

South to Carter Bar

This is a venture into acrylic on canvas, so I've started by blocking in the mid tones and establishing the colour relationships that I want to preserve throughout the painting. The foreground trees were approached more wet into wet to capture the tonal textures from the start.

Its a view looking south towards the Cheviot hills near Chesters and Carter Bar, with a enticing mix of conifer plantation, moorland and field boundaries, characteristic of the Scottish Borders landscape.



Next I've developed the foreground trees using three shades of both warm and cool greens, with the warmer yellow greens used closer to the viewer to render some aerial perspective into the scene. I've used wet into wet stippling and some scratching into the wet paint to achieve the effects of dense foliage.

I've blocked in the shadow areas of the conifer plantation using dark blue greens.

The foreground field textures have been developed with darker sap greens, and a small section of drystone wall has been painted behind a bank of rosebaywillow herb. This pink band of colour is important to the paintings overall colour balance.

Some red poppies have been stippled into the golden midground field.



I've painted the large conifer plantation, changing the local colour to a blue-green and rendering the pitted shadowy textures of the regimented layout of the trees mostly wet into wet.

I've extended the golden-orange colour of the midground field from left to right as this tone seems to benefit the colour relationships in the painting, so painting over the pink band on the right in the stage above, easily done with acrylics.

Then I've dry brush dragged some textures into the remaining fields, with some white used to alleviate the peachy tones I feel were too heavy.

Next, I've glazed the foreground fields with a thin layer of yellow to soften the shadows a little.



Finally the overlapping distant planes have been textured slightly using wet into wet glazing, and some clouds scumbled into the sky. It was difficult to judge how realistic to make the the clouds as I didn't want the picture postcard look, but after some experimentation soft oblique bands seem to work best whilst imparting a sense of movement into the scene that it wouldn't otherwise have. A very thin glaze of yellow finishes off the sky.

