

Chapter 1 : 18 watercolour techniques every artist should know | Creative Bloq

Paint - I use Winsor & Newton artist's watercolour in tubes. Be sure to check that the colours you buy are in the top two categories for lightfastness. Be sure to check that the colours you buy are in the top two categories for lightfastness.

Tumblr When it comes to painting, watercolor is my first love. As a consequence, I have developed many watercolor painting techniques over the years, some traditional and others new. I learned the hard way, through trial and error -here is my ultimate guide to 20 watercolor painting techniques so that you can experiment on your own faster than I did. As you read the article, note that you can click on most of the images for more detail. The 20 watercolor painting techniques

Watercolor technique 1: The wash This is the most used technique, and the one that defines watercolor for many artists. You create a wash by first abundantly wetting the paper with your mop, and then applying the watercolor pigment with either your mop or your point. You typically use a wash for your backgrounds, and you use it to create large colored areas. Gradients can be achieved by layering the pigment through several parallel brush strokes with increasingly diluted color, and by slopping the paper to control the flow of water. To do a good wash, you must 1 use a lot of water 2 paint quickly and 3 avoid going back to it or otherwise interfere with the drying process except for the wet on wet techniques described below. You can achieve amazing effect with a wash. Two or three brush strokes create the illusion and a receding background to the face. You can also control the spread of your wash to create textures and shape them into forms. How can you control the spread of your wash to achieve the effect shown above? Using a hair dryer after applying the wash, you can dry areas of the wash so that the additional layer will not spread onto them. You can also use masking tape in addition to the hair dryer for more precisely masking parts of the painting. Other wet on wet techniques There is an endless list of additional wet on wet techniques. You can control the strength and spread of your pigment add-ons by letting the background wash dry a bit while remaining wet before working on it. India inks work particularly well for wet on wet techniques, especially to add spot color and boost the contrast of a piece. I use inks in drop bottles, which allows me to drop a highly concentrated dose of pigment onto the wet area. By adding ink at different time intervals, you allow the background layer to get dryer and can achieve different dispersion ratios. You can also experiment with the following: Splatter ink or watercolor with a toothbrush directly onto a wet wash Water drops onto a wet wash Dropping wet pigments directly onto a wash Complementary color pigment dropped onto a wash red over green, etc. See how many different wet on wet techniques you can find in this detail from Michele. You can then let the water sit or direct it by slopping the paper. Letting the water sit will create concentric circles of pigments over your dry layer. Directing the water can wash off specific areas of the painting. How does it work in practice? Here are three views of Tel Aviv that use the wet on dry watercolor technique:

Dry brush Using a dry brush to apply pigment on dry paper allows you to create textures and tone graduations. You will want to use an old brush for this technique, as it will damage the brush. Create variations and therefore changes in tonal values through different degrees of pressure and by modifying the angle of the strokes. They are used to create the texture of the rocks and to link the darkest areas of the painting.

Glazing Glazing is a technique I usually avoid as I view it as unnecessary if you can successfully control your washes. There are many instance where it is required however and it can help you correct tonal values or reduce excessive color contrast. To glaze a layer, use transparent or semi-transparent pigments and apply a very thin layer over your dry background. How do you know if a pigment is suitable for glazing? Your watercolor tubes should provide you with a refractive index -but it is best to test the paint before using it as there are significant variations in transparency for the same pigment between the different brands.

Lifting off Lifting off paint is achieved by applying a sponge or a paper towel to wet areas of the painting. As you dry the area, you also remove pigments. Alternatively, you can apply water to a dry area and subsequently apply your paper towel to remove some of the dissolved pigments. Mostly, this technique is meant to correct mistakes. If you abuse it or do it poorly, it will show and will destroy the flow and organic quality of the piece. I have made that error many, many times! How do you then lift off paint without damaging your art? There is no simple answer to that question as it depends on the pigment being removed and the paper. One way to avoid

mistakes is to have a wet brush at the ready so that you can quickly apply clear water to the area from which you lifted off paint -this will eliminate bad transitions and geometric or unnatural patterns. Pigment saturation, pigment desaturation Pigment saturation works by dropping dry pigment onto a wet layer or wash. You then let the pigment and the background layer dry in place, and brush off the pigment once the paper is completely dry. You will be left with a highly concentrated color dot that radiates a bit into the background layer; other patterns can result. Desaturation can be achieved by spreading coarse salt onto your wet layer. The salt will absorb some of the pigment; once both the salt and the background layer are dry, you can remove the salt and will be left with spots of desaturated color. Different size of grain salt allow you to achieve different results, and you can use other absorbent materials and crystals. Gloss Adding a drop or two of Gum Arabic to your watercolor layer will give it a slight sheen and enhance contrast and color intensity. You can exaggerate the effect to establish a transparent, enamel like thin layer when combined with glazing. You can take this technique one step further still as I did with Flower Hat. Layer your finished watercolor with resin after having mounted the watercolor on a wood panel or other rigid support. I have found that adding a layer of Ultra Glo resin or epoxy resin achieve a number of effects: Paper handling You can achieve a number of effect by sloping and angling your paper. Painting a sky for instance is a lot easier if your paper is standing vertically as opposed to lying flat. The best thing to do is to experiment with gravity and to build a repertoire of positions and movements that work for you. Masking Masking fluid, masking tape, pieces of paper and of course your hands can be used to mask areas when applying washes or splatters. Use them and experiment. Not so traditional techniques Watercolor technique Mixed-media Acrylic mixes well with watercolor, and so do India inks. I have used spray paint, oils, turpentine, chalk, pastel and everything else that was laying around in the studio with watercolors. Other combinations I use include: Photo collages Heating the paper in specific areas The spray on that Mavericks wave is done with acrylic paint because watercolor would have dispersed too much and blended in with the background. To achieve greater contrast and avoid dispersion, I had to use acrylic paint. More than half of my watercolors use some other media. Sometimes, part of the painting will be all watercolor while the rest will use acrylic and oil paints. If you look at the top half of that other Mavericks wave, you will see the brushstrokes left by my brush as it layered both acrylic and diluted oil paints on a watercolor layer. Only watercolor allowed me to translate the transparency of the green mountain that is chasing the surfer; but I need the opacity of acrylics and oils to frame the wave. You may have been told not to mix acrylics and oil paint -one more thing to ignore as you explore mixed media. You can use inks and watercolor to build tonal values and ignore color altogether. I built up the face using both black watercolor and black India ink. The strength of the eyes and of the entire portrait comes from being framed in black, all the way to the solid black used for the hair. In Janus 2 shown below I used a monochrome face to contrast with that of the model. Fades I know of two ways to achieve a fading effect with your watercolors. First, you can dip your painting in water after applying your first layer. Second, you can use water based inks that are not steadfast. Fountain pen inks for instance usually age and fade very quickly. You can use a bottle of blue or brown Waterman ink to great effect as I did when painting Absurdia, a series of watercolors and drawings about World War I. Absolutely not traditional techniques Watercolor technique Digital post production "background changes Your finished painting does not have to be a watercolor. The most basic treatment is to modify the color of a background to convey a different mood. Digitally modifying a background can help achieve more than a mood change. This would not have been possible manually. You can simply paint a series that uses the same palette as I did in Three Portraits of Annie shown above. Or you can take it one step further via digital processes. To complete it quickly, I scanned the original painting and created nine vignettes of the basic figure in Photoshop. Janus uses the same principle to create a symmetrical portrait. You can repeat the process at infinity to create more complex patterns and foundations for your watercolor experiments. I find that using watercolor on a smaller and printed version of an original frees you to experiment more. Painting on a partially printed pattern, outline or color foundation opens up a lot of possibilities. You can now guide your painting by printing several reference points on the paper; you can print a black and white drawing and use watercolor to bring color back to the composition; you can do the reverse and use watercolor for the tonal values; etc. Watercolor on c-prints An important variant of Technique 16 is to print on photographic paper and

use watercolor to cover the foundation layer of your photograph and dissolve partially its pigments. Watercolor works great on most photographic papers and the flat, glossy surface allows you to keep your pieces small if you want, which equals more paintings and experiments. In *Tsunami*, I used this technique to complete a number of panels that tell the story of an upcoming and destructive wave. Serial If you take Technique 15 to its logical extreme, you will find yourself creating series of watercolors that will start building up a narrative.

Chapter 2 : Master wet-in-wet watercolour painting | Creative Bloq

The primary goal of this tutorial is for you to learn how to develop your drawing / painting in layers color, details, and shapes. Start with simple shapes, light colors and values, and proceed.

Here are a few factors you want to consider. As you can imagine, the artist quality paints are better quality and more concentrated, but a higher price tag accompanies these characteristics. Student quality paints are lower quality, but they are more affordable and can be great for beginners who want to learn how to use paints without the fear of wasting money. Are you going to mainly stay at home and paint scenes from your garden? If so, choosing to use paint tubes is a very viable option for you. Are you planning to use your watercolors while on the train or during your travels? If so, you need to consider the portability of paint, and selecting a paint pan may be the wiser option. No paint brand is perfect, so again, the one you choose to get paints from are up to you. Fold up a cloth or some white paper towels and keep them near your palette to blot excess water or paint off your brush. Start with eight to ten basic watercolors. I like Windsor Newton tubes, professional grade. Before starting your first painting, it is important to become familiar with the way your paints, brushes, and paper work together. Practicing a few different methods will help you when you are aiming for different textures, smooth blending of colors, or a gradient of one color. Set up your palette. If you are using a plate, just squeeze a few colors on the edge. If you have a palette with wells, you can squeeze each of your colors into individual wells. Test the dilution of color. With a wet brush, pick up some of the paint and swirl it around in the center of your palette. Stroke a few strokes of paint onto a practice piece of paper and try spreading it out to produce a gradient that goes from darker to lighter. Experiment with different brush strokes. Try some broad, flat strokes with your flat wash brush. Try dipping one of your round brushes in water and turning it to make a fine tip. Pick up some paint and draw some fine lines. With the same brush, pick up some color on the flat edge of the brush and use just the edge to create lines or grasses. Load a round brush with more paint and use it on its side to create a texture that skips across the paper. Pick up a bit of paint on the tip of a round brush, spread the bristles flat, and try dry brushing on dry paper for a feathery look. A good quality round brush will form a point if it is rolled slightly as it is loaded with paint. Use a light touch to paint fine straight or curved lines with the pointed tip of your round brush. You can also use the edge of brush for fine lines such as grasses. Here are a few basic techniques you should practice before attempting a painting: Broad, flat strokes for large, smooth areas. Use your 1" wash brush to mix a color with some water and make a puddle of paint on your palette. Pick up the color with your dampened brush and brush a smooth area with the color. A monochrome gradient is painted by using strong color at first and then adding water to thin and lighten the color. Since you do not add white to watercolors, you will get light colors by applying a thinner application of the same color. Use the edge of a flat brush for sharp lines. This technique is excellent for grasses or deep, straight shadows. Load the edge of your brush with color and practice using the edge of the brush to make deep lines. Paint textures with a dry brush technique. Painting with a fairly dry brush on dry paper is a great way to create rough textures. Heavily load a damp 10 round brush with a dark color. Use the brush on its side and pull it up along a tree trunk or a barn board. The paint will skip slightly, giving some very dark texture while leaving white highlights. Since you do not add white to watercolors, get light colors by applying a thinner application of the same color. Use a 10 round on its side for bark texture and feathery strokes on leaves and feathers. The tip of the 10 round will give you fine lines. Source How to Watercolor Paint on Dry Paper Painting on dry paper is a good way to get intense colors, detail, and texture in your work. As long as your brush does not have too much water on it, the paint will stay where you put it. You can use very tiny brushes to add fine detail or larger ones to create texture in wood or trees. Combining dry brush techniques with rough paper will leave white areas in the painting that sparkle with light. If you intend to paint a soft background behind a building or tree with a lot of texture, be sure to do that first with a wet-on-wet technique. Your background should be perfectly dry before starting on the textured areas otherwise, they will run. Playing with many colors on wet paper! Abstract style watercolor is an experiment of wet-on-wet painting technique. Source How to Watercolor Paint on Wet Paper The wet-on-wet technique is basically where you add wet paint

to areas that are still wet from a previous layer of paint. Use your 1" flat brush to wet a 6 inch square of paper. If the paper is too wet, blot gently with a paper towel to pick up excess water. With the same brush, mix some gamboge yellow with water and apply to the top one third of the area. In the middle third, paint a fairly wet strip of sap green. Pick up the paper and tilt it slightly to let the colors blend into each other. Click thumbnail to view full-size While the paper and color is still wet, add some areas of cadmium red and sap green. The colors should flow together slightly. Source Tape paper to board, then use 1" brush to wet paper evenly with clear water. Source With the same brush, paint the sky blue. Add some alizarin crimson as you move towards the horizon. Source Paint a wet yellow ocher to strip at the horizon line. Source Under the yellow ocher, paint a strip of sap green. The colors will flow together. Source With the 10 round brush, mix some of the green and gray together. Source Use a hair dryer to dry your paper. Source Use the edge of your flat brush to pull out some grasses from the deeper green areas. Source Add a few clusters of tree trunks along the horizon, then paint in some foliage on the distant trees. Source Using a natural tint on a round brush fairly heavy and dry , roughly paint in a tree trunk and some branches. Source If you wish to paint some foliage on the tree, wet irregular areas where the leaves will go and drop in some bits of yellow ocher in the branches and on the ground. Source Paint a Landscape With Wet and Dry Techniques Painting on wet paper can give backgrounds and skies a delicate blend of colors that flow into each other. This is why wet-on-wet painting is a good technique for landscape. With a little practice, you can learn to put just the right amount of water on your paper to achieve the look you want. Try This Practice Landscape Exercise: Unless you are using a watercolor block, tape your paper to a flat board. Use a large, flat wash brush to wash the whole paper with water. Choose a sky color. For this exercise, I used cobalt blue. With a 1" flat brush, paint a smooth coat in the sky, darker at the top of the paper and lightening it up as you get to the horizon line. Add a few cloudy areas. If your paper is still fairly damp, the gray will blend into the blue while still keeping the cloudy shapes. Once the color is on the paper, let the colors flow into one another for a natural, soft look. Let background dry naturally or quicken the process with a hair dryer before moving on. Use the edge of your flat brush to pull out some grasses from the deeper green areas. Add a few clusters of tree trunks along the horizon. Then, paint in some foliage on the distant trees. Deepen the green shadows. Using a natural tint on a round brush that is fairly heavy and dry, roughly paint in a tree trunk and some branches. If you wish to paint some foliage on the tree, wet irregular areas where the leaves will go and drop in some bits of yellow ocher in the branches and on the ground. While the paper and color are still wet, add some areas of cadmium red and sap green. How to Use Watercolor Pencils What are watercolor pencils? Watercolor pencils are an art medium that combines drawing and painting. They look like normal colored pencils, but the watercolor effect is created when you add water to the drawing. An advantage of using these pencils is the ability to create very fine details that would be much more difficult by using a brush.

Chapter 3 : [Updated] 36 Watercolor Techniques & Painting Tutorials

Watercolour is a versatile and flexible medium that can yield a variety of results. Also known as aquarelle, it's a painting technique in which the paints are made of pigments suspended in a water-soluble vehicle. Dating back thousands of years, watercolour is a tricky medium to master, but there.

Requirements Watercolor Studio Watercolor Studio uses artificial intelligence and image recognition to render the initial watercolor then gives you the ability to create infinite variations quickly and easily. Change paintings into an ink wash, add a beautiful artistic finish, brush in details, and even spatter it with liquid spots. Control everything from details-to-shades-to-negative space-to-coloring. No artistic skill needed! The beauty of a well executed watercolor comes from the transparency of paint on paper. It also comes from the watercolors unique free flowing characteristics. Watercolor Studio makes it easy to do just this with a one-of-a-kind Liquid slider. As you move it, watch as color bleeds throughout the painting for an ultra wet style. Or use the Wet Edge slider to define edges with built-up pigment and color that bleeds inward naturally. Use it as a standard application or blend it into your workflow with our included plugin for: Every photo placed in Watercolor Studio is automatically transformed into a watercolor with full control over settings. So have fun and try not to be too careful. You will be amazed at some of the paintings you will get. Paint Styles Watercolorâ€™Portrait is a wet-on-dry painting with all the characteristics of a true watercolor. Fine-tune portrait detail and shades, then smooth color using the liquid slider while keeping contours clear and color defined. Watercolorâ€™Landscape is an abstract free flowing wet-in-wet paint style, great for landscapes. Use it to spread indiscriminate details as if saturated with water for a loose wet watercolor painting with color that bleeds together. Ink Wash renders photos into soft subtle paintings, consisting of one-to-three colors. Choose from a library of washes to create ultra inky paintings or light monotone ones. Combine with Color Washes and Outline Layers for an expressive piece filled with artistic character. Liquefy is a transparent layer used to dilute and bleed color. Use the Liquefy Layer above one or more layers then brush with a continuous motion to blend areas where needed. This subtle effect smooths areas like a true paint brush dipped in water. Color Wash blends handmade color washes and textures into the painting while retaining some or all of the original color. Use them to warm up, cool down or to dapple light and color throughout the painting with control over how much. Use render modes to combine washes with Watercolor, Ink Wash and Outline Layers for breathtaking one-of-a-kind art pieces. Outline defines edges throughout the image. Choose between round fluid watercolor strokes or sharp inked in ones. Additional modes allows you blend the outlines into the painting naturally or create solid ones that stand out. Spatter adds liquid spots that actually looks wet and runny. Use them to add texture, age, and bits of color throughout the painting. Canvas is the base of your painting. On this layer use settings to change the canvas style paper. Choose between cold press, hot press or rough. Here you can also increase the pigment granulation in the watercolor and how dark or light the transparency of the color appears on the paper. This is our biggest update to Watercolor Studio yet. Our rendering engine was re-written from the ground up to gain numerous enhancements! All have been rewritten to for better contouring and smarter blending with paint and canvas. Edge Bleed blends the color regions by bleeding and blending out detail. The higher the value the more the edges will bleed into other colors. This works hand-in-hand with the Liquid slider by allowing wet paint to bleed into more areas. Wet Edge style controls how the pigment spreads to the edges of each color region. A new Wet Edge menu presents three edge styles: Sharp is well defined and is typically associated with the paint drying before another color is added. Bleed and Soft keeps pigment slightly wet when applying the next color which causes them to bleed into each other. Liquid slider controls the overall wetness of the painting. This works inline with Edge Bleed and will affect areas that bleed into other color regions by spreading the wet ink across colors. Categories and New Presets are included and sorted into tabs along the bottom. A User Presets tab is also there to help keep your work organized and readily available for future projects. How to Add Preset Categories Improved Outlines uses a smarter algorithm to add detail to paintings without over doing it. More Natural-looking Negative Spaces. The new improved outline follows contours in a more natural way. Improved Edges bleeds

the image into the paint for a natural painterly quality. Edges Take On Layer Styles. Color Washes can go beyond the edge and onto the canvas, and Liquid Vignettes can be used to soften taped and artistic edges. Last Update Last Upgrade we added 3 new features. The first is a New Signature Layer to hand sign your painting declaring it officially done! There is also a New Liquid Vignette Layer that bleeds watery paint from the center outwards, and a New Pigment Layer for a beautiful overall texture effect. Signature Layer personalizes your painting using two signature styles: The first uses a type face from the fonts installed on your computer, and the other allows you to paint on your signature freehand. Liquid Vignette Layer creates a focal point by bleeding and blending out detail with our one-of-a-kind ellipse tool. When an ellipse is placed on a watercolor paint liquifies in a smooth gradual transition around the circle and out to the edges. Use one ellipse for a watery vignette, or several for focus on multiple areas. Pigment Layer adds a granulated pigment texture to the watercolor. Granulation is the effect you get when the pigment particles clump together rather than them settling evenly on a painted surface. This effect is great for creating additional texture in an otherwise 2D watercolor painting. Learn the Basics This series of six videos will show you how to blend watercolor layers, stack washes, add an outline layer, adjust canvas settings and brushing with liquefy. Blend Watercolor Layers This video gets you started! Fine-tune the default landscape settings, add subtle detail by blending portrait and landscape layers, and modify the overall color scheme using an artistic finish. This video shows you how to stack two washes, brush off color, and change render style to create a beautiful customized background. Add Outlines Create a touch of emphasis throughout the painting. Choose between watercolor and ink outlines, or use color as another way to add defined pigment along the edges. Adjust Canvas Settings Increase paper texture and scale. Use this layer to change the canvas paper style. Here you can also increase the granulating texture pigment and adjust the overall transparency of the watercolor. Blend with Liquefy Add a Liquefy layer to blend, wash out or de-focus areas in the painting. This video demonstrates how to brush on Liquefy and the affects it has on layers below. When Liquefy is the top layer brush changes occur instantly. When Liquefy is under another layer s brush areas turn red and changes render when the brush lets up. This series of short videos will demonstrate how easy it is to add detail to paintings. Blend Layers In this video learn how to blend a detailed Portrait layer with a loose Landscape one. The result is a perfectly balanced free flowing watercolor with a touch of detail. Brush-on Details Using the mask feature, learn how to brush-in portrait details with full control over settings. All with the ability to turn on-and-off details or even delete them, with out effecting the painting. Add a Detail Ellipse Add a touch of detail to your watercolor using our one-of-a-kind detail ellipse. Paint Styles and Layers Watercolor features a series of wetness sliders: Wet Edge, Liquid and Edge Bleed all designed to give the painting a natural look. Choose between Landscape settings for a wet free flowing painting, or Portrait for a painting with controlled color and detail. Ink Wash creates a limited palette using the power of shades then allows users to build up color, and movement, using a library of washes. Color Wash applies semi-transparent handmade washes and stains to paintings. Use one or stack up several for a customized blend of color and texture. Liquefy is a transparent layer, you brush on, to blend and bleed areas in the watercolor. Splatter applies water spots to the watercolor. Choose between multi-color, single or no color. Options bleed the edges of spots and a placement box lets you move splatter around and resize them. Choose between round fluid watercolor strokes or sharp inky ones. Use this layer to change the canvas style. Choose between cold press, hot press or rough paper texture. Includes Artificial Intelligence and Image Recognition A powerful wetness algorithm with full control.

Chapter 4 : Beginner's Watercolor Painting Guide: Supplies, Steps, and Techniques | FeltMagnet

Learn how to create a watercolor landscape painting with this easy step-by-step tutorial. As a reference, I will use this picture that I took during my visit to Yosemite National Park. The mountain behind the big tree is the famous Half Dome.

Before you buy anything, make sure you read our guide to the best watercolour paints. The texture of paper you choose gives you different effects with the paint. Depending on your requirements, there are three main surface textures to choose from: This texture is even and smooth and makes a nice surface for prints and drawings. This slightly bumpy texture is the most popular texture for watercolourists. Rough texture has an even bumpier surface than cold press. This surface is good for exaggerated rough texture techniques. Cake and Pan watercolour sets usually have built-in fold out palettes that are useable in varying degrees depending on their size and orientation. For your tube watercolours, you can either raid the kitchen cupboards and use a flat white dinner plate or buy some inexpensive wellled plastic palettes. However, a covered plastic palette makes for the least waste and most convenience if you are using tube watercolours. Read our guide to the best palettes. It can be an old jam jar, a mug or a watering can, so long as you can rinse your brushes in it. A really useful material for creating textured effects and cleaning up any spillages! For the days when your paint takes too long to dry. Wet-in-wet watercolours This involves applying wet paint to a wet background to dilute it but timing is everything with this technique! Firstly, the best way to wet your paper is using a natural sponge. Not only is it quicker than a brush but its easier to gauge how wet your paper is. Apply the few marks of paint cautiously to see which direction it heads in. If you find that your colour spreads too quickly, wait a few moments for the paper to get a bit drier, and then work rapidly before it becomes too dry. Geoff Kersey adds detail to his painting of the Millenium Bridge Wet-on-dry watercolours Artists typically use the wet on dry to place a hard or sharp edge on their painting. Want to know more about wet on dry? The brush tip must be wetted but not overloaded with paint, and the paint must be just fluid enough to transfer to the paper with slight pressure and without dissolving the paint layer underneath. The goal is to build up or mix the paint colors with short precise touches, and works very well with rough paper. Completed a masterpiece recently? Entries are now open so click here to enter now.

Choose the right brushes for watercolour painting This wet-in-wet technique involves adding wet paint into wet washes, and allowing the added pigment to spread out unhindered. True, it is sometimes unpredictable, but that makes the challenge even more exciting.

History[edit] Watercolor painting is extremely old, dating perhaps to the cave paintings of paleolithic Europe, and has been used for manuscript illustration since at least Egyptian times but especially in the European Middle Ages. However, its continuous history as an art medium begins with the Renaissance. However, botanical illustration and wildlife illustration perhaps form the oldest and most important traditions in watercolor painting. Botanical illustrations became popular during the Renaissance, both as hand-tinted woodblock illustrations in books or broadsheets and as tinted ink drawings on vellum or paper. Botanical artists have traditionally been some of the most exacting and accomplished watercolor painters, and even today, watercolorsâ€™ with their unique ability to summarize, clarify, and idealize in full colorâ€™ are used to illustrate scientific and museum publications. Wildlife illustration reached its peak in the 19th century with artists such as John James Audubon , and today many naturalist field guides are still illustrated with watercolor paintings. English school[edit] Several factors contributed to the spread of watercolor painting during the 18th century, particularly in England. Among the elite and aristocratic classes, watercolor painting was one of the incidental adornments of a good education; mapmakers, military officers, and engineers used it for its usefulness in depicting properties, terrain, fortifications, field geology, and for illustrating public works or commissioned projects. Watercolor artists were commonly brought with the geological or archaeological expeditions, funded by the Society of Dilettanti founded in , to document discoveries in the Mediterranean, Asia, and the New World. These expeditions stimulated the demand for topographical painters, who churned out memento paintings of famous sites and sights along the Grand Tour to Italy that was undertaken by every fashionable young man of the time. In the late 18th century, the English cleric William Gilpin wrote a series of hugely popular books describing his picturesque journeys throughout rural England, and illustrated them with self-made sentimentalized monochrome watercolors of river valleys, ancient castles, and abandoned churches. This example popularized watercolors as a form of personal tourist journal. The confluence of these cultural, engineering, scientific, tourist, and amateur interests culminated in the celebration and promotion of watercolor as a distinctly English "national art". Thomas Girtin , *Jedburgh Abbey from the River*, â€™99, watercolor on paper From the late 18th century through the 19th century, the market for printed books and domestic art contributed substantially to the growth of the medium. Watercolors were used as the basic document from which collectible landscape or tourist engravings were developed, and hand-painted watercolor originals or copies of famous paintings contributed to many upper class art portfolios. Satirical broadsides by Thomas Rowlandson , many published by Rudolph Ackermann , were also extremely popular. The three English artists credited with establishing watercolor as an independent, mature painting medium are Paul Sandby â€™ , often called the "father of the English watercolor"; Thomas Girtin â€™ , who pioneered its use for large format, romantic or picturesque landscape painting; and Joseph Mallord William Turner â€™ , who brought watercolor painting to the highest pitch of power and refinement, and created hundreds of superb historical, topographical, architectural, and mythological watercolor paintings. His method of developing the watercolor painting in stages, starting with large, vague color areas established on wet paper, then refining the image through a sequence of washes and glazes, permitted him to produce large numbers of paintings with "workshop efficiency" and made him a multimillionaire, partly by sales from his personal art gallery, the first of its kind. The Swiss painter Abraham-Louis-Rodolphe Ducros was also widely known for his large format, romantic paintings in watercolor. An unfinished watercolor by William Berryman , created between and , using watercolor, ink, and pencil. The use of partial pigmentation draws attention to the central subject. The confluence of amateur activity, publishing markets, middle class art collecting , and 19th-century technique led to the formation of English watercolor painting societies: These societies provided annual exhibitions and buyer referrals for many artists. They also engaged in petty status rivalries and aesthetic debates, particularly

between advocates of traditional "transparent" watercolor and the early adopters of the denser color possible with body color or gouache "opaque" watercolor. In particular, the graceful, lapidary, and atmospheric watercolors "genre paintings" by Richard Parkes Bonington created an international fad for watercolor painting, especially in England and France in the 18th century. The popularity of watercolors stimulated many innovations, including heavier and more sized wove papers, and brushes called "pencils" manufactured expressly for watercolor. Watercolor tutorials were first published in this period by Varley, Cox, and others, establishing the step-by-step painting instructions that still characterize the genre today; *The Elements of Drawing*, a watercolor tutorial by English art critic John Ruskin, has been out of print only once since it was first published in 1843. Commercial brands of watercolor were marketed and paints were packaged in metal tubes or as dry cakes that could be "rubbed out" dissolved in studio porcelain or used in portable metal paint boxes in the field. Breakthroughs in chemistry made many new pigments available, including synthetic ultramarine blue, cobalt blue, viridian, cobalt violet, cadmium yellow, aureolin potassium cobaltinitrite, zinc white, and a wide range of carmine and madder lakes. These pigments, in turn, stimulated a greater use of color with all painting media, but in English watercolors, particularly by the Pre-Raphaelite Brotherhood. Brooklyn Museum Watercolor painting also became popular in the United States during the 19th century; outstanding early practitioners included John James Audubon, as well as early Hudson River School painters such as William H. Bartlett and George Harvey. By mid-century, the influence of John Ruskin led to increasing interest in watercolors, particularly the use of a detailed "Ruskinian" style by such artists as John W. In the 18th century, gouache was an important medium for the Italian artists Marco Ricci and Francesco Zuccarelli, whose landscape paintings were widely collected. Turner paintings inherited by the British Museum in 1840, led to an examination and negative reevaluation of the permanence of pigments in watercolor. Nevertheless, isolated practitioners continued to prefer and develop the medium into the 20th century. In this period, American watercolor painting often imitated European Impressionism and Post-Impressionism, but significant individualism flourished in "regional" styles of watercolor painting from the 18th to the 20th century. The California Water Color Society, founded in 1906 and later renamed the National Watercolor Society, sponsored important exhibitions of their work. The largest watercolor in the world at the moment is *Building 6 Portrait*: The more general term watermedia refers to any painting medium that uses water as a solvent and that can be applied with a brush, pen, or sprayer. This includes most inks, watercolors, temperas, caseins, gouaches, and modern acrylic paints. The term "watercolor" refers to paints that use water-soluble, complex carbohydrates as a binder. The term "bodycolor" refers to paint that is opaque rather than transparent. It usually refers to opaque watercolor, known as gouache. Commercial watercolors[edit] Watercolor painters before the turn of the 18th century had to make paints themselves using pigments purchased from an apothecary or specialized "colorman", and mixing them with gum arabic or some other binder. The earliest commercial paints were small, resinous blocks that had to be wetted and laboriously "rubbed out" in water to obtain a usable color intensity. William Reeves started his business as a colorman around 1780. In 1785, he and his brother, Thomas Reeves, were awarded the Silver Palette of the Society of Arts, for the invention of the moist watercolor paint-cake, a time-saving convenience, introduced in the "golden age" of English watercolor painting. The "cake" was immediately soluble when touched by a wet brush. A Reeves box Modern commercial watercolor paints are available in two forms: The majority of paints sold today are in collapsible small metal tubes in standard sizes and formulated to a consistency similar to toothpaste by being already mixed with a certain water component. For use, this paste has to be further diluted with water. Pan paints actually small dried cakes or bars of paint in an open plastic container are usually sold in two sizes, full pans and half pans. Correct and non-toxic primary colors are now present through the introduction of hansa yellow, phthalo blue and quinacridone PV. From such a set of three colors, in principle all others can be mixed, as in a classical technique no white is used. The modern development of pigments was not driven by artistic demand. The art materials industry is too small to exert any market leverage on global dye or pigment manufacture. With rare exceptions such as aureolin, all modern watercolor paints utilize pigments that have a wider industrial use. Paint manufacturers buy, by industrial standards very small, supplies of these pigments, mill them with the vehicle, solvent, and additives, and package them. The milling process with inorganic pigments, in more expensive brands, reduces the

particle size to improve the color flow when the paint is applied with water. Transparency[edit] In the partisan debates of the 19th-century English art world, gouache was emphatically contrasted to traditional watercolors and denigrated for its high hiding power or lack of "transparency"; "transparent" watercolors were exalted. The aversion against opaque paint had its origin in the fact that well into the nineteenth century lead white was used to increase the covering quality, which pigment tended to soon discolor into black under the influence of sulphurous air pollution, totally ruining the artwork. Furthermore, typically most or all of the gum binder will be absorbed by the paper, preventing it from changing the visibility of the pigment. In fact, an important function of the gum is to facilitate the "lifting" removal of the color, should the artist want to create a lighter spot in a painted area.

Chapter 6 : VIDEO: How to Create Sharp Lines and Fine Details in Watercolor Using a Magic Eraser

Watercolor painting is both enjoyable and a bit frustrating at times. It all depends on how you approach it. It is one of the most versatile mediums to work in.

Watercolour techniques Watercolour is a versatile and flexible medium that can yield a variety of results. When you create a painting in watercolours, light reflects off the white of the paper and bounces up through the colours, giving it a luminosity that can be truly magical. Get to grips with the medium with these must-know watercolour techniques. Your choices will depend on how large or small you work. I tend to work on the smaller side so my brushes range from 6. There are lots of different brands and levels available in stores and online. Buy a few colours from different brands and find out which you prefer. As the name suggests, watercolour is a water-based medium. You can manipulate the darkness and saturation of the pigment depending on how much water you add. Build your values up layer by layer to arrive at the effect you want. This does take a lot of planning but the results will be worth it. Stock up on paper towels The paper towel almost acts as a kneaded eraser for watercolour One very important tool to have in your kit when working with watercolours is a paper towel. This almost acts as a kneaded eraser for your watercolours. Laying down a wash of colour and then lifting parts of it up is a great way to add layers of detail gradually. Paper towels are also very useful for correcting mistakes or redirecting the paint. Splatter your watercolours Using your index finger, pull back on the bristles and let them snap forward One handy trick to add some energy to your watercolour painting is to use a splatter watercolour technique. This can help suggest water spray or floating dust. Hold your paintbrush between your thumb and middle fingers. Using your index finger, pull back on the bristles and let them snap forward. Add a good amount of water to the pigment in your brush and apply it to the paper. When the stroke is still wet, add in another colour with the same amount of water. You can manipulate the colours to where they need to be at this point. Take a look at our guide to the wet-in-wet watercolour technique, too. This means using lights and darks as well as wets and dries. Pull in colour Pulling in colour is a great way to show form and indicate a light source or edge When you apply a dry, more saturated stroke, you can pull from that stroke with just water. This watercolour technique is a great way to show form and indicate a light source or edge. Apply a stroke using very little water and more pigment. Before the stroke is dry, take a moderately wet brush and pull the colour out from the darker stroke. You can pull the colour quite far depending on how dry that initial stroke is. This is another advantage to the medium as you can do some colour mixing right on the paper. Take one colour and lay it down. Allow it to dry and then revisit with another shade. This is great for building up flesh tones.

Chapter 7 : Watercolor painting - Wikipedia

Welcome to WATERCOLOR by Scarlett Damen your private online watercolour Art School for everyone from beginners to advanced watercolorists. Here you'll find lots of watercolor painting tutorials.

Create a colourful array of flowers quickly and easily and using the wet-in-wet technique. Shares Watercolour is wonderful. I discovered its appeal while I was still at art college , and used a tiny palette to make sketches when I was out on my bike in Leicestershire, UK. I later discovered it was also the perfect medium for painting wildlife in the African bush. In both instances I had to work quickly, so I allowed my colours to blend into one another before they had dried. The drifts and blends created when wet pigments merge on paper transfix me just as much now as they did then. Choose the right brushes for watercolour painting This wet-in-wet technique involves adding wet paint into wet washes, and allowing the added pigment to spread out unhindered. True, it is sometimes unpredictable, but that makes the challenge even more exciting. Flowers and foliage offer the perfect excuse for practising wet-in-wet, because the organic forms and rich, deep colours lend themselves to a relaxed application. You can see from this workshop that, even though the paint is applied fairly freely, the overall appearance gives the impression you have painted more detail. While the wash is still damp, I add more concentrated pigment of the same colour in thin concentric strokes to represent the shadow areas between the petals, enabling them to spread out into the wash to make gentle grades of colour. I darken the centre with a touch of neat pigment. Build up the layers Background objects can shape the foreground The carnation is darker than the rose, so I use this flower to shape the edge of the pale rose petal in front of it. I then add deeper violet wet-in-wet over the pale wash and in small triangular dabs, to represent the shadows between the petals. Add adjacent flowers More flowers are added with a pale wash Adjacent flowers are added one by one, with a pale wash first and then more concentrated, drier colour added into the wet wash. I use Opera Rose for the bright pink gerbera, adding the divisions between its radiating petals with short lines, like the spokes of a wheel to the centre of the flower. Balance the flowers with dark foliage Dark colours are put down in dry washes Foliage acts as the darker counterfoil to the brighter flowers. I use pale Permanent Sap Green as the base colour, using sweeping strokes from a large brush. I add a really deep, dark mix of Prussian Blue and mauve into the wet wash and allow it to flow freely. The added colour needs to be much drier than the first wash, as there is already water on the paper. If it is too diluted it will cause a back run a cauliflower-like drop or smudge. Define the petal shapes The background is left to dry before painting A diluted wash of mauve tints the petals of the flower, then I touch Indian Yellow into the centre, blending wet into wet. I allow the flower to dry before painting the background foliage around the petals with a pale Permanent Sap Green and Aureolin. I then touch the tip of a size 8 brush into the triangular gap between the petals, wet-in-wet, to darken the foliage behind them. Check your progress Make sure the picture is dry before you hold it up! With the bouquet growing flower by flower from the centre of the painting, I finish each bloom as I go along. I work flat so I can control the direction of the flow of the paint as it diffuses into the damp washes. Occasionally, I place the board upright and step back to view my progress. Shape the bud Blending colours creates an organic look I shape the freesia bud with pale mauve and Aureolin blended together, wet meeting wet. I then add the sepal while the bud is damp, so the colours blend gently and give the organic appearance of the bud growing from the stem. Use brushstrokes for leaves Layers of colour add a sense of depth For the lower leaves, I use a big brush to paint broad strokes, and deepen the shaded parts with wet-in-wet colour. By painting darker tones behind lighter tones, the lighter leaves and flowers appear to overlap the darker leaves and create a sense of depth under the bouquet. The rest is painted very quickly and loosely around them, leading away to the right, with brisk lines, blobs and brushstrokes representing approximate shapes. Such is the nature of the wet-in-wet technique, that blending makes it appear that much more is represented. Spatter paint to represent foliage Spattering creates unique paint textures Using fairly wet, diluted paint, I spatter the paper by lightly tapping on the handle above the ferrule metal part of the brush. This lively spatter of paint aptly represents the feathery green foliage protruding from behind the bunch of flowers, without me having to paint a single mark. I am almost tempted to leave it like this with the ghostly impression

of a vase that must exist in order to support the flowers, but I also love the angles of the stems below and the dark tones they bring in, so I relent. Paint the stems Shadows are added to create the illusion of glass I create the stems in the vase with wet-in-wet washes, starting with the Permanent Sap Green not too pale. I then add a deeply concentrated colour mix of Prussian Blue and mauve to follow the shadows along the line of each stem, leaving small lozenges of light between the criss-cross of the main ones. Make finishing touches Shadows are dropped in to finish off the piece Final touches of deeper tone are needed in some areas of the foliage. To do this, I dampen the area with clean water then add in concentrated colour with the tip of the brush from the point of darkest shadow, allowing it to spread out into the damp wash.

Chapter 8 : Artist Elizabeth Tyler

When it comes to painting, watercolor is my first love. As a consequence, I have developed many watercolor painting techniques over the years, some traditional and others new.

Paper is also important. I generally use Strathmore Series 1b. Watercolor paper essentially lets the paint sit on top of the paper until it dries rather than spiderwebbing out. If you try to paint on, say, printer paper, the watercolor will bleed at the edges because that paper is super absorbent. You can also buy hot press paper, which has a smoother texture than cold press paper. Any vessel will work for the water; I use an old mug. Watch how one color can change depending on the ratio of water to paint on the brush! The brush stroke on the left shows what lots of water and not much paint looks like. The middle shows a more equal ratio of water and paint. The right brush stroke shows more paint than water. This will moisten them and effectively make them easier to work with. Then, you can do one of two things: Use a Palette You can pull out a palette and mix three different shades of the same color. Then, dip your still-wet brush into your moistened watercolor, and transfer some color into the water you put in the well. For the second shade, apply approximately five drops of water in the well. Again, dip your still-wet brush into your moistened watercolor, and transfer color into the water. Be sure and stir the brush so all the paint comes off into the water! If this new color looks a lot like your first one, add more paint. Work Directly Off the Watercolor Set You can use the concentration of water on your brush to control the shade of paint. If you put the brush to paper and the concentration of paint is unexpectedly high, dip your paintbrush in the water again, and apply that water directly to the paint on the paper. It will thin out! Blending The reason behind learning about paint opacity is blending. Having different tones of the same color of paint in a piece grants you the ability to make something look real. Begin by painting a circle of your lightest shade. Effectively, a shadow will appear on the lower left of the circle. To start making that shadow, load your brush with your medium shade. Dry off the brush to make sure all the paint is gone, then wet the bristles of the brush again with water. Then, put your brush at the division between the light and medium watercolors, and coax the medium shade out by rehydrating it and pulling the color out. Hug the dark shade around the bottom as pictured.

Chapter 9 : Watercolor Studio

36 Watercolor Techniques & Painting Tutorials for Beginners & Experts. These watercolor tutorials and video lessons will get you started and inspire you to be a better watercolor painter.