

Although these Live Online Art Classes are primarily for Watercolour artists, and all the illustrations and demonstrations here are in watercolours, they are also of extreme importance to artists working in any of the other mediums.

How to START USING TECHNIQUES

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Watercolour Painting

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Make photo copies of the reference material in this manual in order to paint your own version of it.

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Introduction

If you want to advance in watercolour painting then you virtually have to get to grips with all or most of the techniques involved. In this course am starting off with the easier and more popular techniques and will slowly build up to some more involved, but exciting, ones.

I don't profess to know all of the techniques to do with watercolour painting because art is such a vast subject and new techniques surface at regular intervals. I will dig them up, learn them myself and then pass on the knowledge and experience to you as we progress.

It is all very well and good to produce a wonderful painting but what will happen to the next one? Will it be as good or better, or will it be a total flop? It is no good producing something if you do not know the principles behind the action(s). Not knowing the techniques, and also how to use them properly, will certainly produce a lot of "throw-away" work.

Infinitely better than books is the way the Internet has evolved. Now you are able, through the wonders of modern technology, able to watch live online demonstrations, from someone on the otherside of the world, and even ask pertinent questions and receive almost immediate answers. You even get better than a front seat row with the way we enlarge the smallest details for you. How much better can it get? The future will tell.

I have started this course as if most are absolute beginners. I prefer it this way because then I will be able, hopefully, start rectifying bad habits picked up when trying to teach oneself from books. Don't get me wrong, books are excellent substitutes when a live teacher is not available. After all, that is how I started many years ago when art books were a very scarce item, and then 90% of the illustrations in them were in black and white. That is how I picked the habit of using tonal ranges in my paintings without me realizing it. Putting it another way; I now have an "in-built Fotosketcher" because of it.

In any of your endeavours, knowledge of your subject and everything about it, as well as perseverance, combined with experience, is the key to your success on the way to being a master artist.

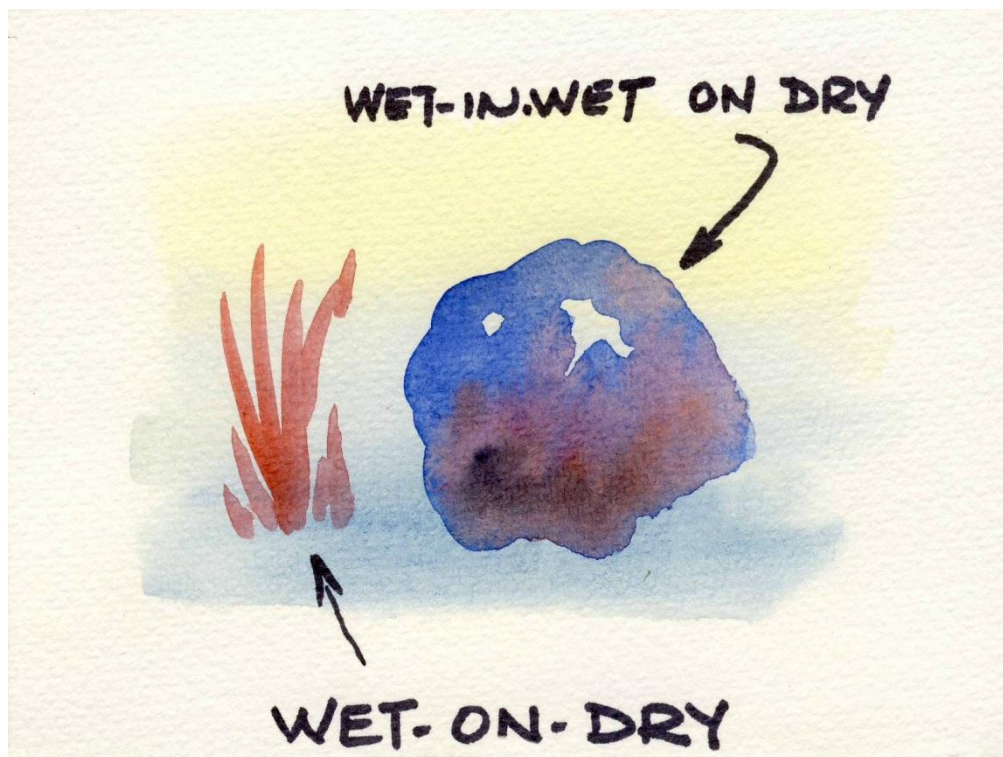
Knowing the techniques is the greatest problem solver you have at your finger-tips.

By the end of this particular course I believe most, if not all, of you will be experienced and masterful watercolourists. To give you all my knowledge and experience will require more than these lessons over this year. Who knows? Maybe we can carry on together for more experience and mastery! That's for you to decide.

I think it is time now to show you some of the techniques:



The areas need to be thoroughly wetted and time is of the essence, specially for large areas. The colours are simply dropped in and allowed to dissipate. You have some control over the merging but mostly not.



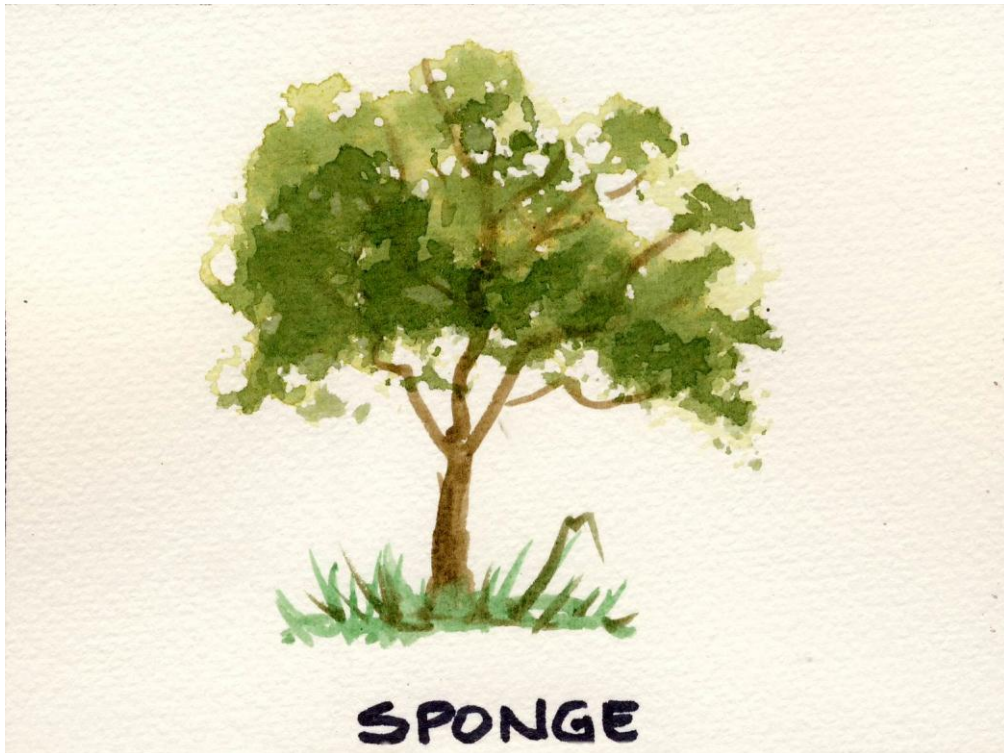
The first layer must be completely dry before painting over it. Paint with very little water is used to give the very fine detail. You may also need to apply wet-in-wet over the dry underlayer.



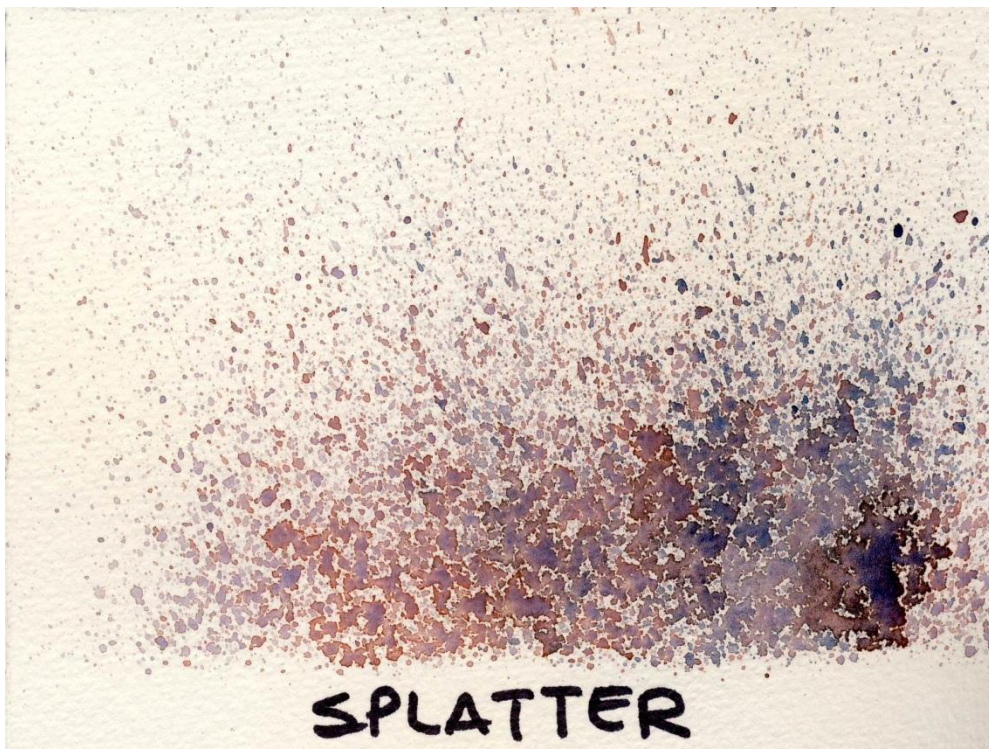
An ordinary wax candle (or white wax crayon) is drawn in the areas where you need a “sparkle” on water, or areas without a very sharp defined edge. Just take note that the wax, once applied, cannot be removed and nothing can be painted over it.



In order to preserve the pristine white surface masking fluid (Liquid Frisket) is used. The paper has to be perfectly dry before removing the masking fluid. If the paper is wet it will lift up the paper fibres with it and damage the painting.



A natural sponge is perfect for adding paint to trees and for speckled surfaces of rocks etc. Sponges have been used in many ingenious ways by artists in the past.



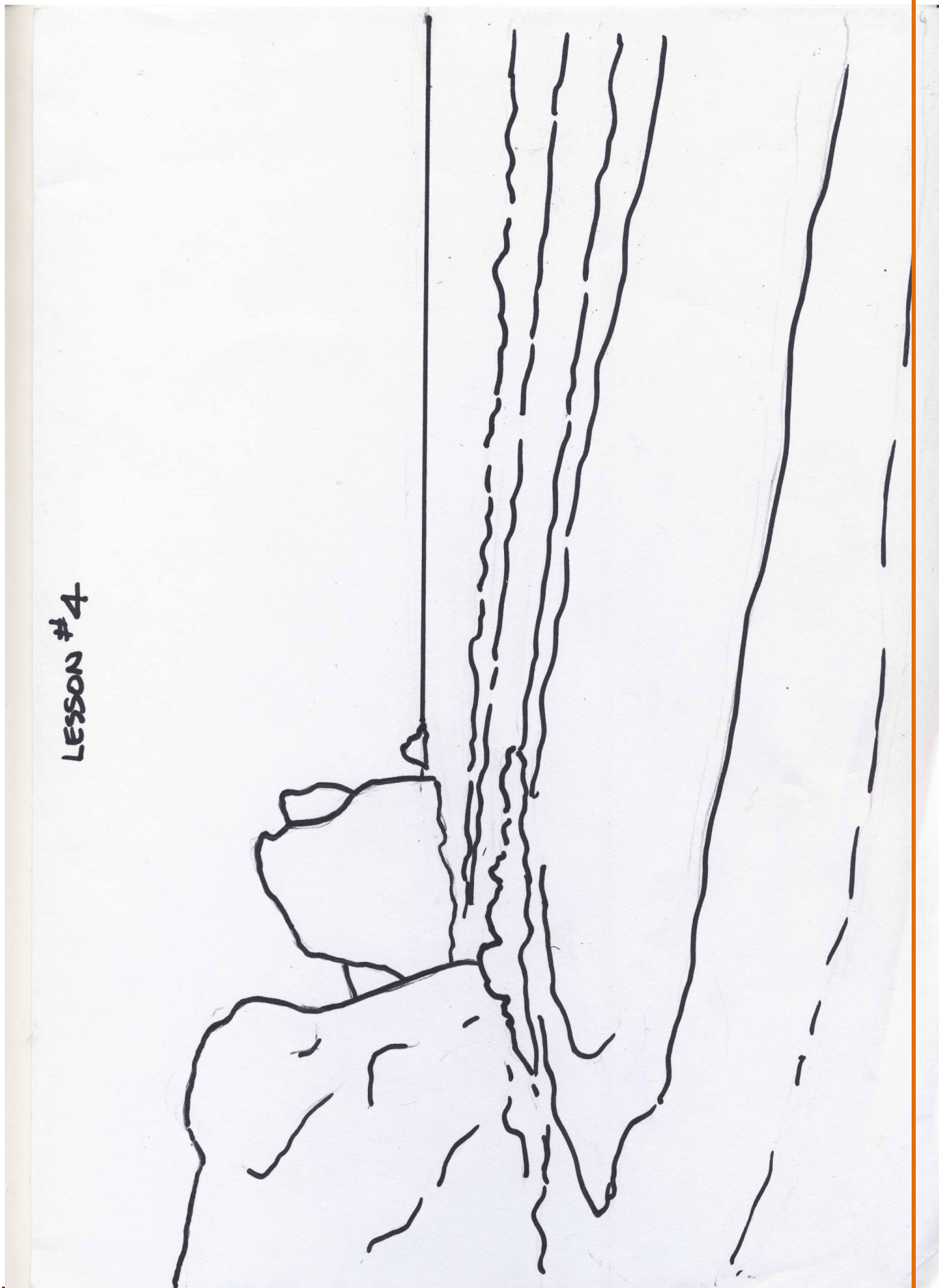
A lovely technique for imitating sandy or pebbly (gravel) surfaces. It can also be a combination of several colours as shown here. Can be used in many ways. Here I used a Hog Bristle Brush used for oil painting. An old tooth brush, or similar, will also do.



Items used for the described Techniques.

1. #8 Hog bristle oil painting brush – well used!
2. Art Masking Fluid (Liquid Frisket)
3. Sponges – fine synthetic (not used here) and a natural coarse used for the tree.
4. Wax candle





INSTRUCTIONS

Preparing the watercolour Paper:

I will be using a 12" x 16" (305 x 406mm) watercolour paper and the template is designed for this size. If, however, you prefer another size then you may either enlarge or reduce it to suit.

Measure accurately a border of 60mm around the paper and mark lightly with an HB pencil. Carefully stick strips of masking tape along the outside edge of the pencilled rectangle with the one edge exactly on the pencil line.

You should now have an open area for painting of approx. 285 x 185mm.

How to transfer the template to the Watercolour Paper:

Print out the template (PDF document).

Turn it with the back of the sheet facing you and holding it against a window pane (with the sunlight behind) rub the pencil over the now visible lines with a soft pencil (3B or 4B) making sure that all the lines are completely covered with some rubbing on either side of the lines.

Turn the paper right way round again and with the rubbed face towards the watercolour paper center the template over the area to be painted. The A4 sheet overhangs the painting area slightly. Take 2 pieces of masking tape and stick the top 2 corners securely to the watercolour paper so that the template will not move during the transfer process.

Now, with a 2H or HB pencil trace over the lines so that they are transferred to the watercolour paper underneath. Check every now and again to see if you have not left out any lines by carefully lifting up the lower section of the paper and comparing the upper image with the lower image.

MAKE SURE YOU DO NOT MOVE THE TEMPLATE OUT OF ALIGNMENT.

When you are satisfied that all the lines have been transferred carefully, go over the transferred lines lightly with the HB pencil. If you do not do this then you may lose some of the lines in the process of painting,

You are now ready for painting!