

WATER COLOUR IS THERAPY

<https://watercolouristherapy.weebly.com/>
<https://tuesdaymorningartgroup.weebly.com/>

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Summing Up Watercolour Tips For Beginners (see page 23)

- Preserve white paper right from the start.
- Work out your composition with a thumbnail sketch before you begin.
- Limit your palette to maintain colour harmony.
- Don't allow foreign colours to cause distraction - link them to the rest of the painting.
- Consider using a tie up colour to give the painting unity.
- Make your dark colours either warm or cool to avoid neutral dead spots.
- Make your centre of interest or focal point dominant
- Don't overwork - allow for some areas of simple understated relief.
- Practise drawing - it is the fundamental skill all your painting will be based on.
- Be conservative when accumulating painting gear - you really don't need much!
- Enjoy your successes!

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<https://www.johnlovett.com/watercolor-tips-for-beginners>

WATER COLOUR

1. Colour

2. Papers

3. Brushes

4. Techniques

Other Considerations:

- Planning the picture
- What/where/how
- Planning the composition
- Working from photographs
- Still life
- En Plein Air (painting outdoors)
- Using a sketch book
- Other:.....
.....
.....
.....
.....

1 COLOUR

EXPLORE/EXAMINE YOUR EXISTING PALETTE

Colour Name

Comments (brand, tube or pan) etc

BLUES

YELLOWS

REDS

OTHERS

2 PAPERS

The surface that you choose to work on is just as important as the brush and the paints. Watercolour paper is absorbent, allowing for multiple applications of washes without much buckling.

Cold Press

Perhaps the most popular form of watercolour paper is cold press paper. It is referred to as “cold press” since the paper is rolled on cold cylinders during the manufacturing process. This process produces an irregular dimple pattern in the paper.

Hot Press

Hot press papers are a bit smoother in texture since the paper is rolled on hot cylinders during the manufacturing process. Brush strokes are usually visible on hot press papers.

Rough

Unlike hot press and cold press papers, rough papers are not rolled on cylinders at all. Instead, they are hard pressed, or not pressed at all. The resulting texture is a heavy tooth of an irregular pattern.

Papers are also categorized according to their weight. Heavier papers are usually desired because they are more rigid and capable of holding many washes of colour. The weight of the paper refers to the weight of a ream of paper (500 sheets).

Typically, watercolour papers are available in three different weights...

- **90 lb** (180 gsm) – Thick enough to absorb wet applications.
- **140 lb (300 gsm)** – Thicker paper capable of absorbing multiple applications with little buckling.
- **300 lb** (640 gsm) – Very thick paper capable of absorbing multiple applications without any buckling.

Usually, heavier weights of paper are more expensive and are considered higher quality.

There are two main grades of watercolour paper: artists' quality and students' quality. **Artists' quality, sometimes known as archival paper, is acid-free and designed to endure.**

Papers that aren't acid-free will become yellow and brittle over time.

Acid-free papers are made using alkaline paper making technology. This means the pH of the pulp that is used to form the paper is above 7 (neutral). The paper is also buffered with an alkaline reserve, such as calcium carbonate, to neutralize acid compounds absorbed from the atmosphere or formed through natural aging.

Although there are no universal standards in regards to what makes a paper archival, there are some generally accepted properties. In addition to being acid free, the paper should contain no wood or unbleached pulp, meet strict limits on metallic content and be free from optical brighteners which artificially make the sheet whiter.

If you are looking for the ultimate in permanence use acid free surfaces made with 100% cotton

3 BRUSHES

Sable - Named for the animal from the mink family, the Sable Marten, sable brushes are soft and springy. Mostly used with watercolour and oil painting, sable brushes are capable of holding a sharp point for controlled painting. Although its name suggests that the hair fibres are taken from an animal called a "sable", the hairs commonly originate from a weasel or mink.



Squirrel - An alternative to sable, squirrel brushes are soft but lack spring making them a bit harder to control. Despite a lack of spring, squirrel brushes are capable of producing a fine tip. As their name suggests, squirrel hairs are taken from the tails of Gray and Brown Squirrels. Squirrel brushes are best for use with thin paints such as watercolours or inks.



Goat - Goat hair brushes lack spring but are capable of producing nice washes of colour.



- A hake brush is **an oriental wash brush with a long, flat wooden handle used in watercolor painting**. The brush is typically synthetic, squirrel, goat, ox or bristle. These brushes hold a lot of water so they're perfect for wetting the surface, doing a large wash, or for picking up excess paint.



Pony - Natural hair from mature horses (not ponies) is used in these brushes. Fibres are coarse and tough. These brushes are mostly used for water-based paints such as watercolour, tempera, and acrylics.



Synthetic - Made from nylon or polyester fibers, synthetic brushes offer the most versatility. Synthetic brushes can be used with virtually any type of painting medium. If you are not sure what type of brush to purchase, synthetic brushes may be the best way to go.

Paint brushes differ according to several characteristics.

These include...

- **Hair or bristle type**
- **Shape of the bristles**
- **Width or thickness of the bristles**
- **Length of the handle**

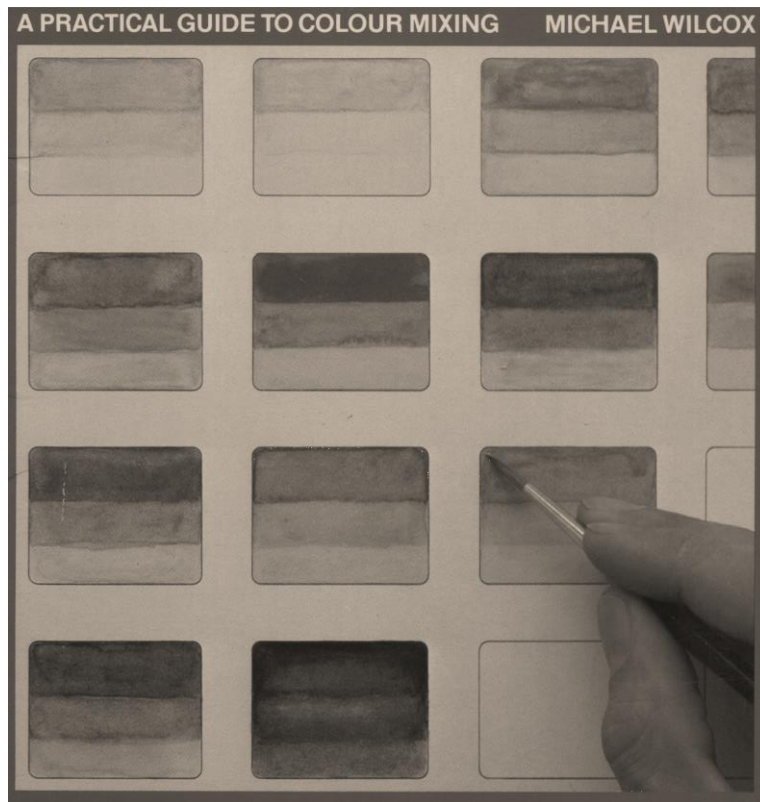
[Modified from: https://thevirtualinstructor.com/choose-the-right-paintbrush.html](https://thevirtualinstructor.com/choose-the-right-paintbrush.html)

4 TECHNIQUES

Wet in Wet	
Flat wash	
Graduated wash	
Glazing	
Line and Wash	
Dry Brush	
Art masking fluid	
Ox Gall	
Gum Arabic	
Mixed media – incorporating watercolour pencils, pastels, inks,	
Other	

Colour Mixing System for Watercolours (Part One only)

A Practical Guide to Colour Mixing By
Michael Wilcox



The book is in three parts:

Part 1 Color Range: enables you to take a close look at the range of standard colors used throughout the book.

Part 2 Color Reference: will become your future color reference, starting from the palest yellows and working through to the deepest shadow colors. As you work through these pages you will discover the way in which colors interact.

Part 3 Color Experiments: the last part of the book is for your own color experiments.

Dear Fellow Artist,

As an amateur painter, I spent years trying to learn color mixing from textbooks, charts and continual practice. No matter how much I studied and practiced I never felt sure of my colors or my palette's range.

Colors I'd mixed before and been pleased with were difficult to re-create. I used to spend hours mixing colors only to start all over again with each new painting. The clear, subtle color I sought often turned "muddy." In the process I wasted a lot of expensive paint.

Am I outlining some of the problems you, as an artist, have faced?

If so, we've probably also shared the bewildering predicament of what colors we need to buy and use in our palette. There seem to be hundreds of colors to choose from, most of which can be easily mixed from **standard** colors. But which are they?

I have gradually worked out my own system which I invite you to try. I'm sure that in using it you will be able to expand your range and improve your color mixing skills. When finished, the book will also provide you with a permanent color reference upon which to build new colors.

COMPLETING THE BOOK IS NOT A SUNDAY AFTERNOON EXERCISE—IT WILL REQUIRE YOUR DILIGENCE AND TIME. I MAKE NO APOLOGY FOR THIS SINCE I AM CONFIDENT YOUR FUTURE PAINTINGS WILL BE SO IMPROVED AS TO MAKE IT WELL WORTHWHILE. ENJOY YOUR COLORS.

Michael Wilcox

Colour Notes

Quality

Where possible I suggest you use artists' quality colors, as many of them are more permanent and brighter than the cheaper grades. However, many pigments, mainly the natural earth colors, are just as permanent in the cheaper as the more expensive grades; these are indicted in the Color Range notes.

Hue

Where you find the word "Hue" after the name of a color, i.e., Cadmium Yellow (Hue), it means the pigment used is as near as possible to the traditional artists' pigment found in the higher quality paints.

Permanence

With each color heading I have given a rating as to the degree of fastness to light of that color:

- A) Possesses a high degree of resistance to fading.
- B) May fade slightly if used as a glaze.
- C) Tends to fade quicker than A or B but not considered "fugitive," i.e., possessing a low degree of permanence.

I can only give an average assessment as different manufacturers' ratings may vary. Also my rating only applies to the artists' quality paints and is for guidance only.

Fading

All watercolor pigments will fade if exposed to too much direct sunlight, some faster than others. Treat the book as you would any watercolor, and don't leave pages exposed to harsh sunshine for too long.

Black

When used in mixes, black can only deaden your colors, and when used unmixed, will create "holes" in your picture.

You will see in the book the beautiful soft "blacks" that can be produced by mixing colored darks that won't destroy the overall effect of your painting. Subtle grays can also be obtained by mixing complementary colors.

White

White has no place in the palette of a watercolorist; it will destroy the brilliance and transparency of your colors. Create any white required by leaving untouched paper, and lighten colors by allowing the whiteness of the paper to show through.

Water

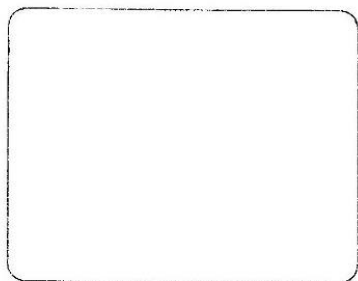
Try to use distilled or boiled water both in your work and in this book. Tap water is very often hard and full of lime; you may find that in time, its use will cause your colors to flake.

How to Complete the Boxes

1 Where two colors are specified mix as near as possible an equal amount of each.

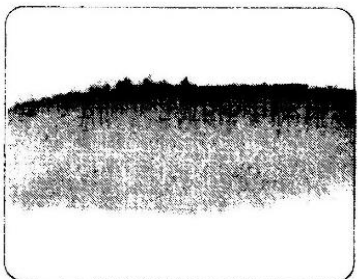
With a clean brush and water dampen the area inside the box.

Wash in the smallest amount of paint to give an even coat of very pale color. (If only one color is called for, use straight from the tube.)

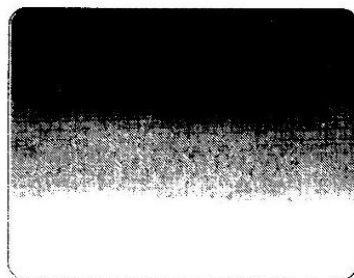


2 Pick up a little more color and, starting about a third of the way down, paint in the center area a little darker than the base.

Do not add more color to the lower third, but allow the first wash to blend in.



3 Load the brush with color and paint in the top of the box. Bring this color down to blend in with the top edge of the center band (fig. 2).



The book cover will indicate the results to aim for, don't worry about trying to split the boxes exactly into thirds, near enough is fine.

Similarly, the exact degree of difference between color bands isn't important, you will readily begin to see the effects of using varying amounts of water with your colors.

An alternative method is to first dampen down the box with clean water. Starting at the top with a heavy amount of color, create a wash that becomes gradually weaker toward the bottom of the page—this technique will require considerable previous experience in creating watercolor washes.

If using watercolors for the first time, practice on spare paper before starting the book.

Mixing

Paint quantities for mixing are easier to judge if you use tube colors.

The use of a palette knife for mixing will prolong the life of your brushes, give a more even mix, and prevent paint clogging the brush and contaminating the next mix.

Display

If you work from a studio you may find it useful to pin the pages to a board or wall for easy reference.

Do always mix colors together with a CLEAN palette knife and ALWAYS use a clean brush and water.

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- Page 1 Naples Yellow
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Cadmium Yellow
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Alizarin Crimson
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- Page 3 Phthalo Blue
French Ultramarine
Cerulean
Paynes Gray
- Page 4 Cobalt Violet
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Viridian
Yellow Ochre
- Page 5 Light Red
Burnt Sienna
Raw Umber
Burnt Umber

Part 2 Color Reference

The colors are loosely grouped into yellows, browns, reds, greens, blues, etc., for ease of reference. I have left the individual page contents for you to describe here in your own way.

For example, I might describe a page as “dull greens” which you might prefer to call “brown-greens” and “forest greens.” Similarly, some of the warm browns could be easily described as “skin tones.”

Make a note here of any color you find particularly pleasing. Do make use, also, of the blank pages for your observations as you work through the book.

Part 3 Color Experiments

Having completed the main body of the book you will want to experiment with different color combinations and quantities. Part 3 will outline the way to start. When you find a color you especially like, make a note of it here.

6 _____

7 _____

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Part 1 Color Range

Complete these boxes following the instructions on the inside front cover

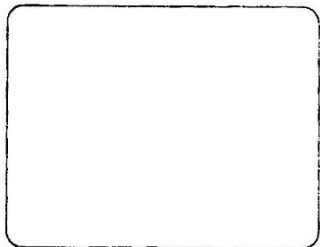
Naples Yellow (Cadmium pigments and White) Permanence B

This was originally produced from lead, but is now usually only available as a mixed pigment. With much experimenting it is possible to mix it yourself, but this is very time consuming.

Excellent in mixes as it softens all other colors, adding warmth and mistiness. It has quite strong covering power and, although not classed as a pure color, to my mind is one of the most useful in the range.

As you use it in mixes throughout the book you will find that even the strong bright colors are softened, with some very beautiful results. It is very popular with artists because of its versatility.

Resist the temptation to over use this attractive color in your work.

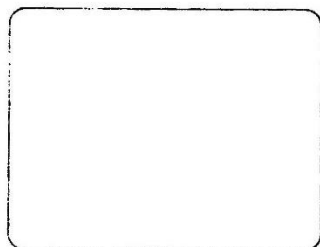


Lemon Yellow (Composition Arylamide Yellow or Chromate of Barium) Permanence B

A pale, cool, durable color that retains its brightness very well, even when applied thinly. Transparent and very delicate, it gives clean greens in mixes with the blues, especially Cerulean or Cobalt Blue. Between Lemon Yellow and Cadmium Yellow Pale lies the basic primary yellow.

The name is often used indiscriminately for a light yellow containing a variety of ingredients. I find the most reliable Lemon Yellow is that based on either Arylamide or Barium. It is best to avoid other varieties, especially Chrome Lemon Yellow, which turns green quite quickly.

Do bear in mind when painting, that of all colors the eye is most sensitive to yellow; it will "advance" in a picture, drawing the eye.



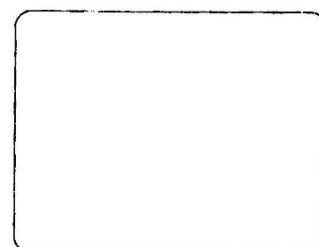
Cadmium Yellow Pale (Sulphide of Cadmium) Permanence B

An intense, brilliant, pale yellow which is slightly on the red side when compared with Lemon Yellow, which is a little bluish.

In mixes with the blues and greens some very interesting subtle effects are obtained, when combined with Cobalt Violet it gives a delicate neutral color.

It is preferable to use the same make of paint for the Cadmium Yellows, as the pale version of some brands is nearly the same as the medium of others. There should be a distinct difference between the two.

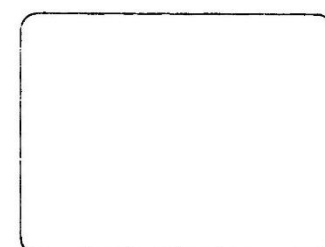
As with the other Cadmium colors, it is rather expensive owing to the pigments used, but its brightness and permanence makes it well worth the money.



Cadmium Yellow (Sulphide of Cadmium) Permanence B

Cadmium Yellow, or Cadmium Yellow Medium as it is sometimes referred to, is a strong, bright warm yellow, very useful in mixes. One of the purest of light fast pigments. Quite opaque with a fairly high tinting strength, it is the ideal yellow for producing strong sunny oranges when mixed with either Cadmium Orange or Cadmium Red, gives beautiful warm greens when mixed with Viridian, Cerulean or Cobalt Blue. A versatile, cheerful color that will add life to any mix.

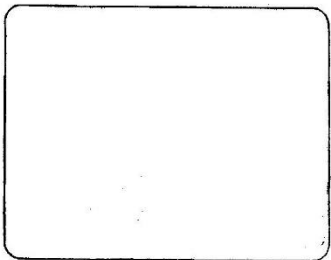
A fine yellow with a useful range of values. Now justifiably considered by many artists to be the most important bright yellow of the palette. Avoid the cheaper imitations, they can never give the same results.



Cadmium Orange (Cadmium Sulphide and Selenide)
Permanence B

A clean, opaque and extremely intense orange. Strong in covering power. Although it is fairly easy to mix most oranges that are required, no combination of any yellow or red can equal Cadmium Orange for intensity or purity.

When mixed with its complementary, blue, to create what are known as neutral colors, (those containing all three of the artist's primaries, red, yellow, and blue) much will depend on the blue selected. You will notice that when it is combined with relatively weak blues, such as Cerulean or Cobalt Blue, a range of browns result, but when mixed with the more powerful Phthalocyanine Blue an intriguing mysterious green is produced. When quieted down this way it becomes a very useful landscape color.

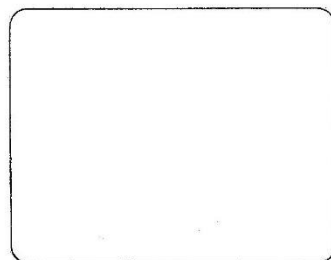


Cadmium Red (Cadmium Sulphoselenide) Permanence B

I suggest that you use the artist's quality as it is brighter and more permanent than the substitute pigments used in the cheaper ranges. A pure, intense yellowish red which will provide a wide range of bright clean colors.

When mixed with Alizarin Crimson the result is a strong vibrant red which is less distracting in a painting than pure Cadmium Red. This mix is also more suitable when applying the paint in thin layers, as Cadmium Red alone often tends to granulate when diluted.

Stable and light resistant under normal conditions, it has since the 1930's gradually replaced Vermilion, an inferior pigment prone to darkening.



Alizarin Crimson (Alizarin Lake)
Permanence B

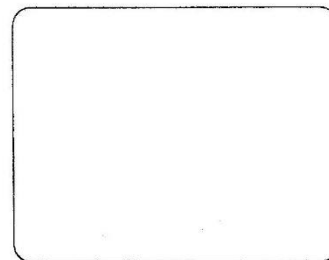
Just as Cadmium Red has substituted Vermilion, so Alizarin Crimson has become a perfect replacement for the Madder reds, Magentas, and Carmines which are so prone to fading. It is a rich, dark, slightly bluish red which yields soft delicate rose-pinks when diluted.

A particularly clear and transparent pigment, yet with quite strong tinting power; it must be used carefully.

When combined with French Ultramarine it gives the purest mixed violet of the palette.

If laid on too thickly in a painting, this beautiful luxurious color will lose its deep glow and tend to dominate surrounding hues.

An indispensable color for the artist seeking a full range.



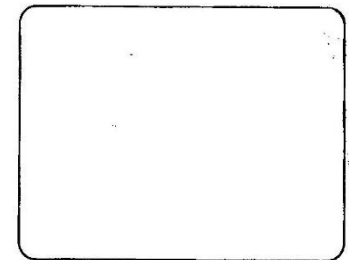
Cobalt Blue (Cobalt Aluminate)
Permanence A

This is the standard blue of many artists, bright and clear with a slightly greenish undertone. Very transparent, it is often applied as a thin layer over other colors when glazing.

Although it is easily swamped when mixed with other pigments, as it is not strong in tinting power, it has clarity and permanence and adds subtlety to many colors.

It is close in hue to a true primary blue and can be used successfully to mix both violets and greens. Often used by artists to give depth to a painting.

Do buy the best quality, no substitute can match the true pigment.

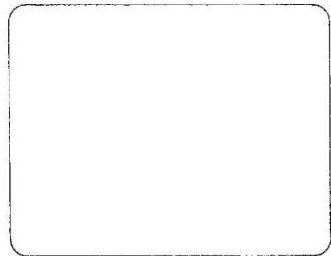


Phthalocyanine Blue (Copper Phthalocyanine) Permanence B

Sold under a variety of names, including, Winsor Blue, Monastral Blue, Monestial Blue, Bocour Blue and Thalo Blue. A very powerful, deep, intense greenish blue that is gradually replacing Prussian Blue, which is less reliable. Both pigments are very similar in color and handling properties.

Transparent and vibrant, it must be handled carefully as it has a very high tinting strength.

It is best used lightly; if laid on too heavily, it will lose all of its subtlety. If used indiscriminately, even in mixes, it will tend to dominate a picture, yet when handled carefully, it will combine with other colors to give a particularly useful range, especially of the deep forest blues and greens.



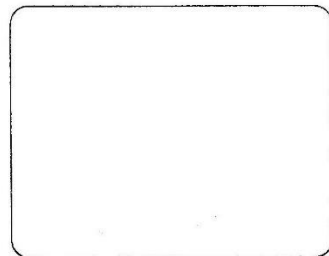
French Ultramarine (Compound of Silica, Alumina, Sulphur, and Soda) Permanence B

So named, after the French Government, in 1828 had given a prize to the creator of synthetic Ultramarine, which replaced the very expensive natural pigment, blue stone, lapis lazuli. The invention of an artificial Ultramarine was a major breakthrough in the history of artist's pigments.

A pure durable color unaffected chemically by other pigments. It must be used carefully as it has a high tinting strength.

Makes a range of attractive dull greens when mixed with the; yellows, and a beautiful blue-green with Viridian.

Another of the colors that many artists find indispensable.



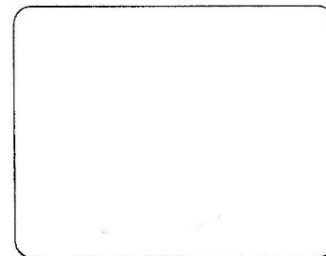
Cerulean (Cobaltous Stannate) Permanence A

A clean, strong, light blue, often used to depict clear sunny skies.

As with other pigments produced at high temperature, it is extremely permanent, possessing a very high degree of fastness to light.

Due to the high cost of the genuine pigment, cheaper grades labeled as Cerulean Blue are most likely to be either imitations or have small amounts of the true material mixed with cheap inert filler.

Cerulean has a greater opacity than the other blues, which gives it good hiding power; although the darker blues will cover well, they rely on their depth of color rather than their "body." Cerulean possesses a beautiful greenish hue, which is most noticeable when it is applied diluted.

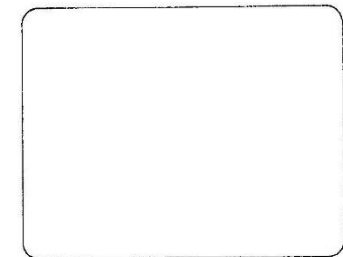


Paynes Gray (Usually a mixture of Ultramarine, Black, and Ochre) Permanence B

A very useful opaque blue-gray which has a soft, darkening effect on other colors. Produces mysterious dull murky greens when mixed with the yellows.

It is one of the few blended colors worth buying; although it can be duplicated on the palette many artists value the convenience of purchasing it ready prepared. If you find it useful in your work, why waste a lot of painting time mixing it?

The small amount of black will not unduly "dirty" other colors in mixes. However, unless thinned, use sparingly in your work, even in mixes, as it can quickly dominate and unbalance a painting.

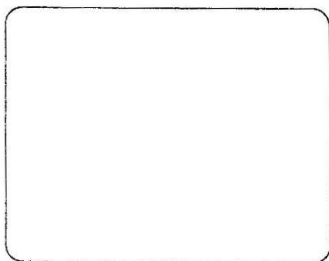


Cobalt Violet (Phosphate of Cobalt)
Permanence A

A clear clean transparent violet, available in two shades: a reddish, labeled simply as Cobalt Violet, and the bluer Cobalt Violet Deep. I find the redder version the most useful.

Although an almost pure violet can be mixed from Alizarin Crimson and French Ultramarine, it will not be quite as bright or clear. This is an expensive pigment, but by using the completed book as a reference for your future color blending, you will avoid the waste of constant remixing. This will allow for the economical use of this and the other rather costly pigments.

Very soft, subtle neutral colors are produced when it is mixed with any of the yellows, its complementary color. Avoid the cheaper impermanent grades.



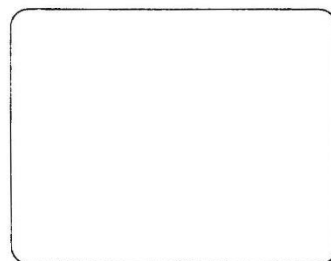
Chromium Oxide Green
(Chromium Oxide) Permanence A

A pure, cool green, completely unaffected by light and compatible with all other pigments. (Not to be confused with Chrome Green, an entirely different and very inferior material consisting of a mixture of Prussian Blue and Chrome Yellow).

Provides soft muted greens when mixed with the blues and Cadmium Yellows, and a dull rather murky green with Raw Umber.

An opaque pigment that must be used carefully unless well thinned.

Although low in tinctorial power, it will successfully soften and cool other colors. It has for a long time been popular with artists due to its very pleasing cool hue.

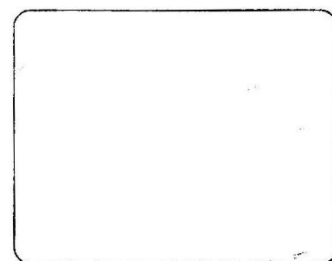


Viridian (Hydrated Chromium Hydroxide) Permanence A

The artist's quality may be a little expensive but it is well worth the money. One of the most important of the green pigments, it retains its brilliance even in mixes. Ideal for cooling reds and browns, it gives a beautiful soft green with Naples Yellow, and a useful shadow color with Raw Umber.

Slightly bluish, it makes a good basis for cool bright greens.

Often used lightly in the underpainting of flesh tones. Viridian's brilliant emerald hue is at its best when it is applied in a very thin layer. Avoid the cheaper grades, they often contain harmful impurities that may affect other pigments.



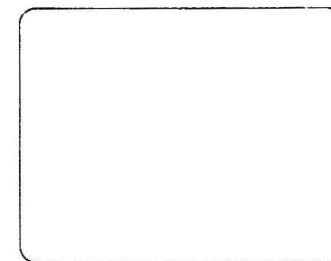
Yellow Ochre (Natural earth containing Iron Oxides)
Permanence A

Dates from the early cave painters; one of the oldest inorganic pigments still in use.

A soft, golden muted yellow, extremely permanent and cheap. A must in any palette; has a calming effect on other colors in mixes; is a useful underpaint, and is excellent for covering or even glazing.

Springs to life when applied diluted and gives a soft, rich gentle brown with Burnt Umber.

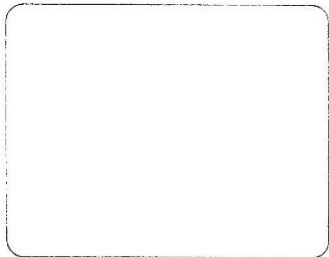
The artificially produced version, Mars Yellow, although brighter and a little purer, has failed to replace Yellow Ochre, as many artists find it a little brash and prefer the gentle, delicate subtlety of the traditional native earth color.



Light Red (Oxide of Iron)
Permanence A

There are quite a few similar colors to Light Red on the market and there is much confusion as to what to buy and use. Pigments such as Venetian Red and Spanish Red usually contain impurities and are best avoided. Of greater purity are Indian Red and Light Red. The former, when mixed with white, produces rosy pinks; the latter, when reduced with white, becomes a soft salmon pink. I have used Light Red in the range as it is slightly brighter than Indian Red and gives a better range in mixes. Permanent in both the cheap and expensive grades.

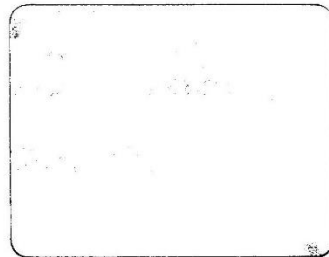
Use sparingly; it is a powerful color with strong covering ability. You will find that the results of mixing it with the other colors can sometimes be very unexpected.



Burnt Sienna (Calcined natural earth containing Iron Oxide)
Permanence A

One of the most valuable and important browns, it is gentle, dark, and very permanent.

Often used for glazing, giving very rich effects. Compared with the other earth colors, it is the most brilliant and transparent when it is applied thinly and is the least chalky in mixtures. Combines well with the other pigments in this range, giving subtle clean colors. Softens very nicely with the yellows, especially Naples Yellow.



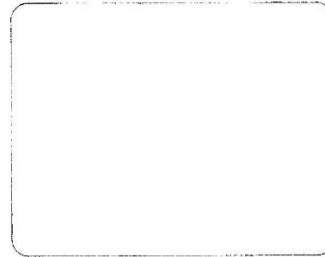
Raw Umber (Natural earth containing Iron and Manganese)
Permanence A

A pleasant, cool dark brown used extensively for shading and neutralizing other colors.

Has only a moderate tinting strength, but is a valuable color in mixes.

Beware of the temptation to over use in landscapes, even in mixes, it will quickly stamp its identity on a painting.

Raw Umber usually has a slight greenish tinge. In the cheaper grades this is often pronounced and indicates an excess of humus matter in the pigment. Such grades are less stable and are liable to fade. If you purchase a good quality it will be absolutely permanent and a very valuable addition to your range.



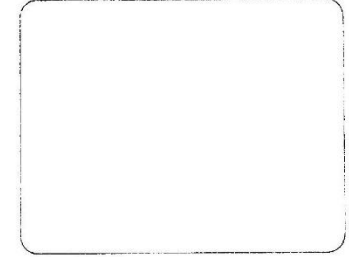
Burnt Umber (Calcined earth containing Iron and Manganese)
Permanence A

As the name implies, Burnt Umber is the result of roasting the same colored earth from which Raw Umber is obtained. The material becomes darker and reddish in the process.

A rich, heavy, versatile brown; the classic color used for shadows, perhaps relied upon too heavily by many artists. It is reddish in tone and considerably more transparent and warmer than Raw Umber.

Ideal for darkening all colors. Mix with French Ultramarine or Phthalocyanine Blue for a rich deep colored dark, much softer and cleaner than any black.

Take care not to use it too heavily, even in a mix, as it may upset the balance of your work.



Kateri Ewing

Limitless Palette: Mixing Greens with Watercolour

https://www.youtube.com/watch?v=c3_oFjma4Nc

Mix just about any green you could ever need with just six colours

Materials used in this video:

- Fabriano Artistico Cold press watercolour in 140#
- Size 8 pointed round brush by Kolibri Squi-Line
- Daniel Smith watercolours in

Hansa Yellow Light,

New Gamboge,

Transparent Pyrrol Orange,

Quinacridone Rose,

French Ultramarine and

Phthalocyanine Blue GS.

Limitless Palette: The Watercolour Set

<https://www.youtube.com/watch?v=0EwNxQ55ZiE>

How to select your core, split-primary limited palette from a set of watercolours you already own. While it's best to begin learning colour-mixing with fewer pigments, we can often find those within a larger set we already own. And what fun to have so many other pigments to choose from when creating our paintings!

Masstone and undertones in watercolour, what are they?

- Masstone

is the colour as it comes straight out of the tube;

- Undertone

is how the colour looks once it has been diluted with water.

Some undertones are quite different from the masstone. For example, Green Gold is a dark olive colour straight out of the tube, but it becomes a bright yellow-green when diluted with water to reveal the undertone. It is worth considering the properties of both the mass and undertones when choosing a colour.

<https://www.winsornewton.com/row/masterclass/masstone-and-undertone-in-water-colours/>

Colours used in this youtube are:

Transparent Yellow

Quinacridone Gold

Green Gold

Phthalo Turquoise

Prussian Blue

Hooker's Green

Payne's Grey.

TONAL LAYERING

<https://lindamacaulay.com.au/index.php/painting-tutorials/tonal-painting-in-watercolour/>



1 White watercolour paper 2 Light Grey watercolour wash 3 Mid grey watercolour wash 4 Dark Grey watercolour wash

Make a tonal chart

Use the 4 different tones of Paynes Grey pictured in the table above.

These tones used wet on wet or with soft and hard edges will create all the variations in value you will need.

The technique is called tonal layering as each colour variation is layered on over the top of the dry wash underneath building up the saturation of colour as you go.



The first light grey wash covers most of the paper leaving only the whitest areas.



The second wash is applied over the dry first wash and leaves some of the light grey tones as well as the white.



The final wash is applied over the previously dried washes and is used to add the finishing details, textures and colour variations.



BUT – first start with a simple drawing!

With the drawing do not draw elaborate detail – rather aim for correct positioning of features in relationship with each other (perspective).

Identify your lightest and darkest tones first.

In this picture the lightest tone is the light on the right side of the face and nose and the reflection of the light in the pupil.

The darkest tones are the pupil of the eye and the colour of the hijab.

Once these values are established you then need to compare every other part of the photograph to them.

For example is the white of the eye lighter than the reflected light in the pupil of the eye?

The answer is no. The white of the eye is actually quite dark and closer in tone to the mid grey.

Place a value scale on the top of the paper before painting. This gives something to compare every part of the photograph with

One can then ASK: “is this area closest to white, light grey, mid grey or dark?”

A BASIC COLOUR PALETTE

and the importance of Tonal Value

A great deal of things in nature are actually very muted, it is often the difference between light and dark and warm and cool colours, rather than the use of a bright colour.

If you want to paint subtle still life paintings, choose muted earth colours.

If you want very bright, vivid abstracts, you might need some more man-made pigments that have a higher colour saturation.

A basic colour palette is somewhere in-between. It allows bright colour mixtures as well as subtle. In his book “**Blue and Yellow don’t make Green**”, **Michael Wilcox** talks extensively about the colour bias of paint.

- Colour bias happens due to the trace colours found in paint pigments. They can cause trouble when trying to mix bright clean colours when you use the wrong paint pigments.
- One way to overcome this problem is to have a palette that consists **of two of each of the primary colours, red, yellow and blue.**
- He recommends a palette of 6 colours, two primaries each.

Cadmium Red A red with an orange bias for mixing orange

Quinacridone Red A red with a violet bias for mixing violet

Cadmium Yellow A yellow with orange bias

Hansa Yellow A yellow with green bias

Cerulean Blue A blue with green bias

Ultramarine Blue A blue with a purple bias

The importance of tonal value (how dark or light a subject is)

It is so much more important than colour. Try to learn about value, learn about complementary colours (opposites) and you will start to understand the different qualities of paint.

Moving from drawing to painting is hard enough without the distraction of trying to mix lots of colours.

If you force yourself to have less you will learn more.

JUDE SCOTT

<https://www.judescott.co/>

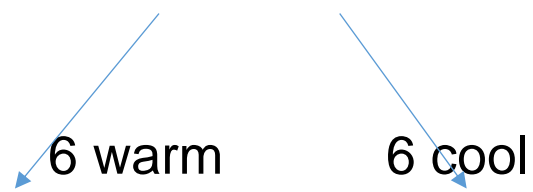
HYDRANGEAS

<https://www.youtube.com/c/JudeScott1?app=desktop>

My notes

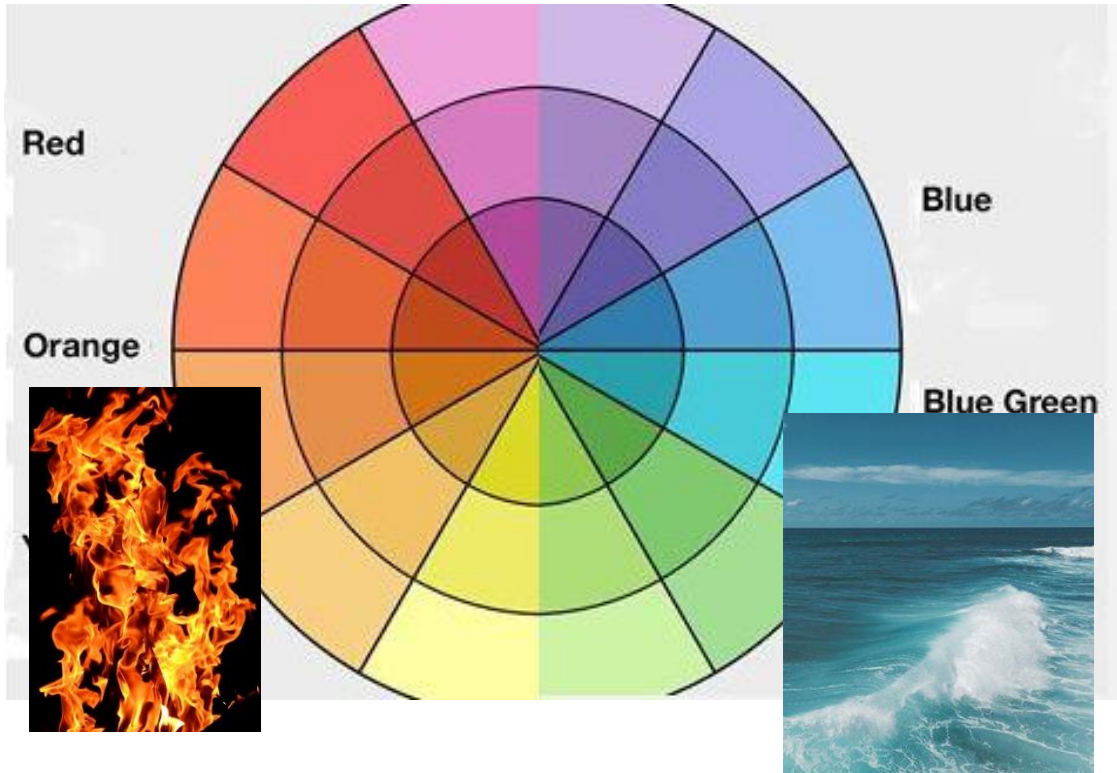
1. Draw shapes. Ragged edges – make some petals botanically correct
2. Splash colour, produce background wash – soften
3. Add darks into wet paper
4. Spray, add water for softer look
5. Flat surface – tilt
6. Lifting off excess moisture with brush – not tissues
7. Use of hair dryer to speed drying process
8. NB – watercolour always dries lighter
9. Add darks around petal shapes
10. Ensure warm and cool petals
11. Build up tones
12. Outlines indistinct
13. Repeat colours: blue in leaves and green in petals
14. Dark blue wash in shadow side helps make #D image
15. Background edge – violet
16. Soft edges – hard edges
17. Whites –
18. Texture – use of water spray on dry colour

The common colour wheel has
12 colours



energy, warmth,
brightness and action

calm, peace
and serenity



Watercolour Tips for Beginners

Tip 1. Saving White Paper

The first and most obvious difference is the fact that watercolour is transparent. It relies on untouched paper for the clean, crisp whites. This means you must decide from the very beginning where the areas of white will be in your painting and plan ahead to preserve these areas.

Clean, white paper contrasting with strong dark tones give impact to the cabins on these trawlers.

The process for successful watercolour painting, is to avoid the areas to be left white and apply the lightest washes first, gradually working your way towards darker washes. Try to cover large areas fairly loosely in the early stages of the painting, applying tighter detail towards the end. Here are a few points to keep in mind...

Tip 2. Thumbnail Sketches

Small thumbnail sketches allow you to shuffle your subject around and adjust the composition before you start to paint. Having a plan to work to makes it much easier to avoid problems, particularly when it comes to arranging tonal (light dark) contrast. Break your thumbnail sketches into about four different tonal areas and shade them in. This lets you manipulate the lights and darks so the maximum contrast occurs at the centre of interest.

Tip 3. Colour Harmony

Of all the watercolour tips for beginners, maintaining colour harmony is one of the most important. There are a few simple things to remember to maintain colour harmony throughout your painting.

Limit your palette

Dipping into twenty different colours spread around your palette is tempting but usually results in a discordant, muddy work. Limit your colours to just two or three, particularly in the early stages of a painting. Your subject will dictate which ones to choose. I find for buildings, landscape etc. starting with washes of earth colours - Raw Sienna and Burnt Sienna plus a little Ultramarine or Indigo, depending on what sort of atmosphere you're after, gives a tight harmonious foundation to work on. More intense colours can be carefully introduced later if necessary.

Tip 4. Foreign colours

How often do you look at a painting and see an area of colour that doesn't seem to fit? A group of trees in an out of place green, a discordant blue river or a purple flower that seems to jump out of the bunch. The remedy to this problem is simple, introduce more of the discordant colour to the rest of the painting.

Allowing the Permanent Rose, in the painting above, to spill out across the surface ties the colour into the work. Had it been restricted just to the focal area it would have looked out of place.

Tip 5. Tie up colour

A few fine calligraphic lines in a harmonious colour will usually tighten up a disjointed colour arrangement.

Use a #1 or 2 liner brush or pen and ink. It is important to use just one colour for these lines or you run the risk of adding to the confusion. If you use ink, a fine spray of water quickly after the ink is applied, will soften the lines and create some interesting feathering effects.

Tip 6. Dark Tones

Avoid neutral darks - a painting will have more life and character if the darks tend to either warm or cool. To mix a rich strong dark don't use an opaque Yellow. Winsor & Newton Quinacridone Gold or Rowney Indian Yellow work best. Most other yellows make muddy darks. As well as a transparent yellow, you will need lots of pigment and very little water. It's a good idea to dip straight from one colour to the next without rinsing the brush in between. Rinsing only dilutes the mix and moves it away from a strong dark.

Tip 7. Centre of Interest or Focal Point

A focal point or Centre of Interest is an area of your painting that captures and holds a viewer's attention before letting it wander off to other regions of the painting. As well as an interesting part of the subject, the centre of interest should contain the maximum tonal contrast and strongest region of colour.

For a painting to be successful the centre of interest should be obvious and well positioned. Avoid placing the centre of interest in the middle of a painting (either horizontally or vertically) unless you are after a static, formal composition.

Keeping the centre of interest an unequal distance from each side helps position it correctly. Breaking the horizontal and vertical axis roughly in the ratio of 1:2 will also help to place the centre of interest

Tip 8. Don't Overwork Your Painting

A painting filled with carefully laboured detail from one edge to the other can be difficult to look at. If you like to work with fine detail, consider including some areas of relief.

The viewer's eye can wander between the interesting textures and detail of the focal area and flat areas of relief

Tip 9. Drawing

To produce successful paintings it is important to practice drawing.

No matter what you are drawing it is important to first consider how your subject will be placed on the page. Small thumbnail sketches before you start your drawing are a good way to work out the composition.

Start your drawing by mentally reducing the subject to a few simple shapes. Sketch these in lightly and accurately, then proceed to break these up into smaller more detailed shapes. Don't start at one corner of the subject and work your way across to the other.

Your drawing will look better if the most interesting part (called the centre of interest or focal point) is not placed along either of the page's centre lines. The strongest tonal (light / dark) contrast should be placed at the centre of interest.

Have some areas of the drawing less detailed than others. Try and keep most of the detail in the area of the centre of interest.

To gain confidence, practice drawing on large sheets of cheap paper with a soft (5B or 6B) pencil, charcoal, or pastel pencil. Stand up, work on a vertical surface (or surface at right angles to your line of vision) and move your arm from the shoulder. Work from large and bold to fine and detailed. Only the final finishing off needs to be done with small, tight hand movements.

Practice - It doesn't matter what you draw - you have to train your eye to accurately judge proportion and your hand to accurately convert these judgements to marks on paper. There are no shortcuts here, lots and lots of pencil shavings are the only answer.

Tip 10. Necessary Tools

A list of watercolour tips for beginners would be incomplete without a description of the most necessary tools and materials. A great thing about watercolour painting, if you are just getting started, is the small amount of equipment you need. A few colours, four or five brushes, some paper to paint on, and that's about it! An old white plate will do for a palette or you can buy a cheap plastic one. The best advice I can give though, is to buy artist quality paint and good paper.

Enjoy what you have done!

Put a matt around your work, sit down with a glass of wine or cup of coffee, and look at all the good things you have achieved. It is important to feel good about your work. Dwelling on mistakes or problems is disheartening and makes it difficult to move on. I have yet to see a painting without some good points. Concentrating on the positive aspects of your work gives you confidence and enthusiasm, and allows you to build on your successes.

SKETCHBOOK TIPS

1. Make It Yours

A sketchbook doesn't need to be expensive, and it doesn't have to be purchased in an art store. There are no rules about whether it needs to be hardbound, wire bound or softcover, or about what kind of paper is inside. The important thing is to use the sketchbook you like, and to make sure the paper will support your favourite art materials, whether they're pencils, pens, paints or something else.

2. Keep It Portable

Decide what size sketchbook is easiest to carry around with you. Many people prefer pocket-sized sketchbooks, while others like them a little larger. Whatever your preference, make sure it's easy for you to transport so you'll have the opportunity to sketch anywhere you go. You can always find a spare minute standing in line, in a waiting room, or on a break to sketch something, provided you take your sketchbook with you when you leave the house. If you like, you can keep larger sketchbooks in your home and simply leave your on-the-go sketchbook in your bag or car to make sure you never forget it.

3. Relax and Accept Imperfection

Not every page in your sketchbook will come out exactly the way you plan, and that's okay. Don't be afraid to play around, capture ideas, or quickly draw what you see. Allow yourself to simply enjoy the act of sketching and the process of creating rather than worrying about the result. After all, if you decide you don't like where the page is going, you can always turn to the next one. But don't get into the habit of tearing out pages. Even the things you don't like today might later become fodder for a new idea.

4. Draw Every Day

Use your sketchbook every day, even if it's only for a few minutes. Consistent practice will improve your artistic abilities dramatically. Your accuracy, speed and visual vocabulary will improve, and with it your confidence.

5. Experiment

Your sketchbook is a place to experiment and play around. Try new and unexpected materials and various styles. Make marks and messes. Add colour, paper or other ephemera to your pages. Use your sketchbook to discover what you like and what you don't. There are no rules except the ones you impose on yourself.

6. Divide the Page

If having an entire blank page to work on feels too expansive, try breaking down the page into smaller shapes you can draw within. Post-it Notes are handy to use as templates. Just draw around them to get a smaller frame you can use to focus your sketch. Try filling an entire sketchbook spread with frames and capture quick moments or details of objects instead of trying to reproduce the entire thing.

7. Jumpstart Your Pages

Sometimes we just don't know what we want to draw or how we should go about tackling that dreaded white page. If this causes you to avoid your sketchbook, try marking up the pages in advance to take the pressure off. Paint a few pages for a pop of colour, make random lines to surprise yourself with later, or let someone else doodle or draw things for you to work around. Once the pages are no longer pristine, you'll worry less about making mistakes or playing around yourself.

8. Use It for Everything

Turn your sketchbook into a constant companion and use it for everything. You can doodle or sketch from observation. You can create patterns or practice hand lettering. Sketch out concepts for larger art pieces you want to create, or test art materials. Collect and attach things you like or don't want to lose, like tickets, business cards, leaves or flowers. Paste in pictures or decorate your pages with washi tape. You can do anything—everything—you want to make your sketchbook personal and useful to you. And don't leave your life out of your sketchbook. Make grocery lists into art. Draw out your favourite saying. Make an artful flowchart to plan your next vacation. There is art in your everyday, so put it in your sketchbook.

9. Write in Your Sketchbook

Not everything in your sketchbook has to be an image. You can make notes about drawings, or just keep notes in general, including grocery lists, to-do lists or calendars (wouldn't they be fun to illustrate later?).

10. Date Every Page

Be sure you date each page in your sketchbook. This will help you see your progression over time, and it will create a visual record of each year. Going back to look at the places you went, the materials you tried, and the drawings or paintings you liked (or didn't) will be a rewarding experience and may even spark new creative ideas. And while you're at it, don't forget to sign your pages, too!

Ultimately, how you use your sketchbook is up to you, but the most important thing to remember is that your sketchbook should be personal and useful. It should be exciting to take out and play in your sketchbook, so loosen up, do what you enjoy and let yourself be inspired by the things you create.

<https://www.artistsnetwork.com/art-mediums/10-easy-sketchbook-tips/>

QUESTIONS TO ASK WHEN PLANNING THE PICTURE:

1. Why did I want to paint this?
2. What is the absolute essence of what I want to say?
3. Do I understand my subject enough to be able to convey it?
4. What are the minimal elements I can incorporate in my painting and still have it convey my meaning?
5. How can I re-arrange necessary elements to further improve the painting; i.e. to make what I want to say even better?
6. With a plan in mind for drawing, value and composition; HOW can I use colour to make my painting work best for me.

Have a Working Plan:

Subject:	
Composition:	
Aim:	
Medium:	
Method:	
Materials:	
Evaluation:	

FIVE BASIC COMPONENT SKILLS OF DRAWING

- 1) Seeing and drawing **edges** (sometimes called “contour drawing”)
- 2) Seeing and drawing **spaces** (called “negative spaces”)
- 3) Seeing and drawing **relationships** (called “perspective and proportion”)
- 4) Seeing and drawing **lights and shadows** (called “shading”)
- 5) Seeing and drawing **the whole (called the gestalt, the “thing itself,” the essential nature of the observed subject, which emerges spontaneously from the first four component skills).**

What is an underdrawing?

An underdrawing is the preparatory drawing on your watercolour paper that begins the painting process.

This initial drawing places your subject on the page and defines where all the elements of the painting are going to be.

PRINCIPLES AND ELEMENTS OF A PICTURE

- The principles of composition are found in every form of art work – music, literature, design.
- We will always come up against the need to structure reality to form a harmonious whole.

These are the tools that a pictorial artist has to work with:

Pictorial Elements	Pictorial Principles
1. Line	1. Unity
2. Tone	2. Contrast
3. Colour	3. Dominance
4. Texture	4. Repitition
5. Form	5. Variety
6. Proportion	6. Balance
7. Direction	7. Harmony

Forty-nine combinations of pictorial principles and elements

Principles	Elements						
	Line	Tone	Colour	Texture	Form	Proportion	Direction
Unity	•	•	•	•	•	•	•
Contrast	•	•	•	•	•	•	•
Dominance	•	•	•	•	•	•	•
Repetition	•	•	•	•	•	•	•
Variety	•	•	•	•	•	•	•
Balance	•	•	•	•	•	•	•
Harmony	•	•	•	•	•	•	•

EMOTIONS - RESPONSES

- 1 Divide your paper into several areas eg divide into 4 squares -
- 2 Choose some of the words below - or add ones of your own - Title each area
- 3 Use any medium - use colour and line etc

important: DO NOT DRAW OR PAINT ANY SPECIFIC IMAGE

Anger	Joy	Peacefulness	Confusion
Energy/Power	Femininity	Illness	Loneliness
Gratitude	Joy	Wonder	Secrecy
Optimism	Masculinity	Playfulness	Bewildered
SPRING	SUMMER	WINTER	AUTUMN
Worry	Delight		

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