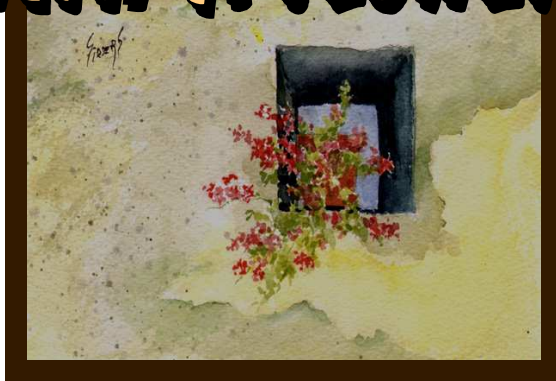


A SIMPLE WINDOW NICHE WITH A FLOWER POT



The Sam Sidders way !

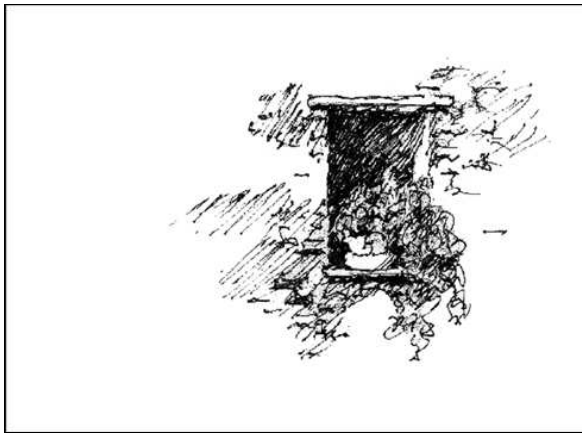
Materials:

- 1 sheet of paper 11"x15"
- 1" flat brush,
- #2 pointed round brush
- #8 pointed round brush
- #1 or #2 liner brush
- Pencil
- Scraping Tool
- Old Toothbrush

A simple Window Niche in an Adobe or Plaster wall, with a few flowers or pottery pieces is enough to make a very pleasing painting.

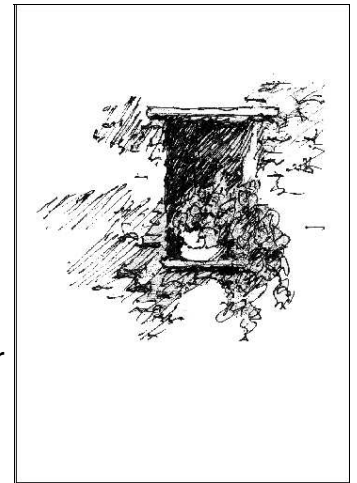
Suggested Colors:

- Ultramarine Blue
- Cadmium Red Lt.
- Cadmium Yellow Lt.
- Cobalt Blue
- Burnt Sienna
- Burnt Umber
- Alizarin Crimson



This subject is suitable for either a horizontal or vertical composition.

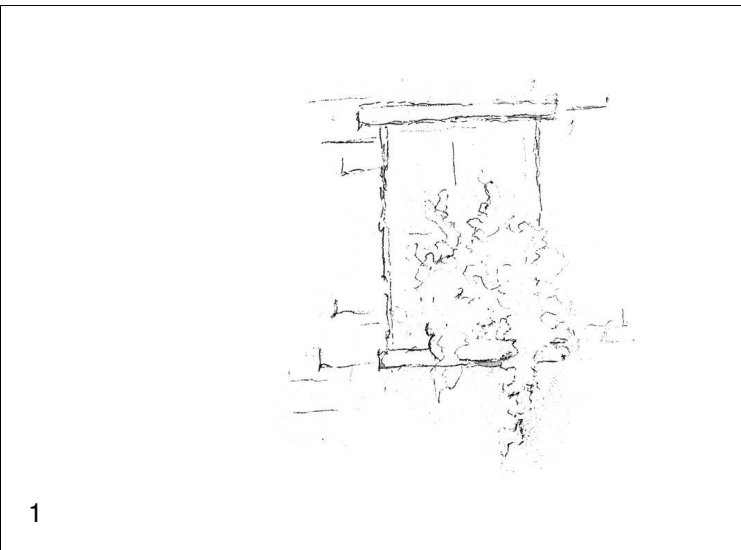
Begin by doing a small thumbnail sketch of a simple window or wall niche with a piece of pottery with flowers in it. Keep the composition simple and use about 3 or 4 values to indicate light direction and shadows. There are several photos near the end of this booklet that can be used as reference if you wish. Al-



low some of the flowers to come down below the bottom of the window sill.

Also, use a few lines around the corners and some edges of the window to

represent bricks that have been exposed by crumbling plaster. **DON'T OVER DO THE DRAWING!**

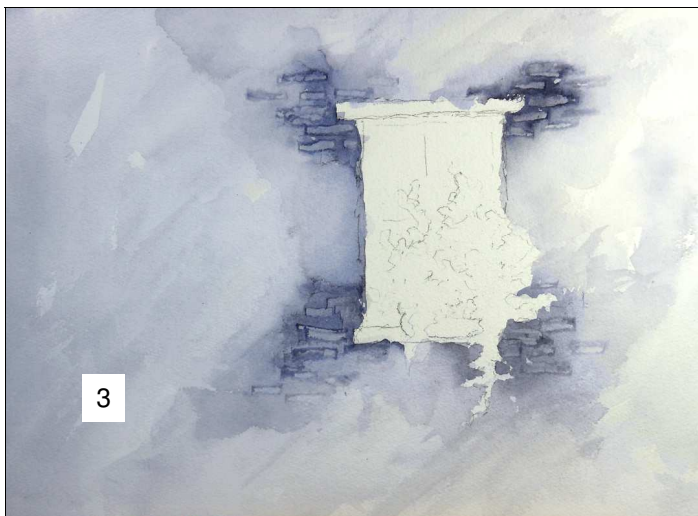


Step 1: The initial step of the painting is to use the pencil to **lightly** and loosely draw the basic shapes of the sketch onto the watercolor paper (fig.1). The idea is not to draw every detail, but to get a rough guideline for the major shapes. Don't worry about accurate details, but concentrate on accurate proportions and subject placement. Do not draw each individual brick or flower. Simply indicate a general outline with sufficient shapes to balance the overall composition. **Make this line drawing only dark enough to allow you to see it. It is only a guide for you.**

Step 2: Once you are satisfied with your drawing, begin by preparing a VERY THIN mix of Ultramarine Blue and Burnt Sienna. Using a 1" (or larger) Flat brush, randomly apply the wash to some areas of the paper that represents the wall around the window and flowers. Make the wash heavier in some areas and allow the brush strokes to touch each other, letting them flow together (fig.2).

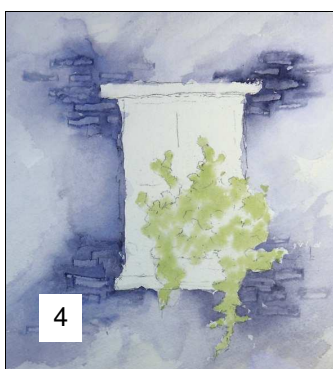
Do NOT try to be too neat about this step, but **BE SURE TO LEAVE SOME WHITE AREAS** and try not to get the wash on the pottery and plant areas of the composition. Let the paper dry completely before moving on to the next step. This wash will dry lighter than it appears when wet, but if you think you want to make it darker, **DO NOT DO IT AT THIS POINT!** You will be able to darken it in a later step. **DON'T GET TOO DARK TOO SOON !**





Step 3: When the initial wash is completely dry, rewet **SOME** areas around the edges and corners of the window and **SPARINGLY** apply a heavier (but still thin) wash of the previously use color to **SOME** spots making them darker as desired (fig.3). The edges of these spots can be softened by using a bit of clear water to flow and blend them into the lighter areas. Allow those heavier areas to dry a bit and then scrape some of the heavier color away to give the impression of bricks or blocks. The scraping can be done with anything that is firm enough to move the color . I prefer to use the angled end of a paint brush handle, but I have also used razor blades, a table-

knife, credit cards, playing cards, mat board scraps, x-acto knives, etc. Don't get carried away with making too many bricks and don't try to make them perfect ! Again, allow the painting to dry completely before moving to the next step.



Step 4: Now mix a bit of Cobalt Blue with Cadmium Yellow Lt. And use a pointed round brush to block in the leaves of the plant. Keep this wash very thin and remember to leave some white spots in the foliage (fig.4). Allow it to dry before moving on.



Steps 5 & 6: Next, use a very thin wash of Cadmium Red Lt., paint in the Flower Pot and a few areas to represent the flowers (fig.5). While the red is still slightly damp, use a heavier mix of the red to shape the flowers and

the pot. Use the point of a small round brush and little clear water to soften the edges of the stronger red, allowing it to blend into the lighter red (fig.6). Again allow the painting to dry completely.



Step 7: The next step is to apply a dark Ultramarine Blue and Burnt Sienna mix, with the point, of a medium pointed round brush, to the "shadow area" inside the window frame, carefully painting around the plant and flower pot. Use clear water to flow the mix into the lighter side of the window. Use a smaller brush around the foliage if you need to (fig.7). Again, allow everything to dry completely.



Step 8: Use a mix of Cobalt Blue and Cadmium Yellow Lt. to make a darker value of green

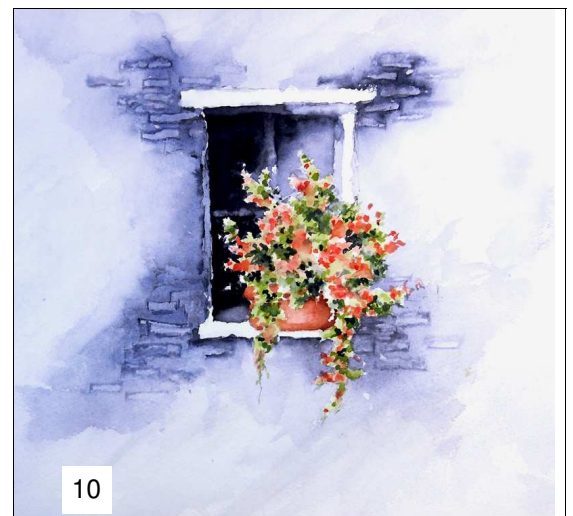
than previously used in the plant foliage. Use this mix to enhance and shape the leaves of the plant. Use the point of a small round brush and little clear water to soften the edges of the stronger color, allowing it to blend into the lighter values of the leaves (fig.8). Again allow the painting to dry completely.





Step 9: Use a dark Ultramarine Blue, Burnt Sienna mix, with a touch of Burnt Umber and the point, of a medium pointed round brush, to enhance and produce detail as desired to the “shadow area” inside the window frame. Keep it simple and again carefully paint around the plant and flower pot. Use clear water to flow the mix into the lighter side of the window. Use a smaller brush around the foliage if you need to (fig.9). Again allow the painting to dry completely.

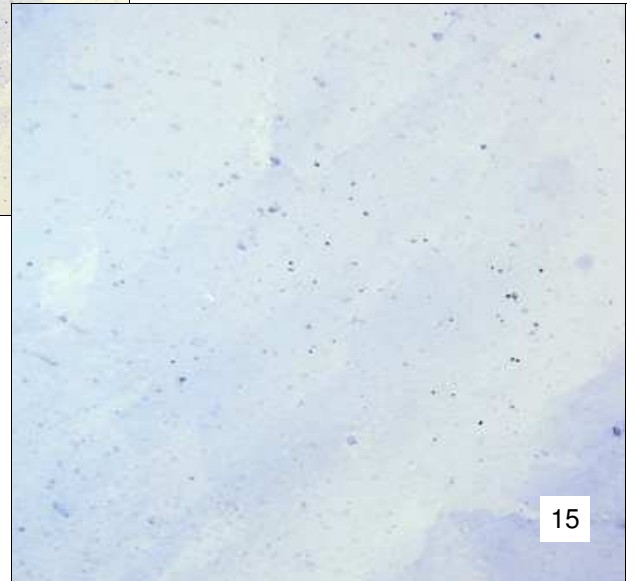
Step 10: Use a mix of Cobalt Blue, Cad. Yellow Lt. and a bit of Ultramarine blue to make a value of green that is darker than previously used in the plant foliage. Using this mix with the same technique, used in *Step 8*, enhance and shape the leaves of the plant. Again use the point of a small round brush and little clear water to soften SOME of the edges of the stronger color. However, allow some edges to remain sharp and crisp (fig.10). Allow the painting to dry.



Step 11: Now use a heavier and brighter shade of Cadmium Red to enhance Flowers. You may wish to add a touch of Alizarin Crimson to a few spots in the flowers. Use the point of a small round brush and clear water to soften SOME of the edges of the stronger color. Allow some edges to remain sharp and crisp (fig.11).

Step 12: Again using the mix of Ultramarine Blue and Burnt Sienna, begin applying some more detail to the window, window frame, bricks, cracks in the wall, etc. DON'T OVER DO THIS STEP. Using the same color mix, enhance the shadows around the plant. (fig.12).





Step 13: Now, again use the mix of Ultramarine Blue and Burnt Sienna and an old toothbrush or a worn brush with long hairs, “spatter” the walls around the window (fig.13). I prefer to use an old hog-bristle fan-blender brush for this technique. (fig.14). However, just about any old brush can be used.

While the “splatters” are still wet, use a spray bottle with clear water to soften SOME of the splatter spots. Spray lightly, to allow some spots to remain sharp and crisp (fig.15).

Final Step: Using the corner of a razorblade or an x-acto knife, scratch a few highlights and stems into the flowers and foliage.

From this point, it is a matter of closely studying your painting, then enhancing and adding detail to the entire composition as desired.



When you are satisfied with the painting, sign it, mat it and enjoy it !

A few reference photos for painting rustic windows. These photos were found by doing an image search on the internet. Many more are available online.

