

Painting Walls and Buildings

Drystone wall

This may have foreground foliage encroaching from below, or may be covered in sections of moss, or ferns.

Draw the shapes lightly without much detail, leaving room for the crevices between the stones.

Mask off areas/edges of greenery that overlap the main stones - you cannot paint easily on top of the stone later. Give remaining grasses, mosses, ferns a light green coat, of relevant tone, so you won't 'lose them' visually.

Then use a stipple brush/hogs hair flat brush/ sponge/toothbrush to mask off the texture of the stones - lichens, rough stone areas - overlap your stipple areas for more natural effects. Don't be afraid of using plenty.

Once dry, lay in some wet into wet lighter and darker stone colours on each stone, using a weak concentration for the main colour and strong for the darker 'modelling' colour - this can also be used for cast shadows areas under the overlapping greenery. While still wet you could try some salt for added, varied texture.

Then paint a darker colour in-between the stones for the crevices.

Remove the masking from the stones and lightly glaze the resultant held back white lichen areas with a suitable tint to naturalise them.

Build up some stone texture details here and there and into the tinted lichen areas if they are too flat looking, using spatter or stipple or more controlled tip of the brush, or you could try dry-brush dragging.

Complete your mosses, building up the texture using stipple etc with a couple of darker tones (so you have light, medium and dark. Salt may work here too).

Paint your ferns and foreground foliage (see below), after removing any remaining masking fluid.

Buildings, walls, stone, brick, tiles

WARNING: In general, buildings and walls in the foreground will be detailed; semi-detailed in mid ground of landscape, but only plain washes in the far background of the composition. Don't try to paint small distant buildings in detail, they will draw too much attention to themselves.

Tiled roof - sketch in lightly the observed patterning of the tiling, so you have something to guide you. Lay down a wash of tile local colour over the whole area - to dry. Look for any shadows cast by overlying structures and make darker in those areas. Then paint in the edges and pattern of the tiling with a darker greyed version of the tile colour, varying the line thickness and concentration, which looks more natural.

Brick wall - sketch in lightly the observed patterning of the brickwork. (If very close up study, then masking textures can help here too). Lay down a mortar colour first over the whole area - leave to dry.

Then mix up some brick colours - they vary a little in intensity and tone.

Using a flat brush to form your brush strokes, enjoy the ease with which you can render the bricks! - one brushstroke for each brick. Do this wet on dry, varying the tones and concentrations a little. (Again if very close up study, you can stipple texture them.)

NB Where the roof overhangs the wall, you will need a long narrow shadow, best done as a glaze, wet on dry and blended out.

Random Rubble Walls (varied stone types and colours and set irregularly) and **Mixed coloured stone walls.**

Only sketch in lightly the corner quoin stones, if present. (If very rough and close up, some masking texture might work well). Don't draw the individual stones on the main wall areas, it becomes too contrived looking in the painting.

Lay down a wash for the mortar, and if the overall colouring varies in areas, then use a wet into wet blending - to dry.

Mix up a range of stone colours and apply with a round brush, in different sized shapes (splodges), overlapping them here and there to avoid a 'spotted' look. (Splodging shapes wet onto dry is effective for a more close-up wall.) If the overall result is too harsh, then when dry, glaze over with a thin harmonious shadow wash or plain water - just a light skimming, so as not to lift any stone colour. A little line work to represent the edges of some stones where they cast shadow edges may be appropriate (depending on the building).

NB For walls in shadow, a darker initial first wash is required, plus darker versions of stone colour applied - but if you forget to do this, it can be fixed later using a shadow glaze on top.

One-colour stonework (only one type of stone used in construction)

This is where only one kind of stone has been used, or where brick has been painted over. You model the indented stone textures and joints between the stones - no mortar gaps are evident.

Lay down a wash for the general local colour of the stonework - to dry.

Mix up a shadow colour of the stone (eg add Payne's Grey) and using weaker and stronger concentrations (as above for tiles roof), use a combination of brush strokes - rounded tip brush and flat brush edge - to model the on-stone texture and between-stone divisions. Vary the width of any lines used.

(This method works well for distant bridges over streams too)

**NB Buildings are sometimes a combination of the above methods, so once you've got the hang of looking at them, you can work out your approaches.