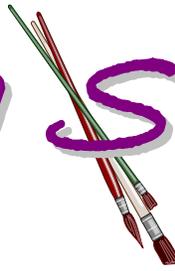




Brush Strokes



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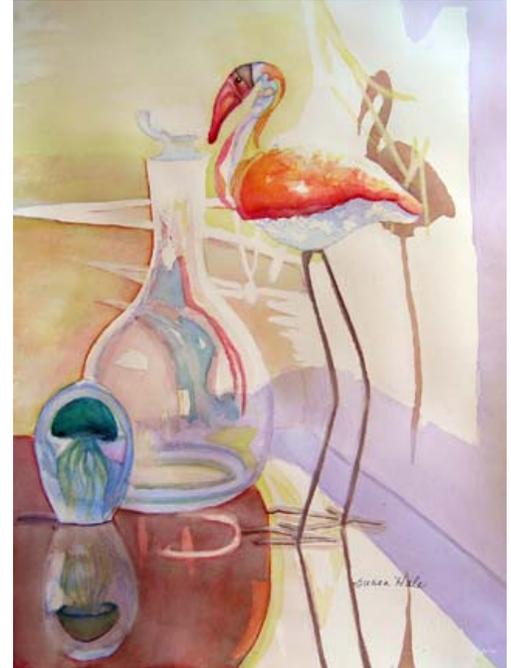
PAINT WHAT YOU SEE

What you see and what you are observing may not even be close to what other painters see who are even sitting right beside you looking at the same thing.

Remember the saga on television back in February about the color of a dress? Viewers interpreted the color as being gold and white when in actuality the color was marketed by its manufacturer as black and blue. The way our brains interpret the light entering our eyes is highly variable.

We have just finished a plein air painting trip with many objects to observe and select to paint. The venue was called Architectural Antics and many different setups and colors were represented. Below is a plan for on-location observations, so if you get the chance to join a painting group, here's what you should be thinking about.

1. Focal Point: (a) Identify (b) 2nd focal point (c) 3rd focal point if there is one. Only (a) is dominant.
2. Plan a Foreground, Middle Ground, and Background.
3. Place major and minor players in each section of foreground.
4. Identify the problems.
5. Note the time of day you wish to contain in the painting—Note shadow length.
6. What season is it?
7. Check the perspective you will be creating.
8. Identify the shapes in the painting.
9. Create the shapes, angles, placement of shapes and division of painting. No obvious section breaks between these four steps.
10. Edit the drawing and check it out with the teacher after you have sketched it.
11. Don't get bogged down in details. Use only necessary components to produce the feeling.
12. Avoid obvious pitfalls—keep it clean and open.
13. Plan for subtle color and value changes.
14. Find out what colors will play on one another (such as yellow and purple, green and red).
15. Identify weak drawing points and study until satisfied.
16. Realize and utilize drawing opportunities and shadows.
17. Don't try to put everything in the painting—let your emotions and heart see what it needs.
18. Purpose is to evoke a sweet memory—not hammer opinion—let the viewer see what you feel.



The painting above represents an interpretation of a subject and the inclusion of all the points listed above. Susan Hale painted this and named it "The Beaker". Are you seeing what she was seeing? Do you understand her journey through this painting? Has it left an impact on you with its good division of space, its play on color complements and the dominant subject? Congratulations Susan! Good job!