

Tri-hue Watercolor



Tri-hue Watercolor Handouts and Exercises

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Beginning Tri-Hue

1

Techniques & Strategies

MATERIALS

SET-UP

INHERENT QUALITIES

TECHNIQUES

- A. WET ON WET
- B. WET ON DRY
- C. GLAZING
- D. MASKS
- E. LIFTS
- F. EDGES
- G. RESISTS
- H. SCORING
- I. BLOTING
- J. BACKRUNS
- K. SCRATCHING
- L. GRADATIONS
- M. MISC.

APPLICATION SEQUENCE

- PRE-PLAN
- ADLIB

2

Color

TRI HUE

- A. COLOR MATRIX
- B. COLOR THEMES
- C. COLOR THEORY

INTERACTION

- A. HALATION
- B. VANISHING BOUNDARIES

3

Visual Phenomena

FILMS

VEILS

VOLUME COLOR

LIGHT

SURFACE

4

CRITIQUE

What was I trying to do?

Did I do it?

Was it worthwhile?

Exploitation.

Art Materials & Supplies

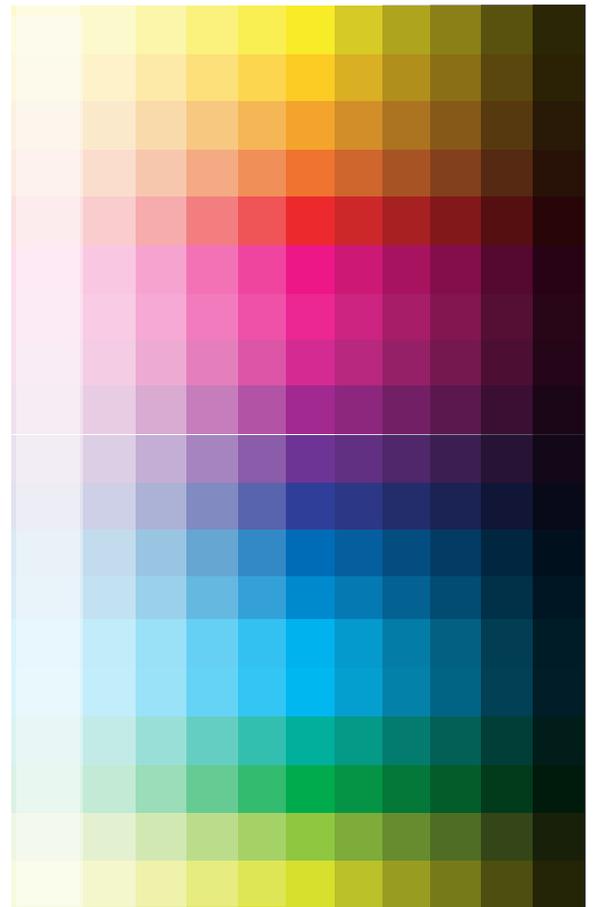
PAPER

140# or 300# Arches Watercolor paper in rough, cold press and hot press. (For what it's worth, I favor the 140# rough.)

PAINT

For those who have attended Watercolor classes and workshops, the following list of materials may come as a surprise. Tri-hue watercolor painting requires only three tubes of paint plus an optional black. All three of these colors are produced by several different companies, at different grades and varying prices.

My recommendation would be to choose the paints based on individual needs, provided they most approximate the printer's inks of Cyan, Magenta and Process Yellow. Here are the names given by each of three companies.



Winsor Newton	Grumbacher	Daniel Smith
Cadmium Lemon	Lemon Yellow	Hansa Yellow Light
Permanent Rose	Thalo Crimson	Quinacridone Rose
No Recommendation.	Thalo Blue	Phthalo Blue

*All the hues
in this array
were created
with only the
three primary,
or Tri-hue colors
Plus black.*

BRUSHES

Here's where there can be a wide range of possibilities. Many of the choices should be based upon the scale and style of the work being produced. My own brushes reflect my particular scale and painting approach. They are, for the most part, synthetic fiber brushes which hold up well and cost a fraction of sable brushes.

For large washes I prefer a 3 or 4 inch brush.
For the majority of the work I use a 1 1/2" flat.
For blending; a fan brush.
Round brushes of varying sizes for details. I prefer a good sable brush for such duties.

SWIVEL PAINTING BOARD

MATERIALS

2 SHTS. 1/4" X 24" X 34" PLYWOOD

1 SHEET 1/4" X 23.5" X 33.5" PLYWOOD

LAZYSUZAN HARDWARE
(SIZE APPROX. 8" DIA.)

1 PIECE 3/4" X 12" X 12" PLYWOOD OR EQUIV.

SPRING

HEAVY CORD APPROX. 1/8" DIA. BY 7'

CARPENTER'S GLUE

ASSEMBLY

1. GLUE THREE PLYWOOD PANELS TOGETHER WITH SMALLER PIECE SANDWICHED BETWEEN THE LARGER PAIR, LEAVING 1/4" GROOVE ON ALL SIDES. PRESS WITH CLAMPS OR WEIGHTS.*

2. WHEN DRY, ATTACH LAZY SUSAN TO BOTTOM PANEL AND BASE FOOTBOARD.

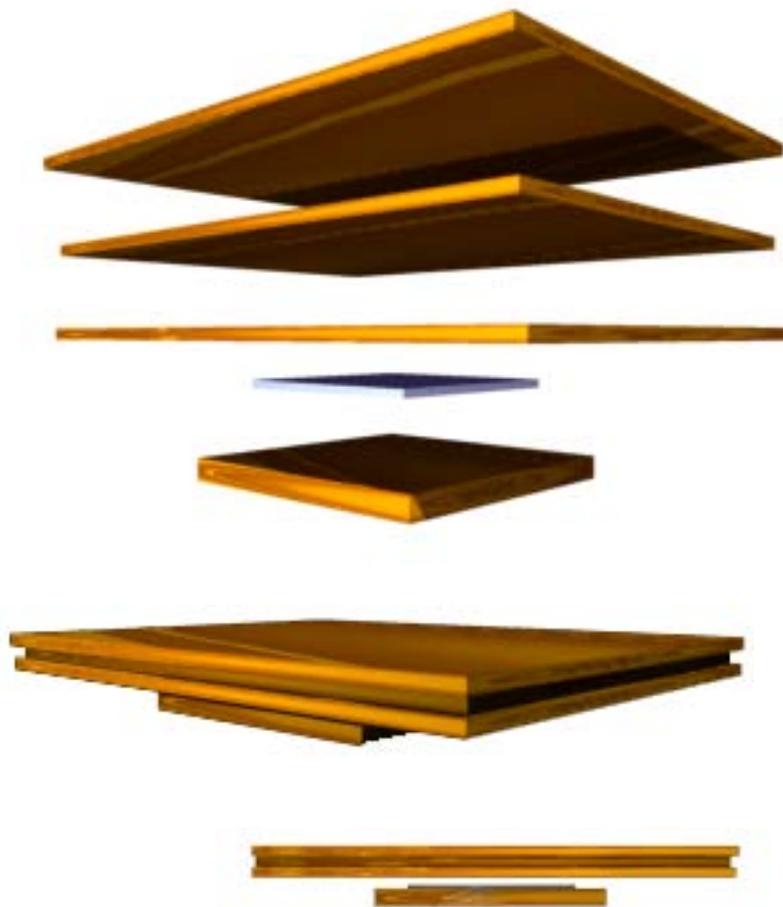
3. APPLY WATERSEAL LIBERALLY TO ALL WOOD SURFACES.

4. WRAP CHORD AROUND EDGE OF FINISHED PAINTING BOARD SO THAT IT FITS IN GROOVE. ATTACH 1/4" DIA. SPRING TO ONE END OF CORD. PULL THE OTHER END OF CORD THRU OTHER END OF SPRING AND PULL UNTIL THERE IS ENOUGH TENSION TO HOLD THE CORD TIGHTLY IN PLACE. REMOVE CHORD.

5. CUT OLD TOWEL OR BLANKET TO FIT AREA OF BOARD PLUS AN ADDITIONAL 2 INCHES TO OVERLAP ALL EDGES. REPLACE CHORD TO HOLD TOWEL IN PLACE.

*ANOTHER OPTION

USE A SINGLE SHEET OF 3/4" PLYWOOD CUT TO 22" X 30". ADD A GROOVED, OUTER EDGE FRAME OF 3/4" SQUARE PIECES OF MAHOGANY OR EQUIVALENT. GROOVE SHOULD BE APPROX. 1/4" WIDE AND 1/4" DEEP. GLUE OR NAIL FRAME TO OUTER EDGE OF BOARD.



1/4" DIA X APPROX 2" SPRING



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LENGTHS DETERMINED
BY BOARD DIMENSIONS

Discovering Color

Purpose: To discover the origin of all color mixtures.

Task: Using the paper and paints provided, create the following:

- 1. A matrix of 25 yellow swatches which vary in color saturation according to the percentages shown.

Paint **yellow** inside the gray outlines printed on the WC paper.

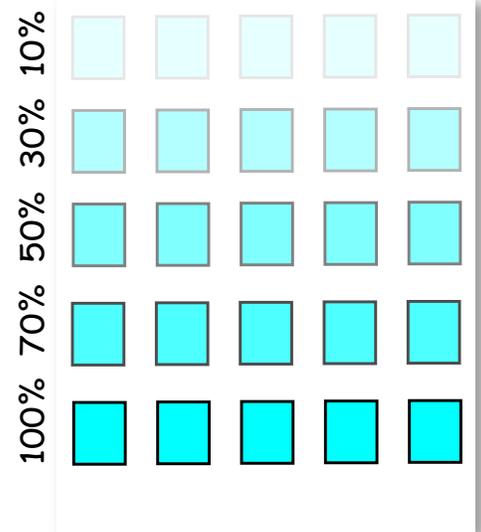
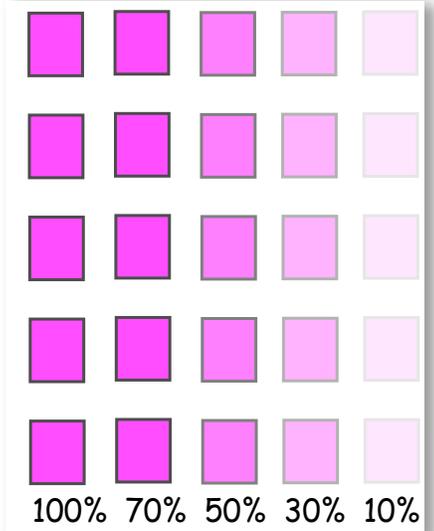
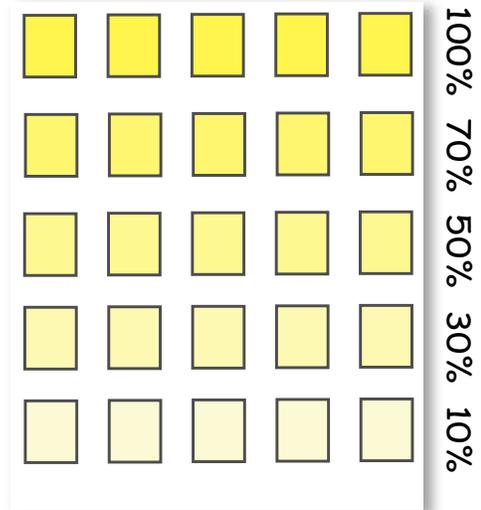
- 2. When the yellow is dry, paint 25 **magenta** swatches over the yellows according to the arrangement displayed.

Paint **magenta** inside the magenta lines.

- 3. When the **magenta** stripes have dried, apply **cyan** squares over the magenta and yellow squares in the arrangement displayed.

Paint **cyan** inside the cyan lines.

What did you discover in this exercise?
List your discoveries.



Read this after filling out the above.

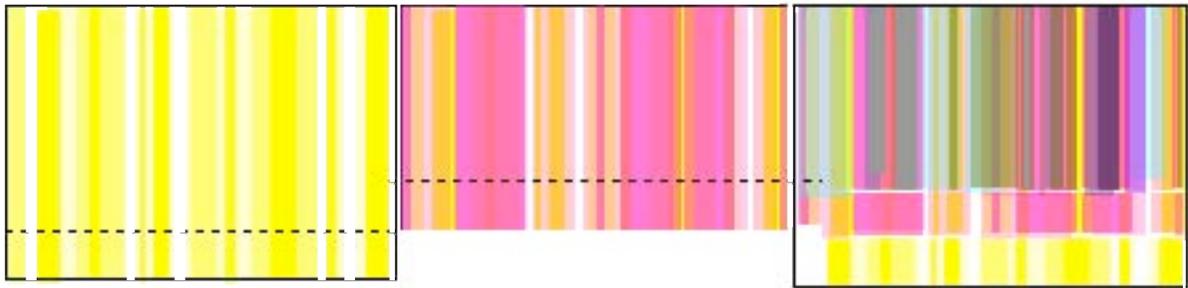
1. Which of the three primary colors is lightest in value?
2. How much yellow is there in fire engine red?
3. Where are the darkest colors in any given arrangement of three overlapping colors?
4. Where the tones found? Why are these tones more gray than the colors surrounding them?
5. Where are the tones most neutral or gray?
6. Why is this so?
7. How would you describe the color phenomenon that occurs when either magenta or cyan overlaps yellow and white.
8. How would you describe the differences in viewing your finished painting at close range and from more than ten feet?

COLOR THEMES

PROBLEM: To develop color compositions using only Tri-hue color and a limited format of parallel stripes of varying widths and saturations. These color themes may vary from compositions using a full range of hue, tints, tones, and color saturations, to compositions in which one color theme dominates. For example, one theme might be predominately blue, another earth toned, etc.

PROCEDURE:

1. Use a sheet of watercolor paper approx. 7"x15", a flat 1 1/2" brush, and a Tri-hue palette*.
2. Apply varying saturations of yellow in parallel stripes running from one side of the paper to the other. Make the stripes parallel to the shorter side of the paper. Leave some areas white.
3. When the yellow has dried, cut a 1" strip off the bottom and save. Now apply thalo crimson, or magenta to the yellow in much the same manner used in step #2.



4. Additional applications of any or all of the colors can be applied to adjust any single stripe, an area of 4. After the magenta has dried, cut a 1" strip off the bottom and save. Now apply thalo blue stripes over the other two colors to create new color combinations. Note that any yellow applied on top of magentas or blues of more than 50% saturation, may create an undesirable, chalky hue.

5. Now, tape the cut strips to the final composition in order to trace each color change. NOTE: When the first application has dried, additional stripes of the same hue can be applied over the lighter areas. Create lighter stripes by painting stronger saturations on either side of the original color. For example, an area of 50% saturation might have two stripes of 70% glazed over it, leaving a thin stripe of the original color.

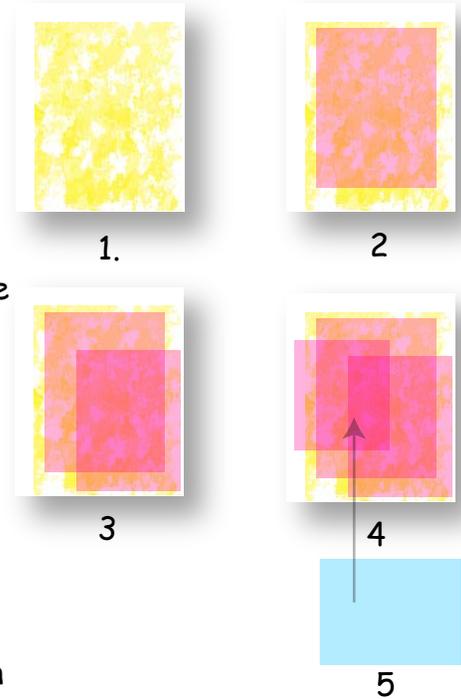
Keep the stripes hard edged, parallel, and as straight as possible. A painting straight edge guide is recommended. At least as important as painting this assignment is the ability to recognize and record each new discovery. It may not be a unique find to anyone but you, but what is important is that you found it.

* Magenta, Cyan and Yellow... TAPE ON

Discovering Luminosity In Color: Halations and Vanishing Boundaries

Task: Using the blank side of the watercolor paper provided, paint the following:

- 1. Paint random strokes of yellow, in varying saturations, over the entire sheet, leaving small areas without color.
- 2. When dry or cool to the touch, paint a magenta rectangle over the yellow. Mix enough water with the paint to produce a transparent glaze of approximately 30% saturation.
- 3. When dry or cool to the touch, apply a second transparent magenta rectangle over the previous one, offsetting it as shown.
- 4. When dry or cool to the touch, paint a third magenta rectangle over the previous two as shown.
- 5. When dry, apply a cyan rectangle of approx. 30% saturation over half the sheet.
- 6. Should time permit, paint additional rectangles of cyan where you wish.



The placement of this cyan is not shown here in hopes of promoting a surprise, ahhhhaa!, or mild hurrump!

What, if anything did you discover? (Should your answer be "nothing", pack up now, ask for a refund, shoot the teacher and take up another profession.)

Just to be sure we haven't overlooked any important items, check out these questions.

1. Which, of the three hues is lightest in value? 2. Did the magenta glazes dull the yellow?
2. What occurred to the colors where cyan was applied? Brighter? Duller? Lighter? Darker?
3. Does the painting appear the same from ten feet away? If not what is different? (You should guess by now that something should have changed, but what???)
4. Of the three color shapes, which one tends to disappear from a distance of ten feet? Why?

"Discovery favors the prepared mind." Jerome Bruner

This painting exercise presents a series of tasks which allows the participant a chance to discover the color phenomena which create luminosity.

These diagrams have purposely excluded the results of painting layers, or glazes of tri-hue colors over one another. Only the location and percentage of color saturation are indicated.

Should the exercise produce no a ha! or surprises, it could be that the participant...

- a. has already been there, done this and....
- b. could benefit from a lesson on observation skills.
- c. is oblivious to or disinterested in significant color phenomena.

Procedure:

1. Paint yellow stripes according to diagram #1.
2. When dry, apply a magenta and cyan glaze as shown in diagram #2.
3. When dry, apply additional glazes of magenta as shown in diagram #3.
4. When dry, observe the painting study from a distance of more than ten feet.
5. Note, in the lines provided, any discoveries.

6. Class critique and exploitation.

Learn from Mistakes

On his way to creating the light bulb, Edison discovered 1,800 ways not to build one. One of Madame Curie's failures was radium. Columbus was looking for India.

Roger von Oech's "Creative Whack Pack"

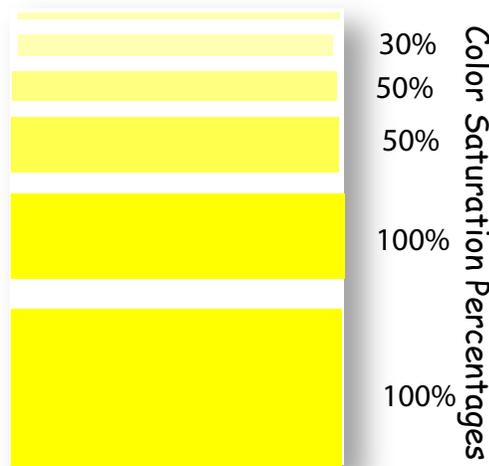


Diagram #1

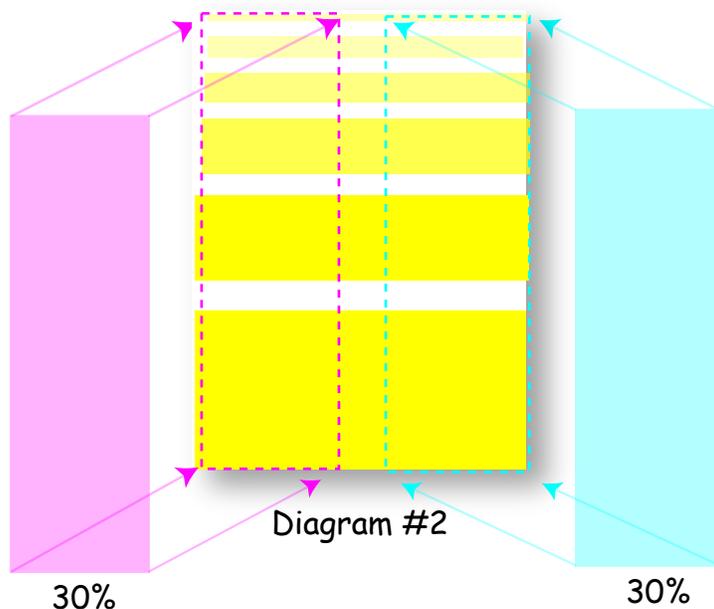


Diagram #2

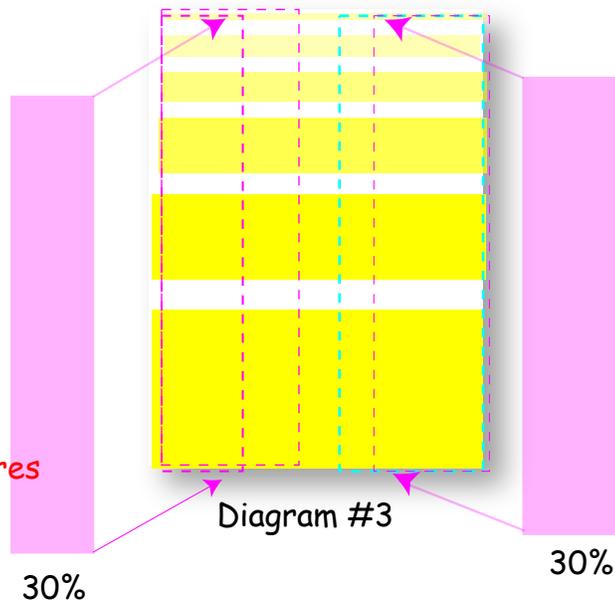
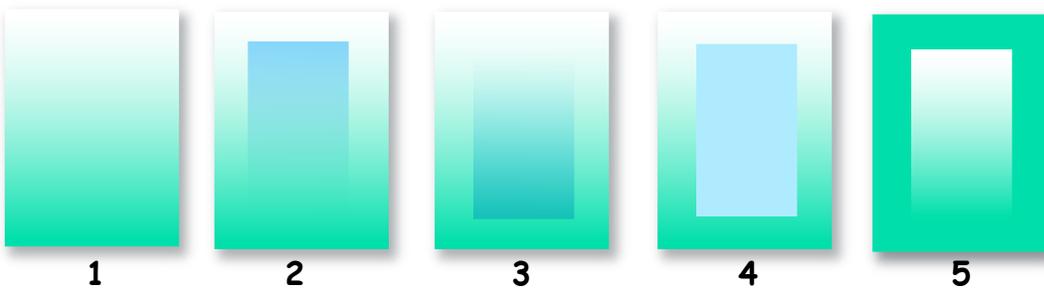


Diagram #3



How?

Recreate these gradation exercises using your own color scheme. Why? Well, if you have to ask...

Cut 140# WC paper into 8 equal pieces.

Soak paper for 30 seconds.

Plan strategy

Check Suggested Solutions below.

Compare your strategy with other students.

Go for it!

How and when would you apply this lesson in a painting?

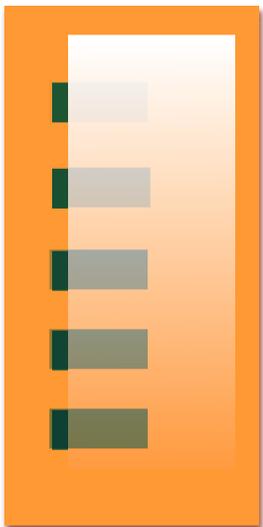
1. On a very wet sheet, apply your color at one edge and gradate out to clear, white paper.
2. Apply the same gradation and allow it to dry. Re-wet the inner rectangle and apply a gradation. Be sure to have ample wetness at the bottom. This is a reverse gradation.

3. Same as #2 except both gradations in the same direction.

4. Same as #2, but inner color is not graduated.

5. Start as you did with #1. When dry, wet only the outside borders and apply the same color at full color saturation and without gradation.

Practice!
Practice!
Practice!
Paint!

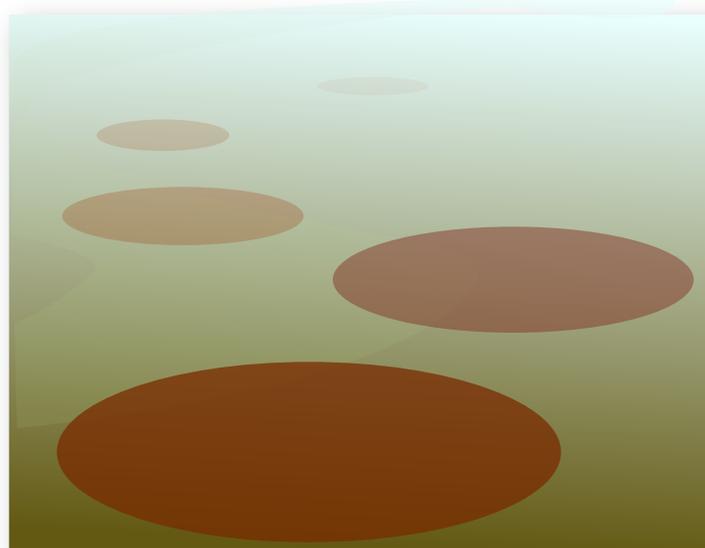


What's the illusion?

What strategy would you use to recreate it?

Where do you see this in nature?

Paint it...if you dare!



What natural phenomenon is suggested in this graphic image? What lesson does it incorporate? How would you recreate it in watercolors?

Here is one example of how gradation is used to create an illusion of distance and surface. In this illustration, the ellipses represent stones underwater.

As with glass, water appears as a window when we face it. But this same glass or water is more reflective or similar to a mirror as its surface approaches our eye level. Note how less clear the ellipses appear as the distance increases.

In the transparent foreground, there is little reflection off the water, so the contrast between the ellipse and ground is greatest. The opposite is true at the top of the picture as transparency gives way to reflection.

Expansion: How can I apply what I have learned?

1. Color change
2. Value change
3. Halations
4. Vanishing boundaries
5. Lost edges
6. Illusion of films
7. Illusions of veils
8. Illusions of volume space
9. Illusion of white light
10. Illusion of colored light
11. Illusion of translucency
12. Color theme
13. Color temperature
14. Organic forms
15. Geometric forms
16. Optical illusions
17. Figure/ground
18. Rhythm & motion
19. Reverse gradation
20. Subject matter

Intermediate Tri-Hue

Paint!

A bold and brash kickstart to painting in Tri-hue

Whether we paint and draw daily or only on occasion, the need to warm-up is essential. Fear of making mistakes solicits timidity, uncertainty and caution. These assignments are designed to replace fear with a "aah, what the hell!" attitude. Sure you'll make mistakes, but make it with gusto! Have some fun as you dash into the surf of full color brushstrokes on that virgin white paper. **DON'T PONDER! DO IT!**



EXERCISE 1.

1. Soak four sheets of 1/4 sheets of 140# WC paper for approx. 30 seconds.
2. While three sheets are allowed to dry, start an all yellow painting on the wet sheet, using the largest flat brush in your arsenal.
3. Apply the color in saturations ranging from **50% to 100% AND NO LESS!**
4. Paint large, simple, non-objective flat shapes which also define exciting negative shapes of white paper. Additional pigment may be painted in areas of choice, but don't spend time pondering the options. Complete within five to ten minutes. Allow this yellow painting to dry.
5. Paint a similar yellow composition on one of the previously wet 1/4 sheets, but wait until it is dry or cool to the touch. Do not re-wet the sheet. Allow yourself between five and ten minutes to apply the yellow. Let dry.
6. Paint a second wet-on-wet yellow painting following a similar approach but new composition.
7. Paint another wet-on dry yellow composition on the fourth sheet, following the same procedure as #5.
8. Return to the first painting of yellow and re-wet the entire front and back of the paper. While wet, apply magenta in a manner similar to that of the yellow. **GO FOR IT! NO TIMIDITY!** Five minutes!

9. Carry out the same procedure in magenta with all four paintings.

10. Finally, attack with cyan as you did with the previous two color applications.

11. List here any discoveries or AHAs and problems.

12. Class critique.

What did you do? How did you do it?
What have you learned from the exercise?
What might you do differently next time?

13. Exploit the exercise by going back to any painting to adjust color and forms with additional color applied singularly, or as a mix of two or more colors. No black.

14. Exploitation critique.

In what way/s did the additional time with the painting change the work? Positives and negatives.

Tri-hue Watercolor:

©2001 Richard L. Nelson

Discovering! Noting! Exploiting!

1. Cut full sheet 140lb WC paper into eight equal size pieces.
2. Soak all sheets in water for approximately 30 seconds.
3. Layout wet sheet on towel to dry.
4. Write a bold number on each sheet in pencil at the bottom right corner.
5. While damp, use the first sheet to paint a graduated wash of yellow. Orient the paper as a vertical composition. Start at the top with a 100% color saturation and graduate out to 50% by mid sheet; finishing with no color within 1 inch of the bottom. Let dry.
6. While the first painting is drying, paint a second in the same manner, but this time start with the full saturation in the middle of the paper and graduate out to no color edges. Let dry,
7. Paint the third sheet similarly, but this time paint the edges at 100% saturation and graduate to a white center. Let dry,

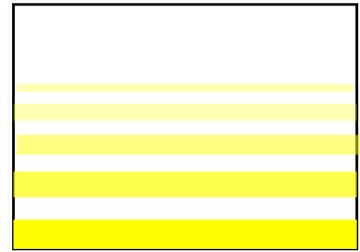
8. Paint a fourth sheet which is a clone of the first painting. While damp, but not wet, paint a full saturated yellow edge all around the edge See example.



9. Paint a fifth sheet which is a clone of the first painting. While the yellow is still damp, paint a reverse gradation around the sides of the paper, leaving the center as a rectangle. See example.
10. Paint a sixth sheet all yellow at 50% saturation. Wait a few minutes until the surface is damp with a slight sheen. Using a fan brush, flick heavy drops of water at the bottom of the paper, and, without redipping the brush in water, continue up to the top of the sheet until the brush runs out of water. Let dry.



11. Using a horizontal paper orientation which is dry, paint straight, horizontal yellow lines from one side to the other. Begin at the bottom edge painting a 1" stripe at 100% saturation. Above it, paint a second stripe 3/4" above the first, 3/4" wide and 70% saturation. Paint a third stripe 1/2" above the second, 1/2" wide and 50% sat.. Continue painting similar stripes of diminishing width, distance and saturation until you either run out of paper visible stipes. See example.



12. Return to the first painting and rewet. While wet, duplicate in magenta what was done with the yellow, but start with the full saturation on the white side of the paper and fade out to yellow. Let dry.
13. Return to the second painting and paint magenta at full strength at the sides; gradating to the yellow center. Let dry.
14. Return to the third painting and paint a 50% saturation of magenta over the entire sheet. Wait until the color is damp before creating thin lines by lifting the magenta with the edge of a sharp, flat brush.
15. Complete all studies using whatever techniques you wish, but incorporate all three hues.

Seeing Through Watercolors Is More Than Blind Faith



Or...

Esoterica: "The great thing and the hard thing is to stick to things when you have outlived the first interest, and not as yet got the second which comes with a sort of mastery." (Jane Erskine Stewart)

A series of Tri-hue watercolor exercises designed to build mastery of the medium.

Step One: Cut a full sheet of Arches 140# rough paper into eight pieces of equal size.

Step Two: Soak all pieces for approx. 30 seconds and lay out on a towel to dry.

Step Three: While waiting for these papers to dry, paint a linear, graduated wash of yellow leaving half the sheet white. When dry, paint a second gradation which starts as a hard edge and fades out toward the corners. (See example.)



Step Four: On a similarly wet sheet, paint a radial gradation of yellow leaving a white center.



Step Five: Paint a third sheet with a light, even glaze of yellow. As it dries, spatter clear water on it at different stages of drying. Vary the amount of water spattered in a given area. When dry repeat this process over the existing color. Spatters should vary in size and respond to figure/ground relationships with its lighter background. Shield areas you wish to avoid splattering by holding a piece of paper over the area.

Step Six: Apply a mask over a portion of a new, dried sheet of WC paper using labels, masking tape and/or masking materials of choice. Apply varied saturations of yellow on this prepared sheet. When dry or damp, remove some of the masks and add others, Apply more yellow. Repeat this process to achieve a variety of saturations and shapes.

Step Seven: Paint a light saturation of yellow on a fifth sheet of very wet paper. While it is still wet, score the paper with an awl or similar tool in rhythmic lines. Define the shapes created with graded yellows.

Step Eight: On a wet sheet of paper, apply a yellow glaze of medium saturation. When damp, create rhythmic lines by lifting the yellow. While still damp, create yellow lines using the same lifting brush. Blend these yellow lines into the ground using a fan brush.

Step Nine: Paint a sixth sheet incorporating two or more of the previous steps into a single painting.

Step Ten: Using either cyan or magenta, repeat these steps, but in a different order. For example, you might paint a magenta using step one over the previously painted step four yellow. Paint additional layers of the same hue.

Step Eleven: Yep, you guessed it. Now paint the third color over the previously painted two varying the steps as before.

Step Twelve: Apply additional painting to adjust colors and values. These may be combined colors and/or black.

CREATING COLOR LUMINOSITY

Using a 1/8 sheet of w.c. paper for each of the following paintings, create...

- a. a *meadow green* mixed on the palette. b. the same *meadow green* painted by glazing.
- c. the same green painted first with thin stripes of yellow, leaving equally thin spaces between each stripe. When the yellow has dried, apply a blue glaze over the whole sheet.
- d. Set up all three paintings and view them from varying distances. Record your observations.
- e. Which of the three paintings produced color luminosity? ____ Why? _____

- f. Critique your paintings and these questions with your critique group. Choose a spokesperson and present your findings in the class critique.

Exercise 2: Exploit the lessons learned from Exercise 1 by glazing over 2/3 of each painting with a thalo crimson of any percentage of color saturation. When this glaze has dried, paint a second application over 1/2 of the portion just glazed.

- a. Set up all three paintings again and observe them from varying distances.
- b. Record your observations.
- c. Share your observations with your critique group, and answer the following questions:
 1. Did the additional glazing provide any improvement to the color luminosity? ____
If so, how? _____

 2. How would you explain the phenomenon? _____

Exercise 3: Using two new 1/8 sheets, create the same kind of luminosity of painting #3 by painting with yellow and thalo crimson. Develop two different techniques to create the yellows and whites spaces. *Example: You might vary the saturation of the yellow and the application technique and format.*

- a. Mix a neutral gray glaze and apply over 2/3 of the painting. When dry, re-apply the same glaze over 1/2 of the first gray glaze.
- b. Observe the results from varying distances and record your observations.
- c. Share your observations with the critique group and record the groups observations.

Summary:

1. Could the same color luminosity be created by painting ...
____ a. with just thalo blue and crimson? ____ b. the initial color in blue; the glaze in yellow?
2. Name the two optical mixtures used to create color luminosity. _____
3. How would you exploit these exercises in your own painting? _____

COLOR LUMINOSITY IN WATERCOLORS: A Painter's Survey

1. Assuming you could own an art collection from any of the following periods of art history, which one period would you choose? Gothic Renaissance Baroque Romanticism Impressionism Cubism Abstract Expressionism Pop Art Photo Realism Conceptual.
2. Which do you prefer, black & white television or color television ? (*By now you're probably on to my scheme, but go along with it anyway, o.k.?*)
3. Do you consider yourself a colorist? What is your definition of colorist? _____

4. Do you consider most watercolorists to be colorists, value painters, or both? (Circle your choice.)
5. When you paint a subject, do you try to... (You may choose more than one answer.)
 a. faithfully duplicate, in your painting, the color of the shapes and forms that you observe?
 b. use the actual color of the subject as merely a point of departure?
 c. think of each shape as a separate color area.? d. balance your colors. e. develop a full range of values. f. create color harmony. g. create color luminosity.
6. Color luminosity results when ... (You may choose more than one answer.)
 a. you paint with full chroma, or high intensity colors.
 b. you surround a set of colors with black or neutral gray.
 c. optical mixture occurs between two or more colors.
 d. color relationship is established, creating an interaction of color.
 e. when *DAY-GLO* color is airbrushed over metallic powders.
7. Name two kinds of optical mixtures which produce color luminosity. _____ & _____
8. Of these two optical mixtures, which was used most frequently by the Impressionists? _____
9. Explain how each of these optical mixtures is created. _____

10. Can this phenomena be created in watercolor? If so, how? _____

Advanced Painting

TAKING STOCK

The objective of this inventory is to identify what we know, how well we know it and whether we need or want to know it.

Knowledge of Medium

- | | | |
|--------------------------|----------------------------|--------------------------|
| <input type="checkbox"/> | 1. Paper selection. | <input type="checkbox"/> |
| <input type="checkbox"/> | 2. Paper Preparation. | <input type="checkbox"/> |
| <input type="checkbox"/> | 3. Palette Type. | <input type="checkbox"/> |
| <input type="checkbox"/> | 4. Palette Colors. | <input type="checkbox"/> |
| <input type="checkbox"/> | 5. Brushes. | <input type="checkbox"/> |
| <input type="checkbox"/> | 6. Painting Board. | <input type="checkbox"/> |
| <input type="checkbox"/> | 7. Misc. Tools. | <input type="checkbox"/> |
| <input type="checkbox"/> | 8. Inherent Qualities. | <input type="checkbox"/> |
| <input type="checkbox"/> | 9. Traditional Approaches. | <input type="checkbox"/> |
| <input type="checkbox"/> | 10. Preservation. | <input type="checkbox"/> |

On a scale of 1 to 10 how would you rank yourself in knowledge or proficiency in each of the areas listed. Place a number in each of the boxes to the left of each item.

Check any box to the right of an item in which you wish to develop more knowledge and skill.

Color

- | | | |
|--------------------------|------------------------|--------------------------|
| <input type="checkbox"/> | 1. Permanence/Series. | <input type="checkbox"/> |
| <input type="checkbox"/> | 2. Staining/non-stain. | <input type="checkbox"/> |
| <input type="checkbox"/> | 3. Granular/non-gran. | <input type="checkbox"/> |
| <input type="checkbox"/> | 4. Theory. | <input type="checkbox"/> |
| <input type="checkbox"/> | 5. Tri-hue. | <input type="checkbox"/> |
| <input type="checkbox"/> | 6. Mixing/glazing. | <input type="checkbox"/> |
| <input type="checkbox"/> | 7. Luminosity. | <input type="checkbox"/> |
| <input type="checkbox"/> | 8. Harmony. | <input type="checkbox"/> |
| <input type="checkbox"/> | 9. Interaction. | <input type="checkbox"/> |
| <input type="checkbox"/> | 10. Themes. | <input type="checkbox"/> |

RESEARCH

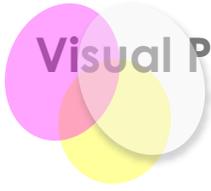
1. Find a minimum of five different watercolor styles painted by master painters.
2. Identify particular visual elements of each painter or style that attract you to the work. Be specific and objective.
3. Identify those visual elements of these paintings which you find wanting. Be specific and objective.
4. Identify any technique which makes you wonder how it was done.
5. Identify any technique you wish to adopt in your own work. Why?

Techniques & Strategies

- | | | |
|--------------------------|-----------------------|--------------------------|
| <input type="checkbox"/> | 1. Wet on dry. | <input type="checkbox"/> |
| <input type="checkbox"/> | 2. Wet on wet. | <input type="checkbox"/> |
| <input type="checkbox"/> | 3. Gravity run | <input type="checkbox"/> |
| <input type="checkbox"/> | 4. Back runs. | <input type="checkbox"/> |
| <input type="checkbox"/> | 5. Scoring. | <input type="checkbox"/> |
| <input type="checkbox"/> | 6. Resist. | <input type="checkbox"/> |
| <input type="checkbox"/> | 7. Gradation. | <input type="checkbox"/> |
| <input type="checkbox"/> | 8. Reverse Gradation. | <input type="checkbox"/> |
| <input type="checkbox"/> | 9. Hard/soft edges. | <input type="checkbox"/> |
| <input type="checkbox"/> | 10. Dry brush. | <input type="checkbox"/> |
| <input type="checkbox"/> | 11. Masking. | <input type="checkbox"/> |
| <input type="checkbox"/> | 12. Glazing. | <input type="checkbox"/> |
| <input type="checkbox"/> | 13. Absorbers. | <input type="checkbox"/> |
| <input type="checkbox"/> | 14. Lifting. | <input type="checkbox"/> |
| <input type="checkbox"/> | 15. Collage. | <input type="checkbox"/> |

DEVELOPMENT

Select an object which has special meaning for you.
Observe it in relative isolation and under a single light source.
Plan a painting strategy or strategies and techniques you might use in painting a watercolor of this subject.
Practice the strategies and techniques using your current watercolor skills.
Evaluate your work to identify what worked, what didn't work and what you might need to exploit the lessons learned.
Identify what might be done to elevate this study to a work which goes beyond mere technical expertise.



Visual Phenomena: From Reality To Painted Illusions

These watercolor exercises are designed to promote the understanding of some basic visual phenomena and the painting strategies needed to recreate the phenomena in watercolor.

Exercise #1. Create the illusion of a colored film/s lying on top of an array of colors of varying hue and value.

Exercise #2: Create the illusion of a veil/s lying on top of an array of colors of varying hue and value.

Exercise #3: Create the illusion of volume color or atmosphere as it effects the same color at varying distances from the viewer. Paint one in an atmosphere of colored liquid (infinite films) and one in an atmosphere of infinite veils, e.g. smoke, mist, fog, etc.

Exercise #4: Create the illusion of a white spotlight on an array of colors.

Exercise #4: Create the illusion of a colored light on an array of clashing colors.

**Find examples
of each phenomenon
in photos and/or paintings .**

LIGHT ON GEOMETRIC FORMS

Light *reveals* form. Light and shade *unify* a picture. Forms *absorb* and *reflect* light.

What this exercise lacks in creative expression, it more than makes up for in recognizing one of the primary elements in visual perception.

To create the illusion of a white light playing on basic geometric forms, requires an understanding of how light works and a painting strategy with which to render the illusion.

Since our mission here is not to learn drawing or composition, a computer rendering will be used as our model for a watercolor study. Hopefully, the basic lessons learned here will translate into more personal expression as they're applied to landscape, figure and even abstract paintings.

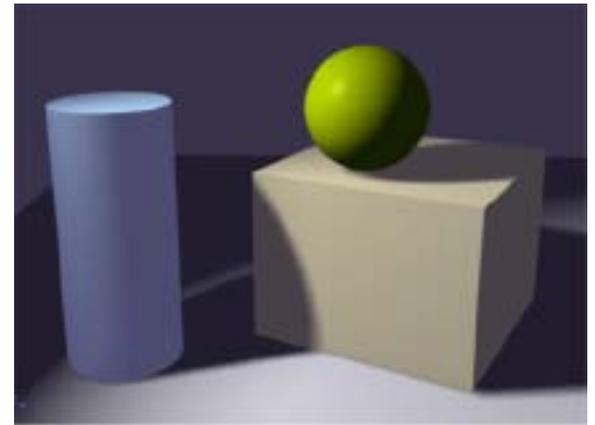
Exercise:

Utilize the two handouts to paint a watercolor by:

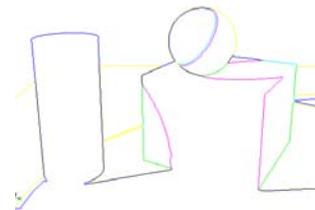
- Using the fully rendered image as a source of visual information about how light modifies colors, changing both hue and value. This is only a guide, so choose your own colors for the objects.
- Tracing the line drawing onto your watercolor paper. You may draw it freehand, but our time might be better spent developing a painting strategy and start painting!

Some Helpful Tips:

- Identify the LOCAL COLOR of each form. This is the color we perceive as, for example, a red apple. It is a composite color which exists only in our mind, as we recognize that the tints, tones and shades of red are really the same red, but simply under different conditions of light and shadow. What is the local color of the ball shown in the guide? Where do you see the local color? Where do we see tints and shades?



Guide



Trace this line composition on watercolor paper.

- White light slightly tints the local color.
- White light creates gray to black shades and shadows.
- Light reflects off surfaces of varying colors. This reflective light influences the color of the object, particularly in the shadowed areas.
- Ambient light affects the hue of all objects, but particularly in the shaded areas. Ambient light is generally associated with the color which surrounds us all, that is the sky. Any indirect light source creates an ambient light. In the guide above, the ambient light is a cool blue/gray.
- Plan your strategy to minimize overlapping edges. "Yes" was blue painted over yellow to create green. In "no" green was painted as a separate color. Result? Darkened edge. Why? Two colors overlap only at their common edges.



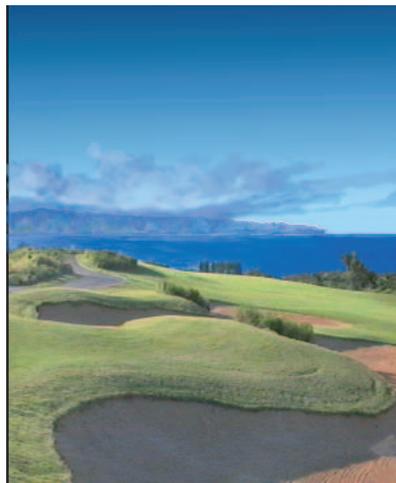
Painting Illuminated By Colored Light

Although we generally see our world illuminated by white light, early morning or early evening hours produce colored light. This colored light, unlike the light of day, unifies divergent hues into a harmonious and luminous whole.

Painting Lesson

Paint a watercolor composition which is illuminated by a colored light. It may be a still-life, landscape or non-objective painting which meets the following criteria:

1. Size: 1/4 sheet or larger.
2. Tri-hue glazing applications.
3. Painted from life or imagination.
4. Do not copy a photograph.
5. Be faithful to subject or design idea.



The upper half of the original photo has been created from imagination on the computer. Format changed.



Final painting was rendered in Tri-hue watercolor. Note the change in color lighting. Warm sunset glow producing cool shadows. No white is visible in the final work.

Suggested Steps

1. Observe a scene at sunrise or sunset. A theatrical setting may also be used. Such observation should be carried out on numerous occasions and under different conditions. Note: a. Value and color ranges. b. Match observation with painted color swatches. c. Locate the lightest and darkest values. Note that nothing is white.
2. Sketch out your composition.
3. Transfer the sketch to the final painting.
4. Paint the entire sheet the color of the light.
5. When dry, paint in the main forms according to their local color. Keep the shapes simple.
6. Mix up the shadow color. This color will be a mixture of the light source's complementary color, the ambient light and black. (Refer to "Colored light handout.")
7. Apply the shadow color to all areas which are in shadow. Should you wish to soften the edges of cast shadows, apply the color on a damp surface.
8. Paint in final details (Say more with less.) by mixing the desired color on the palette.
9. Check the value range to see how closely it complies with the observed scene. Adjust colors and values as needed.



Early evening picture taken at Kapalua. Note the sunlight glare and horizontal format.