



Article: Finishing Off (2) - Summer in Easedale



...Before



After...

This is a painting produced during an art club demonstration. As often happens with demos, where time is finite, a work reaches a stage where 'Finishing Touches' are all that are required to complete it. Wherever possible, I always like to send a preview of the final painting to the art club concerned, along with notes so that its members can see what decisions I've made in order to complete it. This is an illustrated example of such an occurrence.

[1] I re-shaped the end of the stone wall (by the gap).

I never did like the way this had developed in the demonstration - far too pointy, and too dominant a shape in the composition. I needed to stand back and look at it for a while, though, before I could decide exactly how it needed to be modified. I scrubbed it out, then re-shaped it using the darker green of the background tree.

[2] I worked on the detail throughout; primarily in the foreground track, and in the stone walls and the barn.

I decided the foreground would be improved if I added more stones and textures. The walls, too, seemed a little sparse in the context of the composition, so I developed them a bit.

[3] I built up the foliage in the right-hand tree.

The foliage, during the demonstration, went down particularly well, so I didn't feel it needed too much more work doing on it. I simply went over it, adding a third layer, breaking leaf details down just a little more, then added a few extra branches.

[4] I added a further layer of detail in the background wash, just to explain the hillside a little more.

I often leave the finer points of backgrounds until much later on in a painting, when I can assess just how much detail it needs to explain what needs to be explained without adding too much unnecessary clutter. There are some crags here, which I wanted to make visible, mostly by negative-painting around them.

[5] I re-shaped the furthest sheep.

Sheep are often hit-and-miss in a demonstration situation. The head of the furthest sheep had simply turned out too large for its body, so I scrubbed it out and re-painted it - hopefully it looks more realistic now.

[6] I re-designed the right-hand wall.

In the source photo and sketch, this area was a mass of fallen stones. As the painting progressed, I decided it needed simplifying as it threatened to become far too prominent, and busy, so I created the impression of another track, leading off somewhere to the right, using mainly Burnt Umber and a smattering of extra shadows. All scrubbing-out was done with the **Woolley's Wonderbrush**.