



Brush Strokes



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COMPOSITIONS THAT WORK!

Take a close look at this painting. Do you see all the problems that had to be solved? And to think, this artist painted this painting on 140 lb. Arches 22" x 30". What an enormous task. There are many layers of color which can be observed in this painting, and many correctly placed compositional elements to guide you.

The artist is Susan Bedwell and the painting is called "Down by the Mill Pond." The obvious difficulty can be seen at the center of interest. Because that's where the most whites are located, the eye goes right to the fish which is the subject of the art. The beautiful lily blossom is next and then the eye travels counter-clockwise around the painting seeking out the lightest colors which are made light by painting the dark behind them.

The little dragonfly up near the left top corner is a surprise and tickles the imagination because it isn't that obvious. And look toward the middle to see the tiny little frog climbing up the stem of the next lily to fully bloom. The many orange shapes that appear all over the painting are indications that there are a lot of baby fish or even larger fish in this pond.

Another beauty of this painting that should be pointed out is the numerous colors used to paint it. There can be no boredom in this piece because of the variety of colors and where the artist placed them.



Here's another stunning composition titled "Window Treatment." This one is by Jo Marie Brotherton and leaves so much to the imagination. It keeps the viewer enchanted with the collection this crow has brought to the windowsill. It also leaves a lot to the imagination of the viewer to decide if the crow is inside looking out or outside looking in at the reflection of the mountains and rivers running through it.

This artist is extremely creative and talented as well as the one above. Each of them presents a challenge to all future watercolorists. First you have to learn the colors, then you have to learn what they do, then you have to learn where to place them, and then you have to know what color can go on top of another one as a glaze and not ruin the colors you have already painted there.

One last comment about these challenges: The composition must be one that will captivate the viewer and make an impact on them. If a viewer spends as much as five minutes in front of your painting, you've done it!