

L' Auberge Lilac

Design by Tracy Moreau

Pattern includes full colour step by steps , detailed written instructions, full size line drawings and a complete supply list



Balance

We are continuing with our focus on Composition, and this month . Balance is one of the eight principles of design and plays a large part in the creation of a successful composition.

The eight principles of design are:

- Balance
- Proportion
- Movement
- Rhythm
- Harmony
- Unity
- Emphasis (Contrast)
- Variety

Not all of the principles of design directly affect our compositions, but most of them do. We are going to Start With Balance!

Balance

In terms of art, balance refers to the overall distribution of visual weight in a composition.

Everything that we include in a work carries with it a visual weight. When we add an element to one side of our composition, we'll likely need to add another or several elements to balance the visual weight on the other side.

Visual balance can be achieved by adding elements or by using negative space. (More on negative and positive space in a moment.)

We can compare balance to a seesaw. Imagine we have one large object on one side of the seesaw. The seesaw won't be balanced.

But, if we add a couple of medium sized objects to the other side of the seesaw, we achieve balance.

If a work is not balanced visually, it may feel "heavy". For example, if we include too much visual weight at the bottom of a composition, the weight will pull a viewer's eye to the bottom. The composition will feel unsettling. But if we counter-act this visual weight with an element or two at the top of the composition, then it becomes more visually balanced.

We should also be aware of how our composition is placed as this can also influence balance. Many times, we'll have elements that extend beyond the confines of the picture plane. If the edges of these elements are positioned in a way so they are close to the edges of the picture plane, this will create added visual weight and sometimes attention in an unwanted location.

Take a look at the images below. In the image on the left, notice how the bird is positioned too close to the edge of the picture plane. The edge of the branch at the top is also too close to the left side of



the picture plane.

In the second image, there is enough space provided on both sides of the picture plane to provide some balance resulting in a better composition.

If we position the subjects in our works so that their edges either end a bit further from the edges of the picture plane or extend well beyond the confines of the picture plane, then this visual weight is minimized.

We should also consider each of the edges of the picture plane. If we have elements that extend off the picture plane on two sides, we may create too much visual weight on those two sides. But, if we allow the subjects to extend off the picture plane on all four sides, it helps create a more balanced composition.

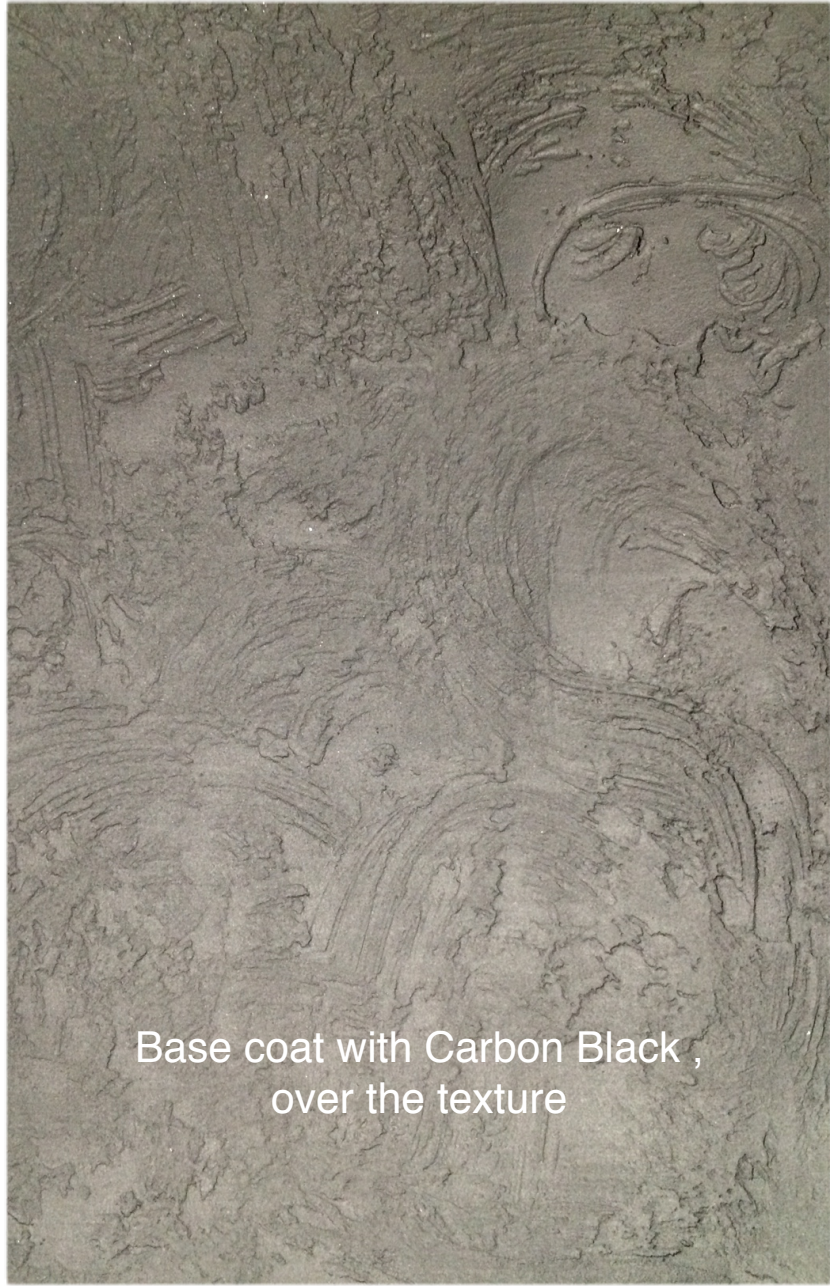


Add Petals with Black Plum

Add mid value with Frosted Plum

Add the Highlight with Lilac

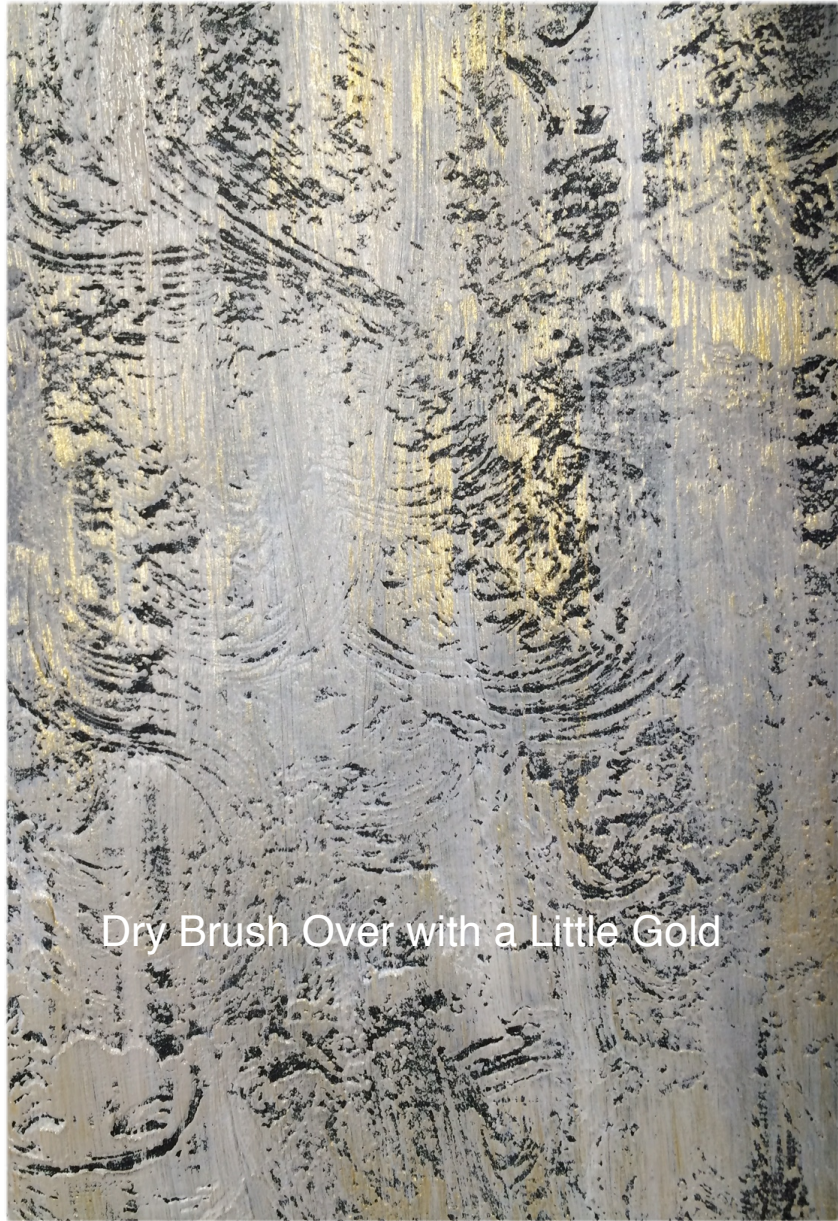
Add the light impact with Warm White



Base coat with Carbon Black ,
over the texture



Dry brush First Primitive and
then Everlasting



Dry Brush Over with a Little Gold



Apply a wash of thinned
Asphaltum

"Le Huberge Lilas"

Designed By Tracy Moreau

I absolutely LOVE to redo, refurb, and re style things to suit my taste. I found this pretty tray in Hobby Lobby.. it had a heavily distress chipped paint look, that was just a tad too rustic for my taste , so I decided that a "French Country" feel was more my thing. It didn't take much or take long , and I got exactly what I wanted! DecoArt DIY products are just the ticket for this fast and fun piece! Grab a Yard sale or flea market find and try it out! Easy peasy!!

Thanks for playing in my sandbox!

Tracy

You Will Need:

Hobby Lobby:

Pretty Oval Tray any size.

OR:

The surface of your choice. This design is easily altered.

DecoArt Americana

Chalky finish paints: Carbon, Primitive, and Everlasting, Clear wax or Matt varnish

Dazzling Metallics: 24 kt Gold.

White Modelling Paste, Americana Decor Stencil : French Inn

DecoArt Americana Acrylics: Plantation Pine, Desert Cactus, Frosted Plum, Black Plum, Lilac, Warm White,

Dynasty Faux Squirrel Brushes 1827

1/2 angle, #2 Rigger, 3/4 flat wash, 1/2 Tracy Moreau Stencil Brush, 1" Palmer (bristle), # 2 Black Gold filbert

Misc: Shop towels, Palette Knife, Sea Sponge.

To Begin:

Ok this is wayyyy too much fun to do, and so easy to get a great result! Pick up a small amount of the modelling paste with the moist sea sponge and stipple it onto the bottom of the tray. (if you can remover the bottom of the tray is is much easier, but if you can't, Simply tape off the sides) It should have the appearance of Orange Peel. Let it set for a few minutes then , Flatten it out with the flat of the palette knife. It should create an irregular texture with a smooth top. Let it dry then sand lightly. Base the entire Tray with Carbon Chalky Finish Paint. Let it dry well before proceeding (30 minutes) Dry brush over the black Aggressively with Primitive chalky finish paint. (It should cover a great deal of the Black , but still leave quite a bit showing(roughly 75% Covered) repeat with the Everlasting, until there is only a small amount of black showing through. The idea here is to allow all three colours to be seen but in varying quantities. The Black being the least and the White being the most.

The Stencil :

Position the stencil in the centre of the tray, using Asphaltum and the 1/2 stencil brush. stencil the tray. (keep in mid we want a distressed appearance so you can go as lightly as you like, if it isn't perfect , its just fine! (if you get it too perfect you'll have to sand it.. so one way or another it's going to be distressed ;))

Once this is dry , dry brush a few areas of the tray, sides and bottom, with the 24 kt Gold. Let it dry. Trace and transfer the line drawing to the bottom of the tray.

Setting the stage:

Once the stencil is on and distressed. Apply a nice wide float of Asphaltum to the edges of the tray bottom. Repeat in the areas where the floral is located with a wash of the Cactus Green, then deepen it with a wash of Plantation Pine. Add a few small leaves here and there using the cactus green and the angular shader, these leaves can be indistinct and very loose .. they are just filler. I have included a colour step out , so you can clearly see the stages for these Lilacs. They are really loose so don't panic! Relax and play a little!! It's just little dabs of Paint (I use the dirty brush and work from dark to Light, in layers.)

Step 1: Start with Black Plum:

Begin by adding small petty pat strokes of black Plum inside the outline , keep it loose, and form just a few small florets, and a few individual petals. It is very indistinct and rather messy looking, so don't panic! (Keep the lighter value to the right side of each flower)

Step 2: Begin adding a few more florets using the Frosted Plum, these are a bit more structured , but you still need a few single petals or pairs of petals. keep it loose... we don't really want these flowers to be fully opaque. Some of the background should be showing through. (Keep the lighter value to the right side of each flower)

Step 3: begin adding the Lilac florets, more of them than the previous colour , (because we are using the dirty brush, we get a variety of values, keep working in small clusters of 1 or 2 petals here and there (Keep the lighter value to the right side of each flower)

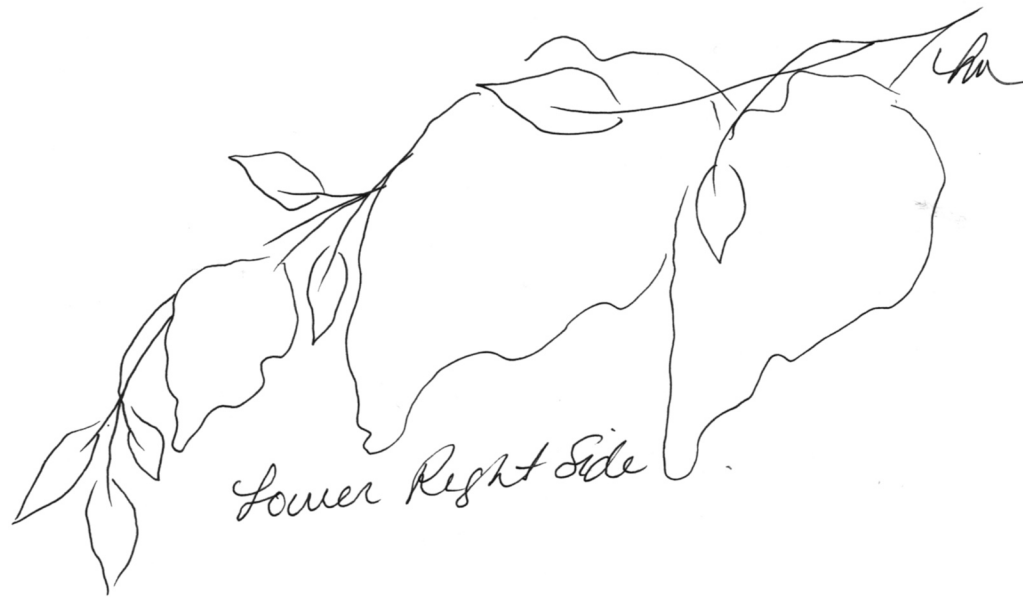
Step 4: Now we pick up the Warm White. This is our brightest Value and the final highlight to these flowers (Keep the lighter value to the right side of each flower) Keep the florets small and add a few single petals here and there.

For the flowers on the Right hand side of the tray, the highlights are reversed. ((Keep the lighter value to the left side of each flower) Add a few more larger leaves using the Plantation Pine and stroke in a few fine vines and stems as well , with the #2 Rigger. Allow everything to dry well.

Step5: Shade around the edges of the tray bottom with the darkest value to the outside. (yes your going to go right over the flowers>) repeat this until you have a nice gradient of colour. Let it dry. Apply a light wash of thinned Asphaltum over the entire tray bottom and allow it to dry.

Finishing up:

I love the look of the wax finish, it's soft matt look is ideal for this French Country Look. , so you can seal this with a nice light coat of Clear wax .. or if it's going to be seeing real use apply a generous coat of Ultra matt varnish prior to or instead of waxing. .



Lower Right Side



Lower Left Side

Am

L' Auberge Lilac

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OR:

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Dazzling Metallics: 24 kt Gold.

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1/2 angle, #2 Rigger, 3/4 flat wash, 1/2 Tracy Moreau Stencil Brush, 1" Palmer (bristle), # 2 Black Gold

filbert

Misc:

Shop towels, Palette Knife, Sea Sponge.

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“ L'Auberge Lilas”

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