PAINTERLOGUE #13

FEBRUARY 2020

iancarterartist.com

Mary Ann and I were walking along SW Marine Drive., at UBC , Vancouver. On the way back Mary Ann spotted labels on some of the shrubbery. I took a few photographs to use for watercolours because the colours were so striking.

I know I am repeating myself from Painterlogue #12, but stay with me to see where this is going please.

Playing with the “Rule of Thirds”, and complementary contrast offers some exciting results, not always expected. The leaves encircled with blue are competing with the leaves to the top right, so to compensate, I will emphasize the lower leaves by adding some blue to the red and “dulling” the top right, thus pulling the eye to the lower left, but at the same time, allowing the eye to slide up to the upper right, but keeping the eye within the painting.

In this picture, I will move some elements to recreate the composition and move the skyline either up or down; maybe try both, but I like the explosion of colour and its relationship to the light blue (cerulean) of the sky. I will also use the new Aqua Green given to me by Holly as described earlier. A fabulous green!

I have discovered PAINT as an app which I am learning about and enables me to “draw” on an image. There is so much going on in this picture that I will simlpify it into major shapes.

In this I will look into creating a section of sky creating an upside-down “L” with cerulean blue, and allow the complement, red, to play with the shaping.

Composition is one of the most important assets for a good painting; but sometimes one can break the rules to see what happens!

I am attending a workshop at ArtWay Parker Studios. I started an acrylic painting on a wooden board. I fact all the students were using a wooden board box. Mine is 20” X 16” X 13/4”. The board is prepared by brushing on white absorbent ground, similar to Gesso. This has to be dry. Then I splashed some mahogany brown and ecru transparent watercolour inks onto the surface. While this was still wet, I dropped some alcohol onto the colours and the immediate effect was to create blooms as the paint separated; more water, then inks. I scrapped the result to create more background patterns. Using a hairdryer, I dried the background thoroughly. When dry, I applied “ghosting” by putting some Open Acrylics onto Plexiglas and used a brayer I rolled some of the paint mixture onto white areas of my board. Following that I applied 50/50 blues

and Burnt Umber and dried. This is still working on the background! When dry, I applied a mixture of Courbet Green with a touch of Black to selected areas for highlights, and again dried.

When dry to the touch, I took my black watercolour pencil, and drew some loose circles and scribbles. These were thought out ahead as I had a plan for the finished painting, which was from the photograph I took during our walk.

I was careful to maintain proportion and the “Rule of Thirds” in creating the creative abstract. I took the unfinished acrylic home to think about how to construct the finished painting with emphasis and to “keep the eye in the painting”.

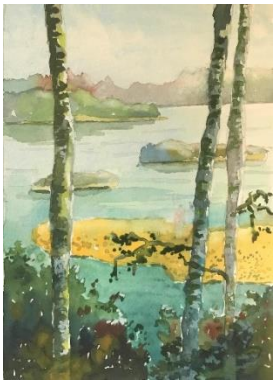
I placed a piece of polymer over the painting and using acrylic paints selected areas where emphasis was needed and secondary points had to be applied. The photographs show what I did. This was taken to the workshop for discussion and direction.

On my Friday studio work, I decided to create a watercolour of a seascape which I had sketched last June of Chesterman Beach.

The original scene was square format, but I chose to deliver the painting in landscape format, because I intend to paint more seascapes which are better viewed in landscape format, in my opinion.

After I painted the seascape drawing square, I prepared the watercolour painting on Arches 140lbs Cold Pressed 16” X 12”.watercolour paper.

In preparing the watercolour paper, I draw the basic shapes and outlines of the content, then I apply some masking fluid to areas I need to protect before applying washes, the colours of which change as I paint down the sheet; i.e. a bluish wash for the sky area, maybe a brownish wash for background followed by a green, orange and burnt umber wash for the foreground. I sometimes dab the paper with a paper towel to lift off some colour. When dry, I paint from light to dark, always emphasizing foreground features. I allow the different colours to flow into each other, but control them with a dry brush or paper towel. To create distance, I will soften the background using lighter colours and fading them. The middle ground is stronger, and the foreground is usually of dense bright colours. I have found that my paintings have more “punch” when I paint light dark light etc. Often it is necessary to blur the edges, particularly washes.



This acrylic on Panel Board is at an early stage of development. The painting depicts a rocky landscape and a dwelling up to the right of the scene. The foreground will be brightly coloured flora and rocks to provide a focus particularly at the “Rule of Thirds” placement. The dwelling will be downplayed but apparent as a derelict house. I spread powdered graphite on the panel board and marked with an eraser. I wiped a wet brush over selected parts and let dry; before adding tissue paper with Gel (glue). Ghosting the painting with a brayer on white acrylic provide a ghostly quality. The composition developed assisted by watercolour pencils. I then

used 40% burnt sienna and 60% Payne's Grey. I completed the underpainting with a glaze of Titanium White and Burnt Sienna.

I am completing the following series of Landscapes of Mexico

These Acrylics on Board were started in San Miguel de Allende as a reflection of some of the beautiful landscapes witnessed during our travels throughout Southern Mexico. There will be more about these in Painterlogue #14

Check out my website at

iancarterartist.com

carterian86@gmail.com