

THE PROCESS



Here I used Quinacridone Gold, Yellow Oxide, Transparent Red Iron Oxide, Dioxazine purple and WN Sap Green.

I used water both sprayed from the Holbein Watercolour spray bottle for fine marks or splatted on with a wet brush for larger marks – swinging the brush in a direction that will work with the design. I scrapped some branches and stalks with a color shaper. Once the paint has “set up” or dried around the water droplets, I run a dry, soft brush over the area or pat the area with a rag. This removes the paint under the water droplets. You have to practice to get the timing right.

I will look at the resulting marks and start to see weeds, twigs and leaves created by the texture.

THE PROCESS



Once I have a direction created by the underpainting, I start to build depth and pattern, using mostly negative transparent painting. I use the Stabilo ALL pencils to “find” some of the leaf shapes. I am not concerned with the smoothness of my brushwork. The “messiness” of my brushwork will offer shapes of underlying foliage for the next layer. I continued to scrape and spritz and wipe.

Often, what happens accidentally or indirectly will be far more beautiful than something that is created intentionally or directly. Many of the marks I create in this way would be impossible to create directly with a brush.

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I wanted a more interesting surface, particularly in the background areas, so I collaged some torn up tissue paper to those areas. I let the paper wrinkle while applying it to create some random texture. I also added some molding paste with my finger where the weed heads will be.

Then I continued to add more negative transparent paint to create more shapes and darken some areas.

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I added some opaque white and some transparent white to make some changes and to lighten some of the foliage – refining the shapes of the lighter values.

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I am working with the notan and darkening areas with glazes. I am creating yet another layer of foliage in the background as I go darker still in the shadows.

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I add colour to the leaves and glaze some areas. I introduce the blue violet part of the colour scheme.

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I start painting detail on the leaves plus add another layer in the darks. The blue violet is starting to bother me. I make some decisions about how to integrate it.

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This is the finished painting. I glazed some of the leaves with the blue violet, integrating that colour in a subtle way. I have added detail to the leaves and weeds and balanced the composition.