

Chapter 1 : How to Watercolor Paint on Fabric | Tutorial - Ella Claire

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Welcome to the blog of Lavere Hutchings: The Watercolor artist and author of several books on how to paint. The estate of LaVere Hutchings is proud to introduce this blog. Among other topics we will include some historical events in the life of LaVere that helped form him as an artist. We are also excited about presenting a new layer of information for his family, his friends, his many collectors, and a new population of artists, friends, and collectors. We will be presenting new material over the next few weeks and months. We plan on showing more of his unpublished works, and more of his instructional materials. My name is Richard Hutchings, and I am his oldest son. Together with my brother Robert, my sisters, Dorothy and Marianne, and my wonderful nephew Richard, we hope to reassemble materials from his estate showing his many accomplishments, his news clippings, his awards, and art never seen before. We also hope to make available material from his books in small doses. Many of his techniques are still relevant to an emerging population of fine artist. Behind his return to Idaho Falls, Idaho where he started an outdoor advertising company and raised his family, all the time retreating to his easel and creating art. By the time he retired from advertising and became a full time artist, he had already created more art than most people do in a life times. We want to show you some of that very early work. And most of all, we want to connect with you and hear your stories. Any of you within the sound of this blog who have renderings of his neon sign designs from Idaho falls and vicinity during the 25 years when his art form was using plastic and neon instead of watercolor, we would love for you to share those with us as we try to tell this story. If you were one of the lucky people to take one of his workshops we invite you to share those memories with us also. And if you were, or are still a collector, we would love to see your collections and share them on this site. Make your Watercolors Sing: The beginning of his love affair with Americana. Where is it now? Paintings in private hands. How did he do this?

Chapter 2 : Make Your Watercolors Sing by Hutchings, Lavere -

*Make Your Watercolors Sing [Lavere Hutchings] on calendrierdelascience.com *FREE* shipping on qualifying offers. Twenty-four step-by-step demonstrations complement advice on how watercolor artists can best handle design, color.*

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Take a complicated reference photo and eliminate unnecessary details to turn it into a more powerful painting. Learn to shape your flowers and curve the petals with just a simple brush stroke.

She is sharing how to watercolor paint on fabric and it is so happy and pretty and cheerful for spring! Especially considering I am no Artist. I painted and painted on some white fabric samples, and then determined they would make the most beautiful pillow throws for our porch swing. The kiddos really love them as well. Keep reading here, and I will teach you how to watercolor paint on fabric and some tricks to the trade I learned along the way. There are so many projects you could make that are no-sew. Go buy some white cloth napkins and color them up! Or a plain white T-shirt from the craft store. Or Tea Towels, or curtains, or burp cloths, or. This was all experimental for me, but it totally worked! I have these watercolor cakes from Michaels, found here. But here is a set you can get on Amazon, that looks about the same, for a little cheaper with free shipping. These paints are so much better than your kids crayola watercolor paints. The pigment is so strong and a little goes a long way. Fabric Medium This stuff makes it so you can use any kind of paint for fabric, if you add this to it. This Martha Stewart Brand works wonderfully. To get started, fill your 2 cups with water, half way. One of the cups will be used to wet your paints. In the other, you will need to add some of the fabric medium to the water. Having 2 brushes comes in handy here. You would not want to use the brush with the paint medium for dipping in your paints. With your brush nice and wet in the plain water, wet your watercolor paints. This leaves plenty of pigment on your brush, and you are ready to spread it on your fabric. The less watered down your paint is, the stronger the color. The wetter the paint is, the lighter the color and the more it will spread. Once you have painted your fabric as desired, use the water with the paint medium added to it and paint over the entire surface. When you do this, the colors really start to blend together beautifully. At this point, your fabric is very wet. You need to heat set this paint to the fabric, so I threw my samples into the dryer on high heat until they were dry. You could also let them air dry and then press it with a hot iron. I actually did both. It is best to read your instructions for the paint medium you are using, but I was able to wash and dry my fabric at this point with no color loss visible. Which made me super excited that it worked! It looked kind of funny to me until I soaked it with the wet fabric medium and dried it. Then the colors all blended wonderfully. I decided to soak my fabric with water first. This made it so when I painted, the paint spread easily and blended all together. This was really fun to try, and I really like the results. I think this would also work great for an ombre look. I would love to hear if you give this a try! Be sure to go here , if you need help making your handcrafted fabric into a pillow. I also have other projects that include fabric, paint, and creativity! Did you know you can use shaving cream and fabric paint to create a marbled look on fabric? I made lots of samples, and I still love these marbled fabric napkins I made using this technique. Click here , to see all the details. So with a simple transfer technique and some grainsack stripes and I made my own, here. I guess you could say. I really like to paint fabric.

Chapter 4 : Birgit O'Connor Watercolors

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Watercolors are a translucent medium, often resulting in luminescent and ethereal paintings that sensitively portray the subject matter. The translucent quality of watercolor lends itself well to paintings that are atmospheric, nostalgic, and even otherworldly. The aqueous nature of watercolors accurately captures a sense of timelessness. For this reason, watercolors are an excellent medium for depicting natural scenery, such as landscapes and seascapes, as well as flowers, animals and portraits. Compared to other, more solid mediums such as acrylic, pastels or oils, watercolors appear to simultaneously reflect light and project a sense of fluidity. Point at the numbers to the right and follow the stages of painting with watercolor. Watercolors in tubes above and pans below. Watercolor paints are pigments held together by a water soluble binder, along with additives and solvents. Pigments provide the color. The ground pigments are the same as those used for other applications, such as printing inks, cosmetics, and textiles. In commercially made watercolor paints, the binder is either natural gum arabic or synthetic glycol. This is what holds the pigment in suspension. The binder also allows the pigment to adhere to the support e. Additives, such as plasticizers e. Other additives include extenders and dispersants. Artists can create their own watercolor paints using a simple technique involving a small number of basic materials: Additives are not imperative when creating your own watercolors, so they can be left out. Below are the steps to create your own watercolor paints: The artist talks about making watercolor paint. You can make watercolor paints using pure powdered pigment mixed with a binder and a solvent. A A pile of pure ground pigment on a glass palette. B Add gum arabic. D Mix with spatula. Adding a few drops of rubbing alcohol helps the pigments disperse. E The result resembles watercolor from tubes. F The resulting watercolor paint applied to watercolor paper using a paintbrush. Other Types of Watercolors Aside from making your own watercolors, commercial watercolors can be purchased in two forms: This painting was created using watercolors from a pan, rather than watercolors in tubes. Watercolors in tubes have a consistency similar to toothpaste. Tube paints are easier to mix with water because they contain more binder. Mixing Paints Over the course of painting with watercolor, the paints are continually mixed, as the artist works on the image. This same process is used whether an artist uses watercolors from a pan, watercolors from a tube, or watercolors they made themselves. A solvent usually water is used to dilute the paint, and it evaporates once the paint has dried. Colors are blended on the palette. New colors, as well as tints and shades, are created by mixing new paint with paint already on the palette. A Colors for the background wash, in this case, white, yellow, blues, and black. B The paints used on the yellow gerbera daisy are primarily yellow and orange colors. Later when painting, reds and browns are worked in. The color blends create various hues, such as the yellows that blend into orange and brown. C Colors can also be mixed to create blends that can range from light to dark within a single hue, such as the range of greens for the leaves. D To paint the vase and tablecloth, the palette has been cleaned of all previous pigments, and new colors are used. To create gradations of color, new colors are mixed with the colors already on the palette to slightly change the hues. This way, all of the colors are related to each other. This is convenient if certain color families will be needed in the future. It makes sense to leave pre-mixed colors on the palette for future use, rather than wash them off as you would with dried acrylic paint. Because the pigments in watercolors easily wash out with water, it is often not even necessary to wash the brush with soap in between colors. Swishing the paintbrushes in water is often enough to rinse the pigments out. Dabbing the brush dry on a paper towel removes any excess pigment from the brush hairs. Next, explore how a floral still life is created using watercolors in a pan. The first step in creating a watercolor painting is a pencil sketch based on a real-life image or a photo reproduction. Light pencil sketches are preferable over dark pencil sketches. Keeping the characteristics of watercolors in mind, why do you think it is better to draw a light pencil sketch than a dark one? The masking fluid allows the background to be painted in a quick wash. Masking fluid is applied over the edges of the pencil sketch, allowing the background to be painted without tinting the masked areas. When

the masking fluid is rubbed off, the space underneath will be free from paint, but the unmasked areas will be painted. What is masking fluid? Masking fluid is a handy tool for creating watercolor paintings. The main ingredients in masking fluid are ammonia and latex rubber. This technique is helpful for retaining white or light areas, or for easily painting in backgrounds without touching the foreground. Can you think of other reasons why an artist might use masking fluid to mask an area of a painting? Once the paint is dry, the masking fluid can easily be rubbed off with your fingers.

Background Wash The background wash is typically created by using a wide or flat paintbrush that can quickly fill in a large area with the desired color. The background wash is usually not detailed, nor is it a laborious process. The main goal of the background wash is to apply a light layer of pigment to the paper. When using a pan of watercolors as used in this demonstration, the painting process involves dipping the paintbrush in water, then rubbing the moistened paintbrush against the dry watercolor cakes. As the watercolor cakes become wet, the pigment loosens and sticks to the paintbrush. The paint can then be applied either directly to the paper or to the palette, where it can be mixed with other colors. The underpainting is created very quickly, with the goal of identifying and demarcating the main color areas of the painting. The underpainting forms the foundation upon which the painting will be built.

Underpainting After the background wash has dried and the masking fluid has been removed, the underpainting is created by quickly blocking in the pencil drawing with areas of relevant pigment. The objective is to make the main elements of the composition more visible by assigning the correct color to each element. Underpainting is ideally very light and translucent, with much of the paper still showing through the paint. Why do you think it is best for the underpainting to be translucent? When the watercolor paint is applied thinly, it is easier to make changes. If too much paint is applied too soon, it is difficult to fix mistakes later on. It is better to slowly build up a painting, starting with a translucent underpainting. Adding lots of water to the pigment creates the thin, watery, translucent effect that is desirable for underpainting. Acrylic paint can also mimic this quality when it is watered down.

Details In the image above, you can see a difference between the areas that have been painted with details above, as contrasted with the underpainting below. This close-up shows the contrast between the areas with heavy pigment the yellow gerbera daisy with areas of less pigment the underpainting. Now that the underpainting is complete, attention is focused on the details. To do this, the artist chooses a specific object or element in the painting to work on. Concentrating on the yellow gerbera daisy, first the pigment is applied thinly, building up layers upon layers of subtle color until the daisy starts to look realistic. By the time the daisy nears completion, the pigment is applied relatively more thickly in order to boldly capture various features, such as highlights and shadows. The higher the concentration of pigment on the brush is. This close-up shows the orange flower before the lifting technique was applied on the petals. This close-up shows the orange flower after the lifting technique, with much of the excess pigment removed and the rest more carefully blended together. Black paint has been added to the leaves and allowed to dry. The black paint has been re-wet and worked into the painting in a more natural manner. The same process continues with other areas of the painting, as shown in the pictures to the right and below. As colors and pigments are added, the painting begins to come to life. The painting that started out as translucent gradually becomes stronger and bolder through repeated applications of paint. The pigments in watercolor paints can easily be lightened or lifted by wetting the paintbrush with clean water and then rubbing the paintbrush against the area to be lifted. This technique is also used in the green leaves, which you can see to the left. Can you think of other instances where you might want to lift dried watercolor paint off of the paper? This close-up of the final painting shows the contrast between areas of heavy pigment in the vase and orange flower and areas of thin pigment in the table cloth. It is worth noting that this lifting technique is unique to watercolors. Acrylics, once dry, cannot be lifted in this way. Pastels can be lifted with an eraser, but this may cause a mess and traces of the pigment will remain.

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