpose of just freedom.

Actually I'm going to work on something that I'm working on, which'll help our audience out, perhaps, which is this one. Most of last night I was blocking in the background, and I always start with the background of a painting, in terms of blocking it in.

And here are my brushes that I use and this is a solution that keeps them clean.

So, I think what I'll do is, uh, well, it's very important for me to start in this area because if I start here, and then it'll be difficult to move here because I need pressure points in order to keep my brush stable.

I like using combinations of colors. Here I'm going to use black and white and throw in a little indigo blue just to give it some richness. [Mixes colors.] Mind you, I would, I want to keep the house light enough so it doesn't disappear into the background. I made the house smaller than originally I had it, um, because I wanted it to sort of disappear more into the, or at least to be more of the background and not to overpower or shadow the horse, or the mule, I should say.

When you first start painting like every day for me when I first start painting, I have to kind of oil myself, you know, loosen myself up- oiling as in just kind of doing stretching exercises because it makes you a little more comfortable.

And then, speaking of points earlier, sometimes I need to do this just to get a straight line, which I'm doing right now. And I'm not. I'm trying not to paint over these, uh, horizontal lines because the less paint I have on this line, the more authentic it's going to look as a board, a clapper-board house, for instance... or a corn house, in this case.



# Transcript

This is a storage shed and this is where the feed is stored for the horse, for the mules. And I decided to leave the door open, or cracked, just for point of interest. So visually, it sets up something else, something a little more dynamic. And, of course, I'll paint over this about three times, and, uh, every time. Well, when it dries and you paint over it, you're developing all these layers of textures that really makes it look like old wood.

Now I'm creating this action of the brush because of the roundness of the mule. So from the very early stage, you have to start creating these forms. If you don't do it, it's going to affect the painting. Now I'm thinking, even though I'm painting, I'm also thinking in terms of the anatomy of the mule. And I know that, um, let's see now, in here, there's going to be a darker area. Now the bones, pelvic area. I'm using the tail to create movement rather than just having it hanging down, because compositionally it's very important because I have a lot of space here.

*Video ends.*