

Hi everyone,

First, thank you so very much for joining me last night—I appreciated all your great questions and comments during the live demo—your participation is why I enjoy these so much, and it was really wonderful to have you all with me.

Below is the completed 12”x16” painting, *Around the Bend*, along with a shot of my thumbnail sketch and my palette and another shot of the reference photo for your reference.

After taking a break and stepping back to assess, I spent another hour or so doing the following to finish this piece:

1. I noticed that the waterline on the left felt too straight/diagonal and wanted to make them more organic and bulkier so I pushed the warm darks and reed strokes down further in the front section on the left while leaving the ones a bit further back alone. That also meant pushing the reflections a bit further down.
2. I added warmth and detail to the sunlit grasses on the left, as well as those along the back bank, which warmed up the color palette and added a feeling of movement. Details in the distant bank were a matter of soft strokes with lighter yellow greens and then a few smaller carefully placed crisper light-catching reeds— or rather the tops of bent reeds.
3. I strengthened the tall stalks on both sides of the bank—they are important for a sense of scale and the feeling of being right at the water’s edge.
4. I added a few strokes in the water to suggest movement and ripples—using the darker values in the lighter areas and also some lighter values in the darker areas to create that sense of subtle movement. Also checked that the added stalks had corresponding reflections in the water.

TIPS ON FINAL STROKES:

5. Blending vs. not blending: With all of my *later* strokes I am careful not to finger-blend or touch up. Even on the water I prefer to leave these strokes untouched wherever possible. This creates a loose, painterly impressionistic feel—and I find it easier to do this once a good base of a layer or two of pastel has been built up.

6. With all of my added detail marks—ripples, reflections, light on grasses—I apply loosely and try to leave them alone. If one goes horribly wrong I prefer to remove rather than touching up—as that will destroy the freshness. I try to remember: *every adjustment comes at the cost of freshness*. As the painting gets closer to finished, I always try to weigh these two (fresh/correct) before tinkering.









Jeanne