

AROUND THE WORLD  
THROUGH ART

*The  
Venetian  
mask*

WITH KATRINA KOLTES



## SUPPLY LIST

- Watercolor paper (I used cold pressed, 300gsm)
- Heavy body acrylics, a few inks or fluid acrylics if you have. (Some main ones I used are red and yellow cadmium medium, payne's gray, burnt umber, manganese blue, alizarin crimson, titanium white, & quinacridone crimson)
- Various sized, soft acrylic paintbrushes (I used filberts, a square plus a small round for details)
- Stencils (optional- I used a Tim holts doily stencil for her dress)
- Pencil and kneaded eraser
- A rag and paper towels, baby wipes
- Palette
- Matt gel medium
- Acrylic Glazing fluid (optional)
- Collage papers or napkins, Gold leaf or flakes (optional)

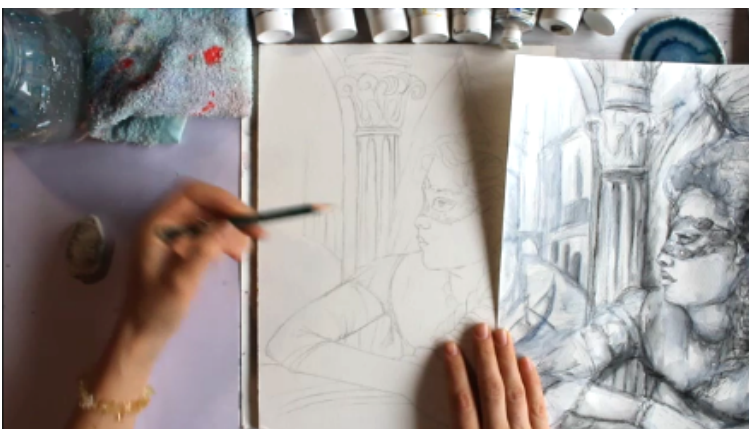
# *Creating the painting*

## Step 1



First of all we cover the whole surface of the back of our reference photo with graphite so that when we trace over the from side we get a very light outline. This technique makes it easier to start off our sketch especially if we are impatient to get on to painting, or if you are new to drawing portraits.

## Step 2



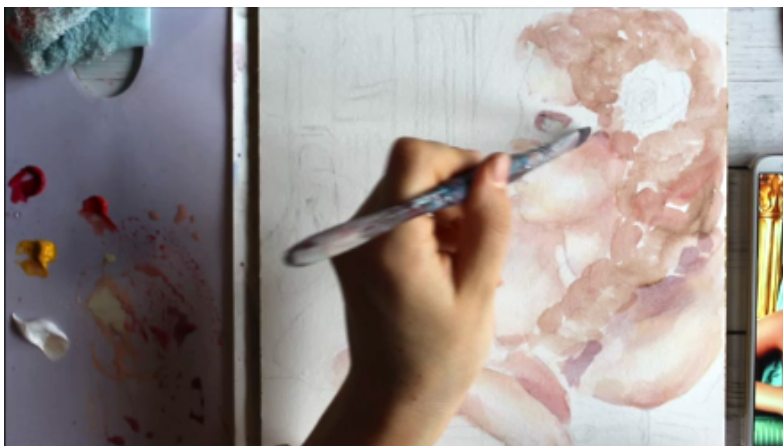
We can then draw out our picture adding the window on the left. If you have been to Venice before you can use one of your photos or feel free to use mine! Additionally, I add her mask, a rose in her hair, and a letter or invitation in her hand to create some fun story elements. It's important to still remain open to changes or alterations as the painting develops.

## Step 3



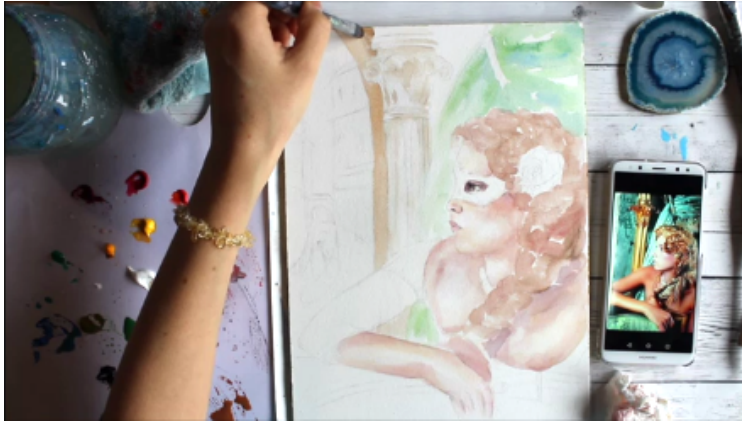
So now we begin to paint the first layers of her skin tone. I mix a red and yellow cadmium medium with titanium white and a touch of green to tone it down. I dilute it with lots of water so it becomes like watercolor in consistency. We build up layers like this, adding in more red or blue for a darker tone. We want to make sure to avoid harsh lines and blend it softly. I also avoid the area where we will paint the mask as I'm not yet sure how I want to paint it exactly.

## Step 4



We can also begin to add a first light layer of brownish red to her hair leaving the area white where we will later add the rose.

## Step 5



Next I mix up a darker yellow with the burnt umber and paint the pillar and window, keeping it very light as the light from outside is casting a bright highlight. (We can later glaze the pillar with a bit of gold if we want to.)

We also add a light layer of blue and green to the curtain, which we will then proceed to add some collage over once dry.

## Step 6



We also begin to add a layer of color to her dress and the rose in her hair. I use a mixture of the three reds I have, Alizarin crimson, red cadmium medium and quinacridone red.

## Step 7



Once the layer of color on the curtain is dry we can add a very lightly patterned paper over with matt gel medium. You can use napkins or whatever collage you have. I stick them on in small pieces to create more variety and create that folded look in the fabric.

I give that time to dry completely before I glaze over a layer of green and blue ink (you can use acrylic too, preferably not too opaque) mixing it with acrylic glazing medium.

## Step 8



Next we continue work on her hair. I add some line work with a thin brush indicating the braids, using a darker shade of burnt umber and alizarin crimson. Once that is dry I glaze over with a lighter version of that so bring it all together. I also add a pattern in the dress with a stencil and paint the chair and letter.

## Step 9



As we complete her face we move on to the mask. I use some collage to make it more interesting and add a cast-shadow underneath. I'm also adding a little more color to her lips and cheeks.

## Step 10



Next we paint the window scene. I use very light glazes of color to keep it airy and light so it gives the illusion of distance. Even the details like the man with the gondola are kept simple and not too detailed since they are far away. In between letting the layers dry I also pain the pillar with the same light tones and glaze it with iridescent gold.

## Step 11



To add a bit of extra flare I add some gold flakes to her mask, necklace, the curtain holder, and the dress rim on her neckline and sleeve. To adhere the gold leaf I add matt gel medium to the area I want to put the gold, then I "pick it up" with my brush and dab it on top of the matt medium.

I also add some collage paper to the chair that her arm is resting on.

## Step 12



As a final touch I use a few color pencils of the same hues I have around the painting to add some line work and fly-away strands on the hair, and deepen some of the contrast throughout the painting.

I make sure to limit this in the window scene, as it is in the distance therefore I don't want to draw too much attention to it. The most details should be always be in the foreground to give the illusion of depth in the painting.

*I hope you enjoyed creating with me!*

*I'll be looking forward to seeing your work in the Facebook group..*

*Don't forget to tag me if you have any questions, I am happy to help!*

*See you in the bonus lesson! xox*

*Katrina*