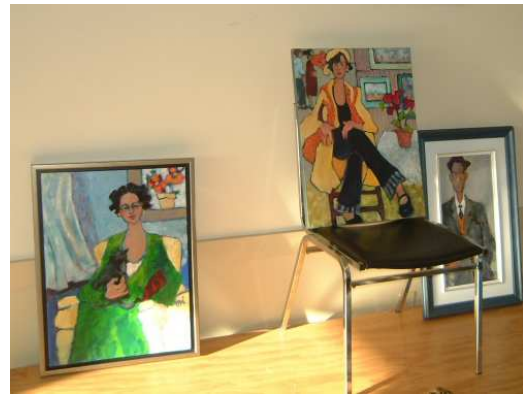


R.L.A.A.

Donna Lynd Demo – Jan 14, 2011

Background: taught Grade 4; Moved to Paris spent time in France; studied French Impressionists and Fauves, esp. Modigliani; Moved to Montreal where art flourishes; moved back to Ottawa and set up studio. Galleries: Gallery Perth (Fig. 1) Prefers acrylics even though she started in watercolour.



**Figure 1 - Donna Lynd Art Samples**

Demo: Donna primarily paints people in groups or singly. She starts with a B&W photo. For this demo she used a picture of four people on the beach. A canvas 48" x 24" was set up on an easel with her paints, palette knives and brushes to her left (Fig. 2). Donna



**Figure 2 - Donna Prepares for Demo**

Painted with only a few colours and they appeared to include, as far as the writer could guess, raw sienna, red, grey and grey-green plus white. She started the compositional stage by using raw sienna, although any colour can be used, to block in the big shapes and gestures. These were done with sweeping strokes of a large mop brush (Fig. 3). It is important to capture some idea of motion and body language. Donna normally leaves faces undefined for a group setting but emphasizes body language. When the subject is a single person, facial features are prominent. Donna spent some time trying various positions on the canvas for the people subjects; not slavishly adhering to the photo. She decided that three people should be prominent with the fourth separated from them. Once this basic arrangement was decided, the picture plane was divided up into 11 interesting shapes (sometimes 15 are used?). These shapes were designed to balance negative and positive space. To indicate these shapes, charcoal lines (Fig. 4) were drawn on top of the first rough wash. When the overall composition was examined Donna found that it had uninteresting intervals and she erased the charcoal, and added some white wash to de-emphasize some features. It became a process of adding and subtracting until the final composition emerged. Once the composition was set, Donna began to use green-gold and a burnt sienna type

raw sienna, red, grey and grey-green plus white. She started the compositional stage by using raw sienna, although any colour can be used, to block in the big shapes and gestures. These were done with sweeping strokes of a large mop brush (Fig. 3). It is important to capture some idea of motion and body language. Donna normally leaves faces undefined for a group setting but emphasizes body language. When the subject is a single person, facial features are prominent.



**Figure 3 - The Initial Underpainting is Quick and Sweeping**

of colour to block in some of the shapes, to express the motion, balance lines of force in the figures and make the shapes more interesting (Fig. 5). Green-gold is used as underpainting for faces. Donna likes blues and its complements, and lets the subject suggest the colour scheme. The demo ended at this stage as time did not permit the painting to be completed (Fig. 6). Later on, Donna graciously sent an image of the finished painting in Fig. 7. It has been transformed by some rich vibrant colours.

Recorded by David Gilmore.



**Figure 4 - Charcoal Outlines for Figures**



**Figure 5 - Colour is Added to Check Composition**



**Figure 6 - The Composition Established by End of Demo**



**Figure 7 - Completed Painting Showing the Rich Colour Choices.**