



Brush Strokes



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STEPS TO A FINISHED PAINTING

Make drawing on tracing paper, observing all compositional rules for placement & size. Soak and stretch. Staple paper to board. Dry and transfer drawing using Sally's Transfer paper.

Begin painting, background first. (If you paint wet into wet, start background of painting before drying the paper). Paint through any portion of painting that will be darker: e.g., paint sky in pale, sky color, and paint through rooflines or trees since they will be painted darker than sky color. Paint in foreground area which is a warmer color.

If it is a flower painting, lightly paint in a watered-down cobalt blue on all leaves which will later become background, and paint in watered-down aureolin yellow on leaves which will be in the foreground.

Remember to have light pattern and dark pattern well-planned in the beginning so that the whites of the paper can be saved. Gradually build painting from background out, meaning painting lightest colors first and layering in the darker darks as they are required.

Try to work on all parts of the painting in order that the white of the paper (except the whites saved) will be covered early in the painting. Plan the darkest dark nearest the whitest white or lightest light, and early into the painting paint in the darkest dark so that value can be established, and other values keyed into this darkest dark.



When washes are used, wet the area first and paint wash in (if it is a large area). Washes can also be painted in dry, but work better wet into wet in a small area. Use very tip of 1/2" flat brush to paint washes. Hold brush handle straight up.

Begin to think about shapes and how they turn from the light into the dark. Begin forming the round shapes by laying in wash along the edges of object with a cool wash made from cobalt and light red or cerulean and alizarin or the complement of the dominant color of the object.

As the painting begins to take shape, begin to paint in some details on the objects or the landscape, such as centers of flowers, windows in the building, or first bark of trees. Finish all the details; look at the painting in a mirror to check composition, values, and how the painting flows. If all is well, sign it on the bottom left or right in a straight line. Painting shown above: "*Painted Desert*" by **Linda Moreland**.