

### Norma® Professional: Venice View with Werner Maier

#### You will need:

- An atmospheric photo of Venice
- **Schmincke Norma® Professional** oil colours:
- Titanium white (110), Zinc white (112), Lemon yellow (236), Brilliant yellow (246), Naples yellow deep (224), Cadmium red mix (312), Ruby red (346), Azure blue (424), Royal blue (406), Cobalt cerulean blue (414), Ultramarine blue deep (402), Indigo (416), Cobalt turquoise (426), Burnt Siena (610), Raw Siena (608), Raw light ochre (600), Golden ochre (606), Green earth (518), Burnt tumber Burnt umber (624), Vandyke brown (626), Ivory black (704).
- Brushes for oil painting, e.g. Da Vinci
- Pre-primed canvas 40 × 50 cm
- For pre-sketching pastels, crayon or charcoal



#### Step 1

As a pattern, I take a photo of Venice and draw a pre-sketch of all important components using pastels, crayon or charcoal. Important for the composition is an impair quantity of boats. Cropped boats at both sides of the painting enlarge the room beyond the painting.



### Step 2

The space between gondolas, buildings and the horizon is important for the tension in this painting. The colours Titanium white, Ruby red, Burnt umber and Ivory black are perfectly suited for painting the sky. They will be mixed to a colour which is darker than the white of the canvas, but not too dark.



### Step 3

I apply the colours Green earth and Azure blue into the still wet colour of the sky and use them also for painting the water surface. For more plasticity of the gondolas, I blur the pre-sketch with a cloth.



### Step 4

Now I start painting the gondolas and the water.



### Step 5

For painting the drapery in the gondolas, I use the colours Burnt Sienna, Raw Siena, Cadmium red mix as well as Brilliant yellow.



### Step 6

The Schmincke Norma® Professional oil colours can be spread perfectly. You can achieve amazing mixtures. Different colour layers can be seen in all parts of the painting which become three-dimensional and brilliant.



### Step 7

For the water surface, I use the colours Green Earth, Titanium white, Azure blue, Burnt umber and Vandyke brown.

The opposite buildings will be adumbrated slightly with spontaneous brush strokes. The perfect consistency of the Schmincke Norma® Professional oil colours let them shine. Even my smallest brushes take the colour easily and allow to paint smallest, but important details.



### Step 8

Now the overlapping colour layers let the surface of the water shine and shimmer in many different tones. For painting the rods rising out of the water, I use, additionally to the already mentioned red and brown shades, some Raw light ochre, Gold ochre, Lemon yellow and Naples yellow deep.



### Step 9

To achieve a dramatic sky scenery, Norma® Professional oil colours are perfectly suited. To vivify the clouds, I use some Royal blue and some Cobalt cerulean blue, both lightened with Zinc white.



### Step 10

Schmincke oil colours are also perfect for painting foggy cloud sceneries without losing their brilliance. Soft colour changes in the blue areas can be achieved using Zinc white. I use Titanium white for some lights on the borders of the clouds. Finally, I lighten the water at the horizon as well as the opposite San Giorgio Maggiore.



### Werner Maier

- Born in 1956 in Munich
- Studies at the Academy of Fine Arts in Munich (Prof. Horst Sauerbruch, Prof. Friedhelm Klein und Prof. Rudi Tröger)
- Since 1987 freelance artist with exhibitions in Germany and abroad
- Lectureship for portrait and figure drawing at the Academy of Fine Arts in Munich and at academies for illustration
- Purchase from museums and public collections (e.g. Albertina Wien, graphic collection Munich)
- Publication of catalogues and educational books on several painting themes

For more information have a look at [www.werner-maier-kunst.de](http://www.werner-maier-kunst.de)

The described product attributes and application examples have been tested in the Schmincke laboratory. The information is based on our current state of technical findings and experience. Due to the diversity of applications in terms of painting techniques, materials and working conditions, as well as numerous possible influences, this information is based on a general application range. A legally binding guarantee of specific attributes or the suitability for a specific usage purpose cannot be derived from our information; therefore the use of the products must be adapted to the users' individual conditions and tested in trials. For this reason, we cannot provide a warranty for product attributes and/or assume liability for damages that occur in connection with the use of our products.

**By the way:** Specifics for handling and product safety you will find on our website [www.schmincke.de](http://www.schmincke.de) (e.g. download/safety data sheets).

For special questions please don't hesitate to ask our team in the lab!

The best way to get in contact with them is via mail at:

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