



Titmouse- Painterly Edges

I really enjoy the painterly look to a bird painting. While taking a small liner and doing hundreds of small strokes does give you a nice look, there is something about the power of a brush stroke that sates to the viewer that “this is a painting”. You can’t get that with liner brushes. It takes the power of larger strokes. For this lesson we will not use small liners or rounds and paint as much as we can with the flat and the corner of the flat. John Singer Sargent said the artist must always try to paint a color passage with as large a brush as possible. Learning to do that takes some time and most of all, confidence. You must have confidence in your large brush. This lesson will help you do that. Paint each area with as few a strokes as possible. Try to leave the power of the strokes so that the viewer will say..... “THIS IS A A PAINTING” Let’s go!



Paint It Simply Palette

**Base Color- Medium White or White + touch
Black and Hansa Yellow**

Palette Colors

Paint It Simply Colors

Naphthol Red Light
Red Violet
Carbon Black
Phthalo Blue
Hansa Yellow
Titanium White

Additional Palette Colors

Pine Green
Burnt Sienna

Wood Surface

11 X 14 Wood or canvas panel



Step 1 Mottle a light blue with Phthalo Blue and white. Apply to the background and then wipe the extra paint off the bird. Use lots of paint.



Step 2 Mottle some Pine Green with Burnt Sienna to tone and warm. 3/4 inch brush.



Step 3 Add some dark contrast tones under the bird. This will lift and contrast with the bird.



Step 4 Mottle the green with more Pine Green and add to the areas around the bird softening as you move away from the Titmouse.



Step 5 Streak some additional color through the center. Dark opaque color in the center to contrast the bird.



Step 6 Mottle your soft greys with some black, white, Yellow Oxide, Pine Green and Burnt Sienna. Use those colors to vary the grey tones.



Step 7 Using a small # 4 flat begin the grey undertones on the bird using some shape and form following strokes.



Step 8 Mottle the grey with some additional black to darken and stroke the long strokes for the primary flight feathers on the wing.



Step 9 Mottle the brush back into some greys. Change the grey slightly with some additional Burnt Sienna or Yellow Oxide. Continue painting for tone variation.



Step 10 Mottle the brush with some Burnt Sienna and Yellow Oxide and add some various tones of yellows under the wing and into the main part of his body.



Step 11 Thin the color slightly with some Extender Medium and add some touches around his face and beak area. Add some darker touches of black to the mask and wing.



Step 12 Use the corner of the brush and add some black and Burnt Sienna to the beak and the mask area of the face.



Step 13 Lighten the color a little more with some grey and add some light touches to the top of the beak and next to the mask.



Step 14 Using the corner of the brush and some Burnt Sienna start a small touch for his eye. After the Burnt Sienna, use a small touch of black in the front of the eye.



Step 15 Add the lighter eye ring around the eye with some grey warmed and lightened with a touch of Yellow Oxide and white.



Step 16 Using the small flat or a flattened # 4 round corner the brush with some darker grey and add the eye ring shadow around the eye.



Step 17 Mottle the brush with some different greys and restate the feathers around the head with some contour following strokes. Streak different lengths for interest.



Step 18 Mottle the brush lighter and pull down the strokes on his neck leaving some streaks. Try to paint the area with as few strokes as possible and use lots and lots of paint.



Step 19 Corner load the brush with some white and add the shine in the eye and then some small strokes between the eye and mask. Add some light grey to the beak.



Step 20 Pull some of the light colors down the neck and then use some medium grey to paint out some of the light color and add more feather movement.



Step 21 Stroke down the mantle of the bird leaving some streaks for interest. Again, try to paint with as few a strokes as possible.



Step 22 Mottle the brush a little lighter with some additional white and add some light strokes from the neck area pulling over the wing slightly.



Step 23 Mottle the brush with some black and restate the dark feathers on the wing.



Step 24 Mottle with some white and using casual strokes in various directions add some movement to the lower body and tail area.



Step 25 If you get too much white, mottle the brush with some greys and paint out some of the extra white. I do this several times.



Step 26 Add some darker strokes of Burnt Sienna and Yellow Oxide to the area under the wing.



Step 27 Use the corner of the brush to add some smaller light strokes to the breast feathers.



Step 28 Use the corner of the brush to add some smaller touches of white between the eye and the mask.



Step 29 Mottle an 8 or 10 fusion flat with some Yellow Oxide, Burnt Sienna and white to make a light toned orange color.



Step 30 Casually base in the shapes of the roses. Notice how they are not perfectly round and have very casual edges.



Step 31 Mottle the brush with some Burnt Sienna and add the centers and then some bowl shadows. Watch the video for the soft center technique.



Step 32 Use the chisel of the brush and Burnt Sienna with some Pine Green to add some stems and branch movement in the composition.



Step 33 Mottle the brush with some light blues from the sky and restate the edges around the head. This will give it more edge contrast and push it forward.



Step 34 Add just a little more blue movement in the design to lighten it up.



Step 35 Mottle the rose color lighter with more Yellow Oxide and touch white. Add the soft bowl petal and incorporate into the flower with your finger, giving movement.



Step 36 Mottle the brush with more color and add the first reaching petals. Keep the colors soft at this point.



Step 37 Lighten the color and build some smaller petals in the front and center of the rose. Keep the edges soft and transparent.



Step 38 Start the next rose building more color on the side that is closest to the center of the composition.



Step 39 Use your finger to push in and out movement in the colors. This is a great technique for casual movement in the roses.



Step 40 Mottle the brush with the light color again and state some extra petal edges around the rose.



Step 41 Lighten the color and using the chisel of the brush add some smaller petals between the rose bowl and reaching petals.



Step 42 . Use the color more transparent and softer on the outside rose buds and smaller roses. Just a suggestion of shape.



Step 43 Restate the small petals and the shadows on the main roses near the bird. This give more color and contrast in that area.



Step 44 Softly add some green color movement and leaf suggestions in the outside leaves.



Step 45 Mottle the Pine and Burnt Sienna and use this to negative paint some of the leave around the roses to lift them up and give them a little more petal detail.



Step 46 Lighten the greens with some Hansa and white and add some leaves near the center of the composition with the lighter and brighter greens.

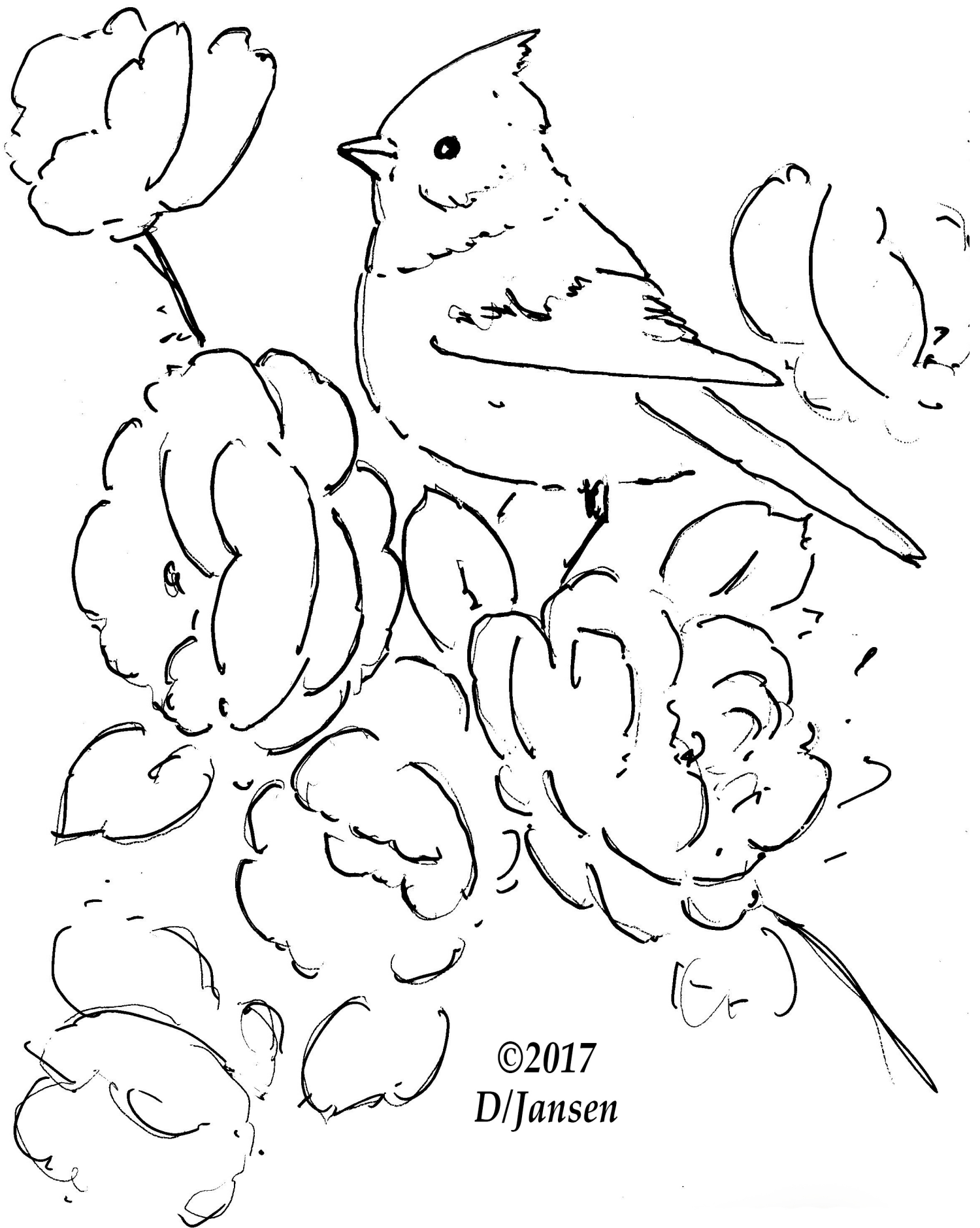


Step 47 Add some of the green to suggest some leaves, soft leaves around the outside of the design.



Step 48 Finally return to the center of the design and build the roses one last time. I always like to touch the center of interest again to make sure of the contrast..... Enjoy!

Full Size Pattern



©2017
D/Jansen