

EASEL INSIGHT
PODCAST
“Easel Talk”
Show Notes



with

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Why you should vary your edges

All the forms and shadows in our painting have edges to them. How we paint those edges will create depth and 3 dimensional shape or make our painting flat and 2 dimensional.

Edges vary from very hard or sharp to extremely soft or lost.

As a general rule an edge between a dark shape and light shape is harder and an edge in the shadow or between two dark shapes is a lot softer or sometimes lost.

A painting with too many hard edges forces everything into focus, nothing recedes or goes back, making the painting appear flatter.

Our eyes are drawn to sharper edges not to softer edges so the focal point will have some edges that are harder and edges going away from the focal point can be comparatively softer.

On the next page is a painting by John Sargent, you can see the sharper edges on the end of the nose to make it come forward and the softer edges on the outside of the head to make them go back or recede. Study the variety of hard and soft edges in the face.



This is a head by Anders Zorn, you can see the cast shadows from the nose are harder edged and the form shadows (darks created because the form turns away from the light) are softer.

