

WORKSHOP: "WATERCOLOUR PAINTING WITH LINES"



Summary: Participants will experiment with watercolour paints and pencils learning to try a variety of colours and manage pools of expanding colour on watercolour paper. Participants will be guided through painting wet on wet and wet on dry. They will experiment with adding definition with an acrylic paint marker.

Materials and Equipment:

watercolour paints set
watercolour pencils
6 sheets of watercolour paper
pencil, eraser, sharpener
acrylic paint marker
2 sponges
sketch paper
plastic to cover your work surface
instructions/ideas sheet

assorted paint brushes – 1 wide and flat, two pointed
plastic lids for palettes
2 containers of water
t-shirt scraps
foam brush
2 water containers
optional: carbon paper
optional: gummed paper tape
flat work surface/board that can get wet (not provided)

Class Plan:

1. Cover your work surface with plastic to protect your table from getting damp if desired and gather your materials.



2. Try not to handle the surface of your water colour paper. The natural oils from your hands will affect the painting surface later on.
3. Option 1: Working on your paper without securing it

- a. You can work directly on your paper without taping it to your working surface if you prefer.
- b. The thinner the paper you are working on and the more water you use while painting, the more cockling (wavy paper) the paper will be after painting.
- c. Wavy paper can be an intentional and interesting effect if you are framing your work by attaching it just to a backing board without a mat. Framing this way can also accentuate handmade paper edges.

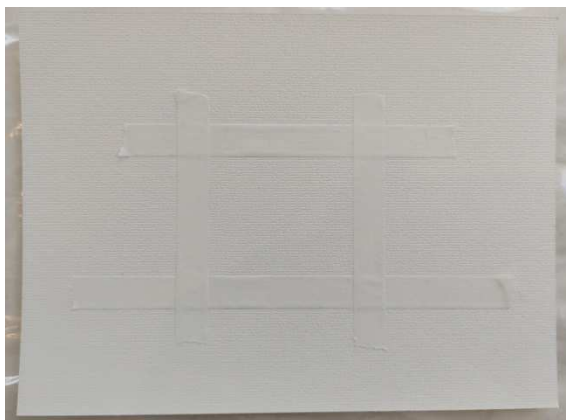


4. Option 2: Dry taping your watercolour paper

- a. Use masking tape or artist's acid free tape to tape all edges of your paper down to your board. Start with the long edges and extend off the edge of the paper smoothing the tape in place.



- b. This method doesn't prevent paper cockling (wavy) but helps keep your work in place as you paint. It can also be used to tape off sections of your paper to make a painting of a specific size.
- c. You can also use tape to mask off a smaller area to prevent your paint from spreading.

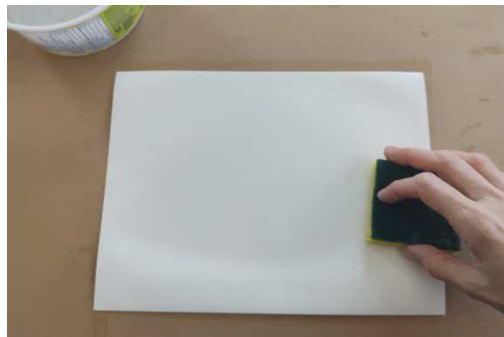


5. Option 3: Wet taping down your watercolour paper

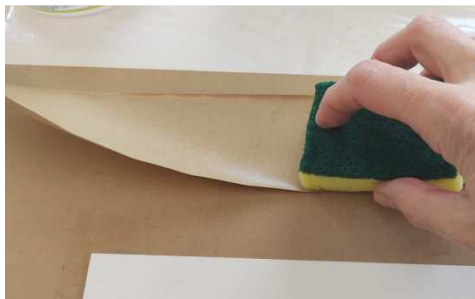
- a. Use a wood board that can get wet and is a few inches larger than your paper in each direction. Don't use a very smooth plastic board with the wet technique because the tape won't stick well.



- b. With a wet sponge and a bowl of water dampen the back of your paper. For this paper, the smooth side is the back but you can paint in either side. You don't want puddles but you want the paper wet.



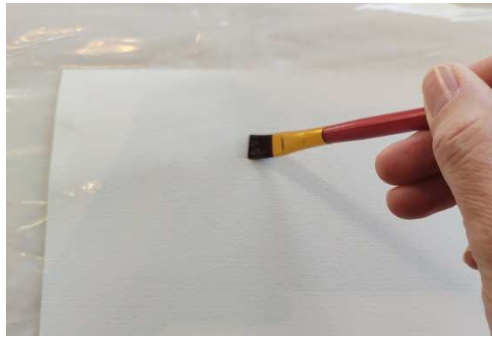
- c. Turn your paper over and dampen the front of your paper. Do not rub hard because you don't want to remove the sizing that helps the paint sit on the paper. The water causes your paper to expand and it will look wavy. Set your wet paper face up in the centre of your board.
- d. Cut 4 pieces of gummed paper tape a few inches longer than each side.
- e. Tape the long sides first, then the two shorter sides. Use a separate sponge and water bowl to wet the paper tape thoroughly. Smooth gently as you go without rubbing the paper.



- f. If you don't use enough water on your tape it will bubble when applying it to your board. The image on the left is not enough water and the image on the right is enough water.



- g. Leave the tape and paper to dry flat, which can take several hours.
 - h. If you have a cat, place your paper up high because they will love to sit on this.
6. Reference Information: Plan your design or work spontaneously.
- a. Sketch on your paper with a watercolour pencil. These lines will blend in with your water as you paint.
 - b. Use a regular pencil if you want your pencil lines to show.
 - c. Use your paints directly without guiding lines.
 - d. Optional: add lines over your painting when dry using acrylic paint marker or watercolour pencils.
7. Reference Information: There are two ways of working. Wet on wet means the paper you are working on is wet and your brush is wet with water and paint. The second is wet on dry, meaning the paper you are working on it dry and only your brush is wet.
- a. Applying paint with less water on your brush and more paint will produce a more intense colour.
 - b. Blotting your paper with scrap fabric or tissue will remove colour and water at any stage. This can also be done with a clean paint brush.
 - c. Work with two containers of water, one for clean water to use on your painting and one for cleaning your used brushes.
8. **Wet on Wet Guided Exercise: Tree Landscape Working Spontaneously**
- a. Apply a small amount of water to the top third of your paper with a wider brush.



- b. Add dark blue paint to the wet area. Add more blue paint to the upper edge and corners with less water on the brush to darken them.



- c. Dab areas lower in the centre to remove some of the water and paint to create a skyp effect. Add and remove paint to get the effect you want in these ways.



- d. Apply water and dark green paint together in cone shapes overlapping some of the sky and extending down into the paper.



- e. Add burgundy and dark blue with a small amount of water to fill out the cone shapes for the trees. Darken with more paint and remove any you don't like by dabbing with t-shirt scraps.



- f. Apply water in long random incomplete strokes to the bottom third of the paper, not completely covering it.



- g. Add small amounts of blue, burgundy and a little green paint in the foreground water and encourage the colours to blend and spread thinly over the wet area to create shadows on snow.



- h. With more water on the paper you can lift the edge to run the colours together randomly.



- i. Apply a few horizontal strokes of dark blue paint with little water to create shadows at the base of the trees.



- j. Add highlights with more concentrated paint and less water with a flat brush along the foreground shape edges and blend them in partially.



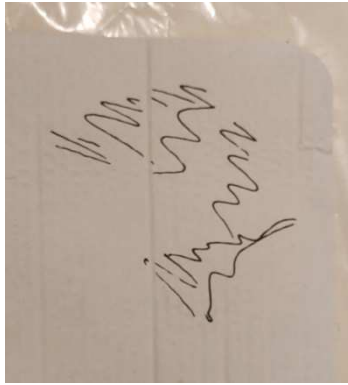
- k. Use white on top of the other colours on the trees to add the appearance of snow and highlights.



- l. Once dry, accentuate and define the tree shapes with a black acrylic paint pen sketching zigzag branches down the tree shapes. To get the ink flowing in your acrylic pen shake it before using and push the tip down onto a scrap paper. The tip will turn from pale yellow to the paint colour.



- m. Practice on scrap paper first. Remember acrylic paint is not like a regular marker and will take a bit of time to dry. Don't touch it until it is dry or it can smear.



- n. Apply the most detail to the main tree at the front and less to trees in the distance. Acrylic paint is not removable, so if you prefer you can do this step using a black watercolour pencil dry on dry.

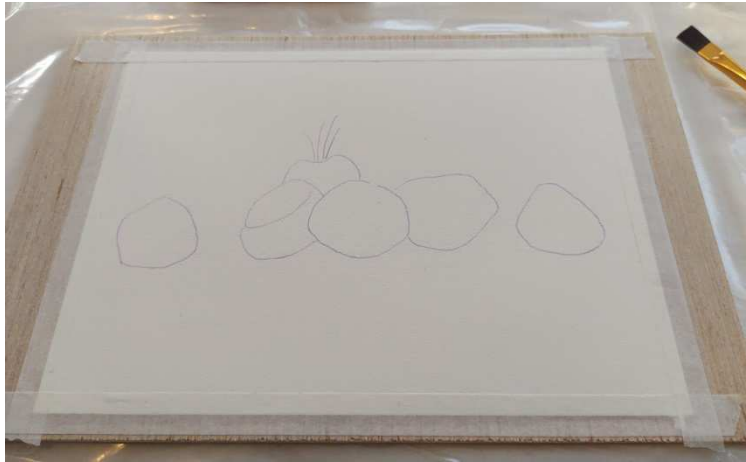


- o. You can also add extra black sketchy line only trees in the background behind the painted trees, to look more distant.



9. Wet on Dry Guided Exercise: Pomegranates Still Life Working With a Sketch

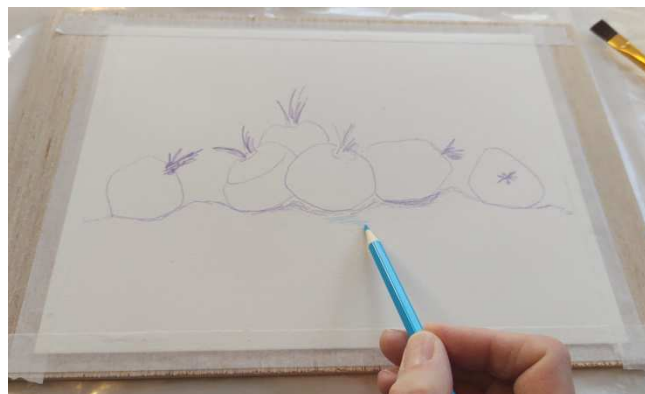
- a. Working on a dry sheet of watercolour paper with watercolour pencils, sketch the basic shapes of your pomegranates.



- b. Add strigs in dark green, purple and black to each pomegranate.



- c. Add base line and shading using light and dark blue, dark green, black and purple under the pomegranates trailing towards the right edge of the paper. We've made the light source come from the left side of the paper, so the shadows will cast to the right.



- d. Starting with the lighter colours, fill in colour on the insides of the pomegranates using yellow, then orange and red working mostly on the top and left sides of the fruit where the light will hit them. Add darker colours on the lower right sides in the shadows with purple, dark green and dark brown.



- e. Start adding paint to the insides of your pomegranates using a similar colour and sequence as with the pencils. Start with yellow, orange and red on the tops and left sides.



- f. Then add purple, dark green and brown to the right and lower edges.



- g. Add darker colours in green, purple and black to the lower edges to accentuate the shadows and edges between fruit.



- h. Add the same darker colours to paint the strigs.



- i. Interchange the lighter colours and dark ones with each area to create a smooth transition between areas on the fruit.
- j. Add shadows leading from the base of the fruit angled to the right.



10. Remove the tape if you used it:

- a. For masking or artist's tape, carefully peel the tape off your painting without using water.
- b. For gummed tape, rewet the tape with a wet wide flat paint brush being careful not to get the water on your painting. This takes time for the water to soak into the tape and patience. Carefully peel off your tape pulling it slowly back and close to your paper (not up).



- c. Alternatively you can use a metal ruler and x-acto knife to cut your drawing away from the tape at the edges. Remember part of the edges will be hidden if you frame your painting with a mat, so you may

choose to leave extra at the edges.

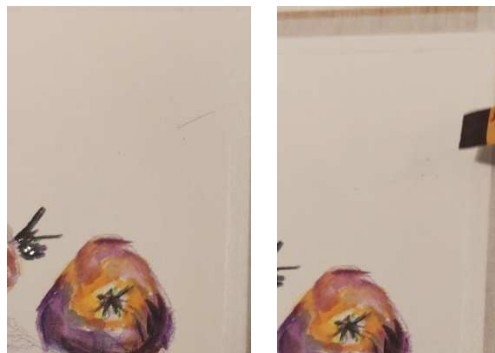
11. Experiment on your watercolour paper trying out your brushes, pencils and mark-making methods.
 - a. Use your t-shirt scraps to wipe/dab off excess paint and/or water. Use a clean one each time. If you don't have enough, paper towel or tissue also works.
 - b. Try making pools of colour using your paints and brushes of different sizes.
 - c. Add different amounts of water to learn how quickly the colours spread. Using more paint and less water on your brush will create more defined shapes.
 - d. Try stopping colour spread by lifting off some of the water using a dry clean brush or a clean dry or damp piece of scrap t-shirt fabric.
 - e. Try making lines, sketches and shaded areas with your watercolour pencils.
 - f. Add water with a clean paint brush to blend your watercolour pencil lines. Experiment with making them wider with water and more brushing and finer with less.
12. Happy creating, and please share pictures of your creations if you feel comfortable.

Useful Information/Adaptions/Variations:

- Part of the character of watercolour paper can be it not drying completely flat, if you choose not to tape it to the table.
- There are different types of watercolour paper. Hot press is an even smooth texture, which is a nice surface for detailed illustrations. Cold press is slightly bumpy and a semi-rough texture. Rough paper is even bumpier and good for exaggerated texture in your painting.
- You can mix your paints on the inside of the box lid them came in, on a separate palette or use a palette with wells to keep the colours from running together with more water.
- Add unusual colours to create an object. Pomegranates can still look like pomegranates when created with blues, oranges and greens in their skin tones. Experiment with colour for interesting results.

Trouble Shooting:

- If you add paint somewhere you don't want it, remove it by dabbing the spot gently with a wet but not dripping clean brush with no paint in it. Repeat until the area is lightened to your satisfaction.



- If you see little bit on the surface of your paper, brush less because the paper is lifting and switch to a better quality paper.