



Brush Strokes



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GLAZING OR LAYERING

What is the difference? Usually when we hear the word “glaze” we think of glass, food, ice, or a surface addition. Layering means almost the same thing only it pertains to another surface on top of the surface underneath. How about these two words relating to watercolor?

Here we get a little more complicated. The only way a glaze or layer of color will increase a value or change the color it lies upon is to give a lot of thought to the surface it is applied to. This means what color is the color you are adding to the painting.

To the right is a painting named “Neptune” which was painted by Jo Marie Brotherton. It is a beautiful example of glazing or layering. It’s also an example of good planning. Jo Marie made important decisions along the way. Start thinking in terms of complements and how they might affect the color they are added to as a glaze or layer. For example, what would happen to the beautiful blue water at the top of this painting if you added an orange layer? It would immediately subdue or gray down the blue. Why? Because that is a complementary color of blue and it is primarily used as a way to do exactly that.

Now how did Jo Marie get the orange fish in this painting? She would have painted them in first with the proper color and either painted around them or masked them out with Pebeo (one of the masking fluids recommended in my class). This painting took immense thought and planning to attain what the artist has attained. She has shown foreground, middle ground and background with the same underwater colors. She has a definite center of interest in the main figure but the lights carry the eye in a counter-clockwise manner through the whole painting searching out the lightest light and coming right back to the center of interest.

The objects displayed are of interest to anyone with an inquisitive mind who wishes to know what lies on the bottom of the ocean. The warm and cool portrayed here are outstanding in that they stir the imagination of the viewer. The warm are closer to the viewer’s eyes and the cool farther away. The darks portrayed by the approaching shark and the other swimmers in the water keep your eyes from straying to another painting while you examine all the sea life and plants in this painting.

As you paint in the future, first do a lot of thinking, planning and searching for a subject that has not been painted before that you can remember. Then do some sketching so that you’ll know what the subject might look like, and finally identify your center of interest, your cool and warm colors, and where the complements should appear. Now you have come to a course of action that will probably produce a beautiful piece like this work shown above.

