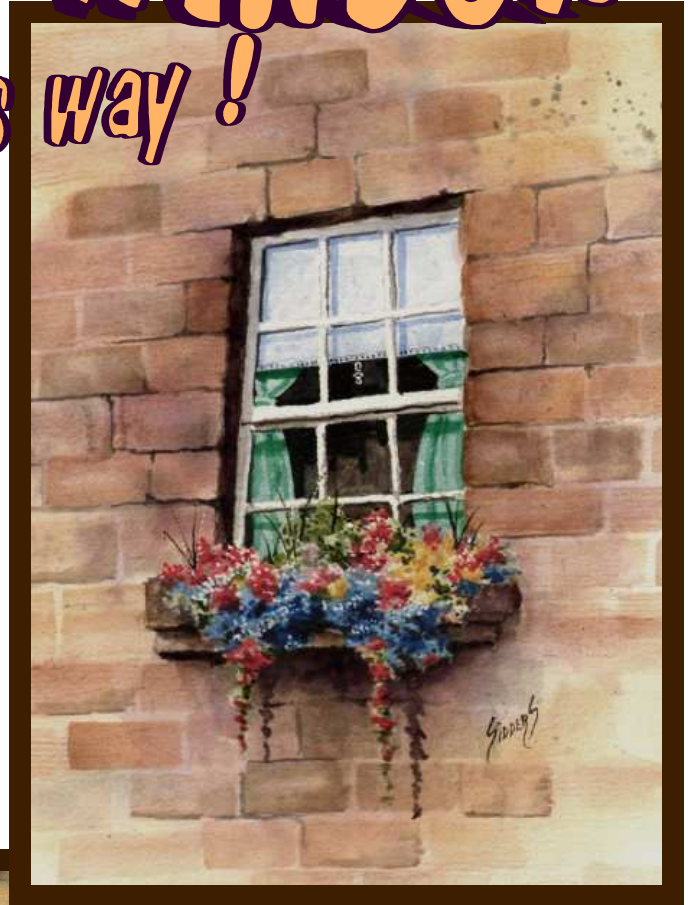


A RUSTIC WINDOW

The Sam Sidders way!



A composition of just a window can make an interesting and pleasing painting. But used as part of a larger composition, a window can set the mood of the entire painting. It can stir up happy thoughts, sad thoughts, scary thoughts or any number of other emotions.

For this demonstration, we will paint a simple wood framed window with a flower box on a block wall. The composition is simple and only basic techniques are required to complete a very nice painting.

This painting will be done using both “Wet on Wet” and “Wet on Dry” painting techniques.

The recommended brushes are a 1½” wide wash brush (or sponge) to wet the paper. A ¾” or 1” flat, a #4 pointed round brush and small rigger brush. You may also want a small to medium size bristle brush for “scrubbing” out some light areas. (this can also be done with q-tips). An inexpensive small brush will also be helpful in applying masking fluid. **(DO NOT USE YOUR GOOD BRUSHES WITH MASKING FLUID) !**

The watercolor paper should be about ¼ sheet size 11”x15” or 12”x16” I prefer #300 paper with a Cold Pressed surface. However, #140 or #200 is an acceptable substitute. If using less than #300, the paper will need to be taped or stapled to a rigid board to prevent buckling when wetting the paper.

The colors that I will be using for this painting are: Yellow Ochre, Burnt Sienna, Cobalt Blue, Thalo Green, Cadmium Red Lt., Cadmium Yellow Lt., Raw Umber, Alizarin Crimson, Ultramarine Blue and Sap Green.

If painting on location, it is a good idea to do a small thumbnail reference sketch of the subject showing the light-direction and shadows that you plan to include in the painting. A sketch is a good idea even if you are working in the studio from a photo. It will help you see the correct placement of the “lights & darks”. **DO NOT TRY TO DUPLICATE EVERYTHING IN THE PHOTO !**

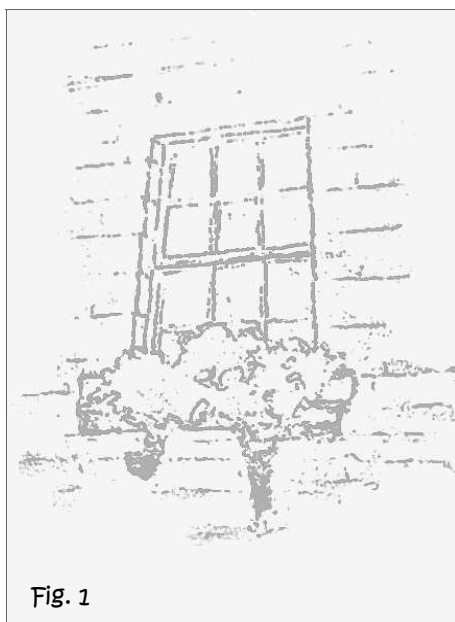


Fig. 1

VERY LIGHTLY draw the subject onto your watercolor paper. **DO NOT DRAW DETAILS . This drawing is only a guide !** It should only be a line drawing with no shading ! (Fig. 1)

We are now ready to begin painting.

Using clean water, wet the paper **AROUND** the window and with a large flat brush being careful to **KEEP THE WINDOW ITSELF DRY**. Apply the background washes using a spotty wash of Yellow Ochre on the wall. Leave whites and light areas to depict the texture of the wall (Fig. 2).



Fig. 2

Fig. 3



Fig. 4



Fig. 5



Drop in some areas of Burnt Sienna (Fig. 3). Spatter or drop in a few areas of Gray and let the paper dry completely (Fig. 4). Redefine the drawing details of the window shade and curtain. Add some details and dark areas to the flower box and the wall area below it, using a mixture of Cobalt Blue & Burnt Sienna (Fig. 5). **DO NOT OVER DO IT !** After the paper is completely dry, use liquid masking fluid to mask the areas of the window frame that you wish to remain white (Fig. 6).

Let the liquid masking fluid dry completely before proceeding. The two brands of masking fluid that I use are "Masque Pen" and "Incredible White Mask". However there are other brands that

Fig. 6



Fig. 7



Fig. 8



will work equally well. **DO NOT USE YOUR GOOD BRUSHES WITH MASKING FLUID.** Use old or inexpensive brushes, as they will most likely be ruined. Wash your mask brushes often while using them. After using very thin Cobalt Blue or Cerulean Blue tint the window shade, moisten the wall area around the window again add lines and texture as desired (Fig. 7).

The under painting of the curtains is a thin mixture of Cerulean Blue and Thalo Green (Fig. 8).

Fig. 9



Fig. 10

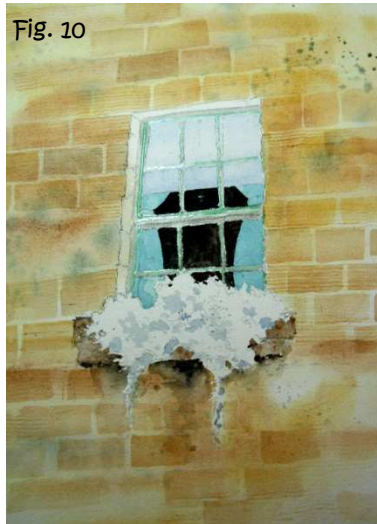
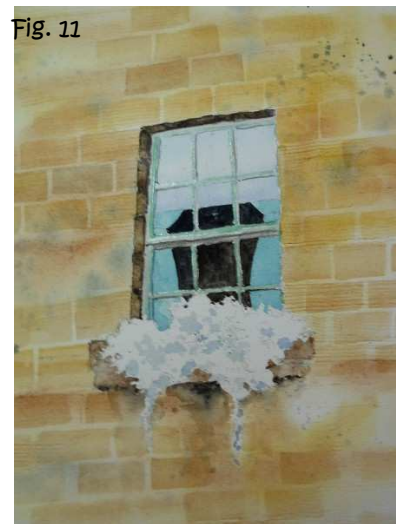


Fig. 11



Make a dark mixture of Cobalt Blue & Burnt Sienna to paint the interior of the room. Make it dark, but not so dark that darker areas cannot be added latter. Water down this same mixture to lightly stain the window frame. Use this same mixture to mark what will be some of the shadowed areas of the foliage (Fig. 9).

Using the 1" flat brush and various shades of earth tones, define some of the blocks on the wall around the window. **DO NOT PAINT EVERY SINGLE BLOCK IN DETAIL.** Use clear water to flow some of the colors together and blot some of the areas with tissue or a paper towel (Fig. 10).

When the wall is dry, mix Cobalt Blue & Burnt Sienna to make a medium gray/brown for the shadow around the left side and top of the window (Fig. 11).

Remove the masking fluid from the window frame and introduce some

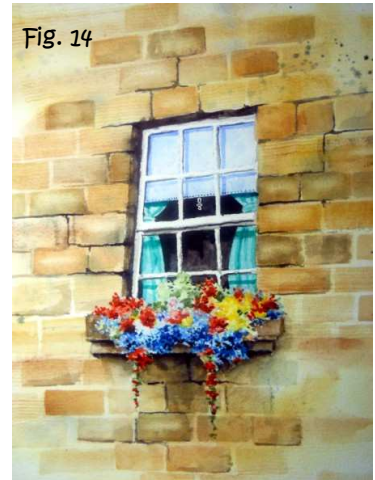
Fig. 12



Fig. 13



Fig. 14

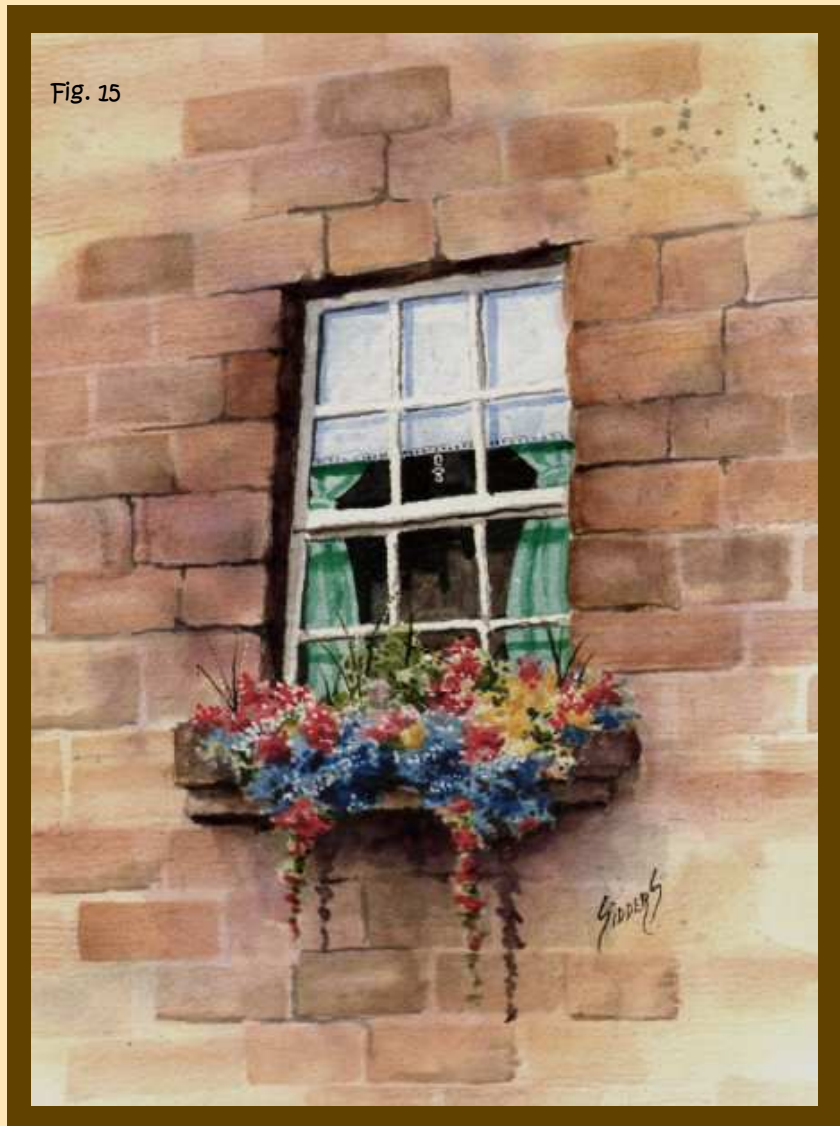


greens to the foliage (Fig. 12).

Add some darks around some of the wall block to emphasize them and suggest some cracks in the mortar joints. Mask several small dots in the foliage that will later represent the small white flowers. When the masking fluid is dry, lightly add the flower colors as desired. **LEAVE SOME WHITES** (Fig. 13).

Add more details to the flowers and also to the wall block seams. Using an old bristle brush, scrub out some light areas on **SOME** blocks to indicate aging (Fig. 14).

Fig. 15



Add details to the window, curtains, shade and window frame. When the painting is completely dry, mix a thin wash of a dark color (I used Alizarin Crimson & Ultramarine Blue) and use it to tie the block wall together. DO NOT COVER THE ENTIRE WALL. Just tie some area together to keep the background from being too "Busy"! Let the wash set for a few seconds and then blot it off. Go back over the entire painting restating details and adding shadows as desired (Fig. 14).

ADD A MAT AND ENJOY YOUR PAINTING !!!



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.