



Dianne Kelly

The Art of *Watering* **Colour**

My journey of techniques to mastering this 'Magnificent
Obsession' — WATERCOLOUR.

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Table of Contents

Dedication

Introduction

About this book

Chapter 1 Materials I like to use

Chapter 2 Losing the fear

Pulling out with water

Blob and spray

Ink swirls

Mark making

Water colour pencils, sticks and crayons

Mixed media

Chapter 3 Brushes and their strokes

Brushes and their strokes

Chapter 4 My painting techniques

‘Wet into Wet’

Tissue paper glazes.

Mixing on the paper

Lifting out

Making your watermarks work for you.

Lost and found edges.

Colour runs

Painting into a wet shape.

Chapter 5 Open your eyes...

The Art of seeing colour

Colour vibration.

Mixing colours the simple way.

What are analagous colours and how can we use them?

What are complementary colours and how can we use them?

Mixing shadows

Counter change and why

Warming and cooling your colours.

Understanding how it works — try these exercises

Mixing greys and darks.

What is reflected light?

What is white and how do we paint it?

Colour percentage mixes

Using your three primary colours — ‘Sunset over Venice’

Chapter 6 Simplifying backgrounds.

No 1. Mask, wet and pour.

No. 2 White - a very powerful background

No. 3 Wet into wet.

No. 4 Paint and spray

No. 5 Paint, dry and pull out edges

No. 6 Semi dry, then pour on water

Chapter 7 Figures made easy

Chapter 8 The importance of photography in painting

The importance of photography

Finding a subject within a subject

Chapter 9 Confidence and miniature painting.

Chapter 10 The fun of travel sketchbooks

Learning to sketch your scene

Chapter 11 Fun projects

Cards

Stamping

Collage

Wrapping papers

Fabrics

Wallpapers

Book plates

Chapter 12 For your personal notes

Hydrangeas with a sea sponge

Scribble flowers.

Coloured waterproof inks and wash

Mixed media flower pots

Photo transfer

MY FINAL ADVICE

Dedication

I dedicate this book to my wonderful Husband Ned, and my four children, who have always supported me in this dream of one day publishing my own book.

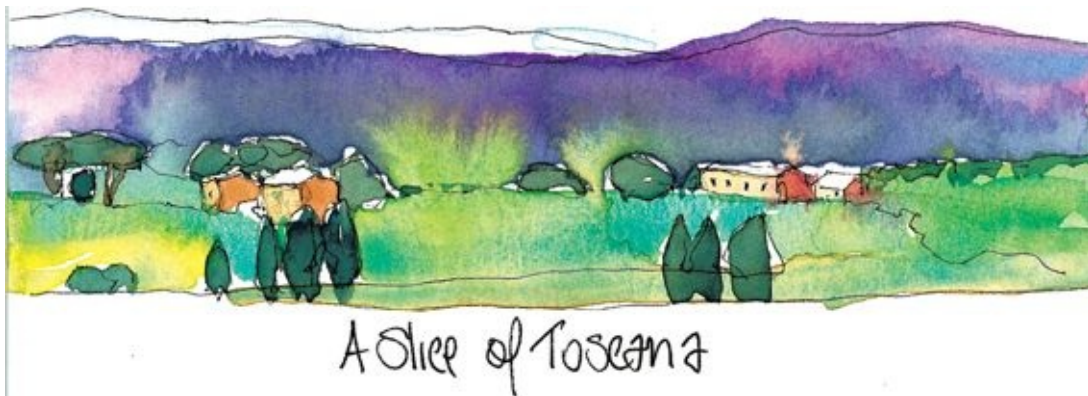


By Dianne Kelly

The Art of Watering Colour

My journey of techniques to mastering this
'Magnificent Obsession' — watercolours.

All illustrations, text and photography by Dianne Kelly.







Introduction

‘The art of watering colour’...

So many students start their journey to becoming watercolourists by just copying another artist’s work, without really understanding the techniques they are trying to achieve.

Learning to paint in watercolour takes years, filled with absolute highs and lows.

Just when you think you’ve mastered the technique, you’ll muck up a painting and all your confidence will go out the window and leave you feeling as though you’re back to square one.

I have been through all these frustrating emotions, because I’m completely self-taught.

I am forever learning new techniques, through my own experimentation. I find when I have gone ‘off the boil’, so to speak, I have to take a little break from painting using formal techniques and, instead, enjoy lots of fun, experimental exercises with the medium. This gives me the chance to find that one particular subject which excites me enough to want to paint it. Falling in love with a new subject seems to re-energise the right side of my brain, with all the associated

imaginings about how I can paint this new love in my life. Nine times out of ten, the finished product works out far better than I could have imagined.

Whether this subject is a building, figure, landscape, or flower, I never paint in the same way, as you will see in the following pages.

Over the years, I have learnt so much, and of course, being a teacher, it is up to me to pass onto my students as much as I can.

I love extending them, especially with the different techniques.

I encourage each student to fall in love with the subject, which makes them paint from the heart, with passion. This is the absolute joy of painting in watercolour. When the picture turns into a piece of artwork that a student is proud of, they just can't wipe the smile from their face.

This gives me and my students so much joy.

After learning all the wonderful experimental and traditional techniques that I'm about to share with you in this book, I then encourage my students to develop their own style, so they're not a clone of my work or the work of other students in the class.

So, I invite you to share my journey, as I introduce you to my magnificent obsession, the art of 'watering colour'.

ABOUT THIS BOOK

When I decided to write a book about watercolours, I knew in my heart that I wanted each reader to be able to experience the magic of this wonderful medium in a way that would make their journey as exciting and fulfilling as it was for me when I was learning to paint. I think the secret of my success was the fact that I was happy to just experiment and not worry about producing an art showpiece. When I first started, I didn't allow myself to be influenced by any other watercolour artist's techniques and this approach allowed me to spontaneously develop my own style along the way. I also started with simpler projects, such as making cards, wrapping papers and so on.

Whilst I thought I was just playing with watercolour, I was actually teaching myself some of the most important mental attitudes needed for success and this enabled me to relax, enjoy the flow of water, and see what happened when the colours ran into each other.

All of a sudden, I found myself creating amazing, magical effects, using the glazing and wet into wet techniques.

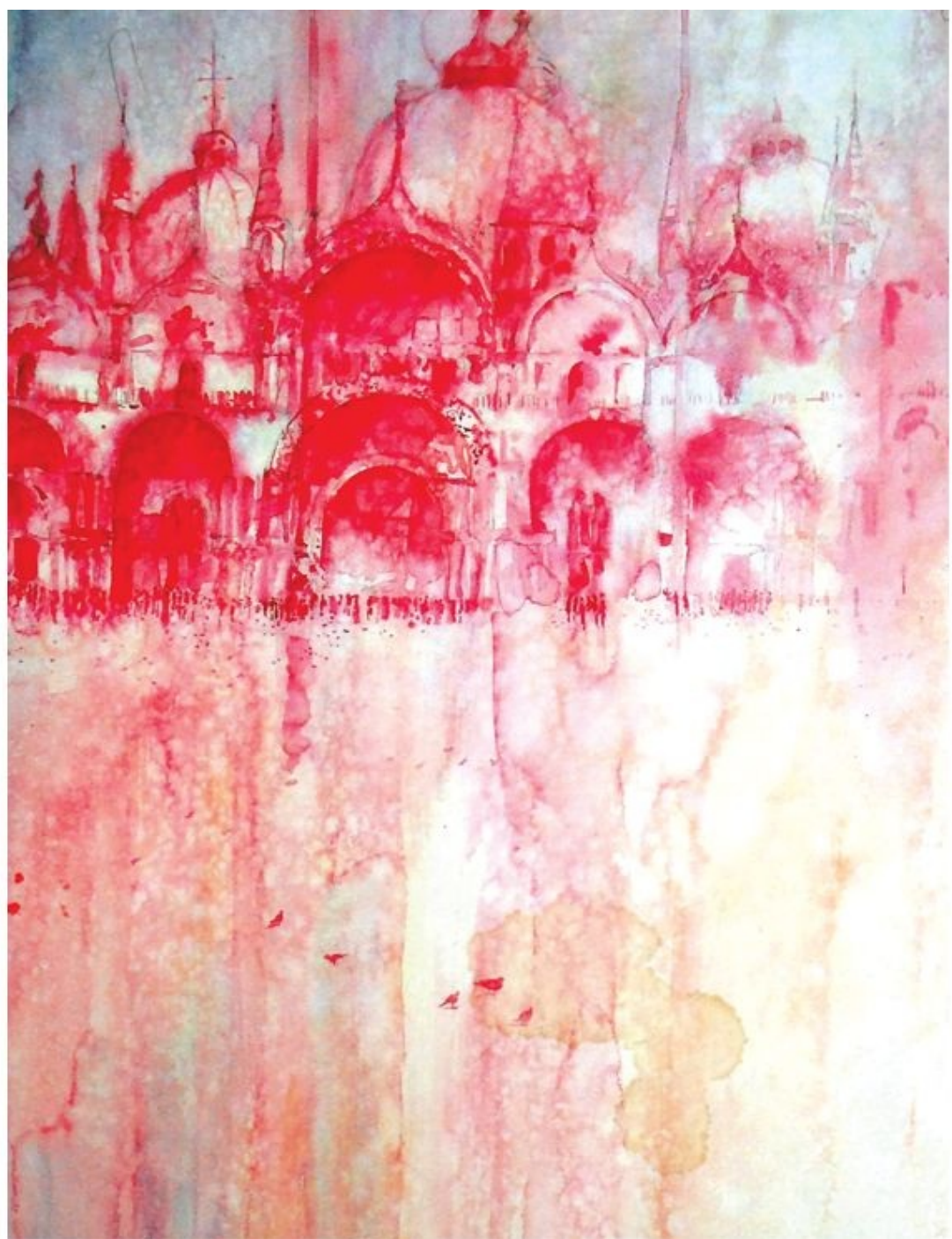
As an added bonus, I've never had to buy cards or wrapping papers since I began to pursue my passion for experimenting with watercolour.

In the following pages, I'll introduce you to all the techniques, exercises and fun-filled projects that I've developed and I'll introduce you to the excitement of the moment when a magical, loose painting appears from the end of your brush.

Have fun, relax and keep practising.



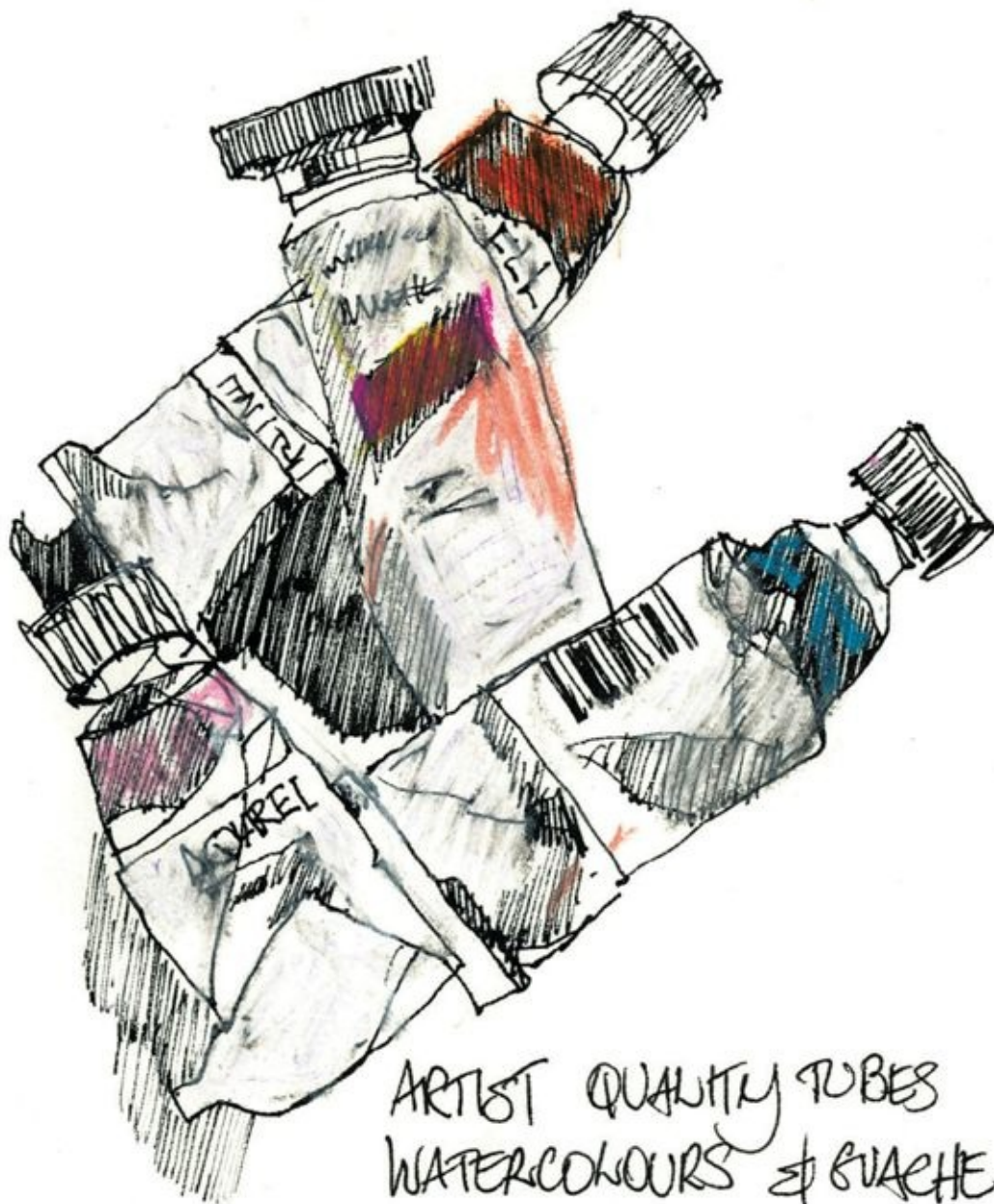




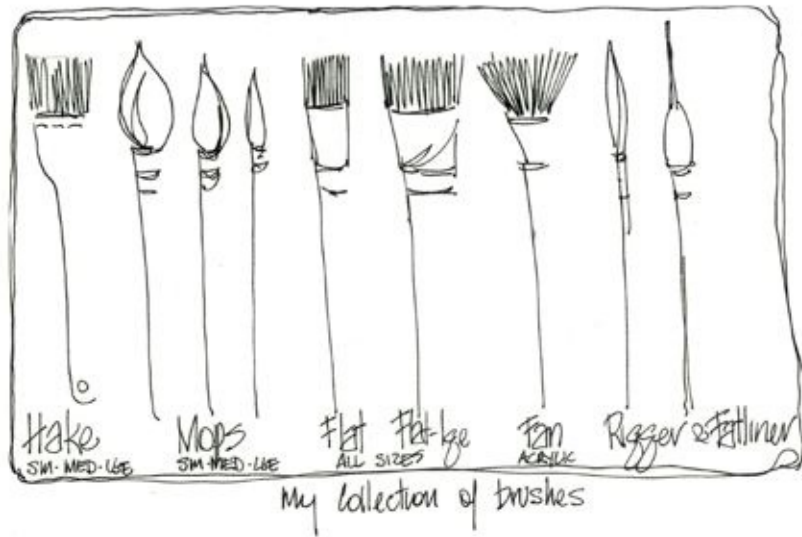
CHAPTER 1

Materials I like to use





ARTIST QUALITY TUBES
WATERCOLOURS & GUAACHE





This painting of an Echidna was painted with acrylics, however, I added flow medium to turn it into a watercolour consistency, tipping it on different angles while I was painting it. I encouraged the colours to flow into each other, finally adding a touch of detail as it was nearly dry. I used burnt sienna, cobalt blue and, violet





I painted this kookaburra on a dry surface, adding water as I went to help the colours flow into each other. This created a lovely loose painting. I also sprinkled salt on the background when it was semi dry to create some texture. Final details were added in when Mr kookaburra was completely dry.

CHAPTER 2

Losing the fear





Here are some painting exercises that I have found useful to loosen up my hand and mind and literally take my brain into the right side, forgetting everything else at the same time.

I suppose you could say it is a bit like a meditation exercise of sorts, because it becomes quite entrancing to see the different effects of paint on water and paper, with so little effort for such a great effect.

Over the years I have come up with several painting subjects that have helped my students learn to loosen up their painting style, while at the same time losing their fear of colour mixing.

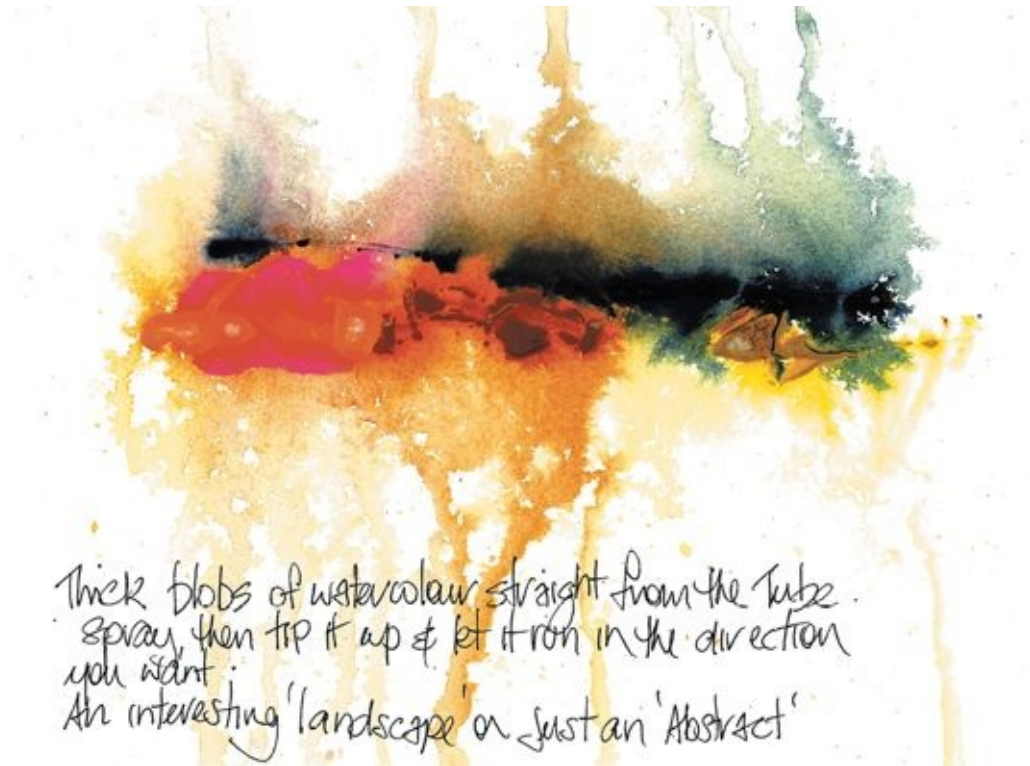
In the next 10 pages, you will discover a world of fun and experimentation with lots of exercises which, done repeatedly, will gradually give you the feeling of what it is like to paint very 'loose' magical watercolours. Sometimes, these little

exercises look so good you can even frame them.



Pulling out with water

This technique creates a beautiful effect. This fish was painted on dry paper, even though it looks very wet. This 'looseness' was achieved by putting the first blob of colour on the dry paper, then loading up my brush with water (not adding any more paint) and just 'pulling' it out in the shape of the fish. Because I was quite generous with pigment on my initial blue brush mark, I had plenty of colours to mix with the water on the loaded brush. You can even try just putting a combination of several colours on the paper and pulling them out with water, not necessarily making any particular shape. The colours you originally painted onto the paper will then magically move across the surface, swirling, mixing and twisting. This is one of the most important exercises in watercolouring, if you want your work to look fresh and loose. You can try this technique with any subject.



Thick blobs of watercolour straight from the tube.
Spray, then tip it up & let it run in the direction
you want.
An interesting 'landscape' or just an 'Abstract'

Blob and spray

This watercolour exercise is fantastic for abstracts and landscapes alike, particularly rock formations etc. I love this exercise, because even though one is not sure how it will look, nine times out of ten the finished result ends up looking quite intriguing.

I start by squeezing several colours directly from the tube, placing them wherever I want. In this illustration, they were just in a row, but if you were doing rocks, for instance, there is nothing stopping you 'blobbing' on the colours all over the shapes. For instance, in the shadow areas I could add violets and blues, and in the sunny areas I could add burnt siennas and different warmer reds, browns and greens. I would then use a FINE MIST SPRAY bottle and, holding the painting vertically, start spraying, at the same time, directing the runs where I want them to go. Even though this technique is considered by traditionalists as a real 'NO-NO', the end result can be quite amazing.

Ink swirls

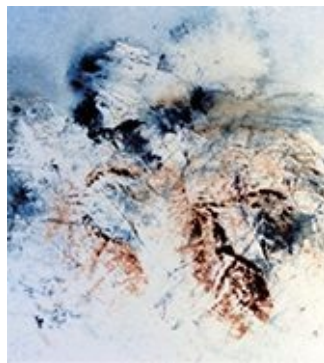
What I love about inks is the fact they spread incredibly rapidly and don't lose any intensity when they dry. You can have so much fun seeing what happens when you drop, pour, and splatter and tip your painting in different directions. If you have an ink that has its own built in nozzle you can even draw with this. This exercise is just to teach you to see what happens when you just swirl the colours through each other, enjoying the magic of seeing what happens when the colours just mix on the paper by themselves. I think it looks very pretty and the finished product can be used to make a lovely card at the end. (But on a serious note), you are actually teaching yourself to just relax with the medium and see what happens when colours blend.



Mark making

There are so many different ways of putting paint to paper, other than using a paint brush. If you can find a piece of something e.g. lace, paper, or even sticks from the garden and you can make the perfect mark you are seeking to achieve, why not use it? If, however, you use your brush, you have to paint every stroke to make the same effect and this can turn into quite an overworked, uninteresting subject. You will see what I mean based on my examples below. Further on in the book (see Chapter 26: Mixed media) I have used these same techniques to either complete part or a whole subject.

Drawing with a stick



Scrunching tissue paper



Stamping corrugated card



Stamping with plastic lace



Painting across crunched up bond paper then stamping it



Painting with a kitchen sponge

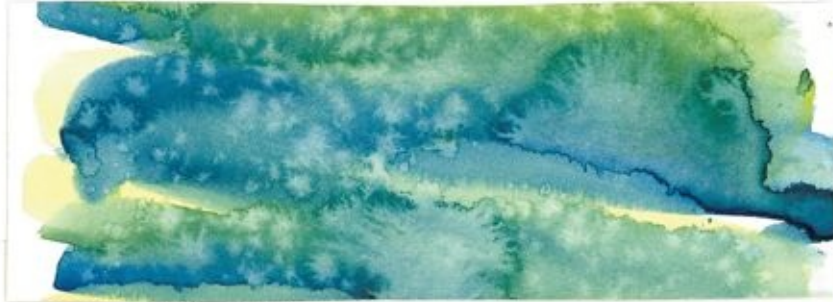


A candle is used for keeping soft edged whites or just drawing a shape that you can paint over. The side of the candle can also be rubbed on the paper to give texture to buildings.

Caustic flower water marks... can be very effective
The Shine must be off your paper, & paper still feels damp.



A lot of water on brush & dropped onto painting



Spray Bottle effect



Painting through wash with brush loaded with colour

Water colour pencils, sticks and crayons

I find these implements so handy for illustrating in my sketchbooks, when travelling. I also use the watercolour sticks in paintings, as they can be peeled back and used on a flat surface as wide as you choose.

This is so different from just using the pencils which only give you the choice of the pencil tip.

The water soluble crayons can be coloured in quite strongly, one colour on top of the other, then either sprayed or add water to your brush and paint on top of your drawing.

The dress on the hanger is an example of using the water colour sticks on the horizontal side, while the French window was done by just using the pencils coloured in shapes, then just touched here and there with water.



Lace stamping with the glad wrap imprint as well



Mixed media

Yes, we all love including different effects somewhere on our painting, either in the background, as part of the image or even as the whole picture.

Here you will discover how using different items can create amazing effects for use in your painting. I have listed below my favourite mixed media items and also the effects I can achieve with them.

Kitchen sponge is ideal for stamping and can also be used for painting.



Inks are beautiful as they just flow magically when dropped into a wet shape e.g. if you draw a large flower shape such as a poppy, then paint it with water, you could then drop in yellows, reds and pinks and the poppy would paint itself. This is just magical to watch.



Drawing using the ink nozzle, then spraying lightly



Mixing several colours directly onto the paper, allowing them to mix. Here I used fluorescent inks.



Salt is used to make little miniature bleed marks which can look like snow falling or just as a beautiful background of a still life.



Sky achieved using salt.



The toothbrush can be used to create spatter marks on a wet or dry surface. Masking fluid can also be spattered with a toothbrush to retain so much life in your painting.

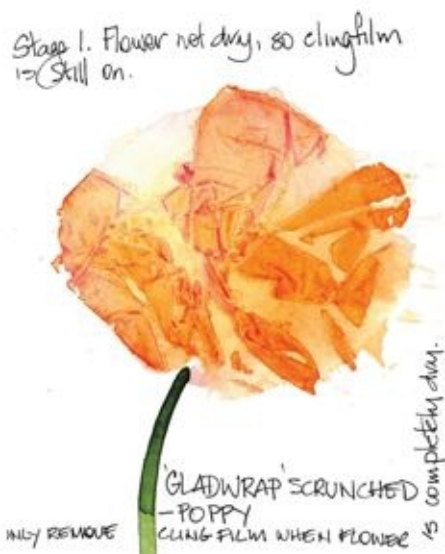


One of the best subjects using this technique is to create a flower by splattering reds, yellows and pinks in a circle. Then load your mop brush up with water and roll over the splattered circle to join all the little dots. I then spatter a dark navy/violet in the middle, allowing some of it to run back onto the reds. Hey presto, you have created a Poppy!

Toothbrush Spatter Flower - Created by doing 2 layers
of spattering, light, then darker



Gladwrap leaves wonderful crease marks and can be used in so many different ways e.g. to create flowers, petals, landscapes, rock formations, the sea and much more. Depending on how you scrunch, pull and lay the cling film, you will achieve different and dramatic effects. For instance, paint a pink/orange circle and scrunch the cling film over the top, leaving it to dry before pulling it off, to create a rose. It is then totally your choice if you wish to paint the odd detail on the petals.



Scrunched Paper



Pastels can be used over your dry watercolours or even sprayed when wet. This technique is ideal for just lifting dull areas and adding light over dark.

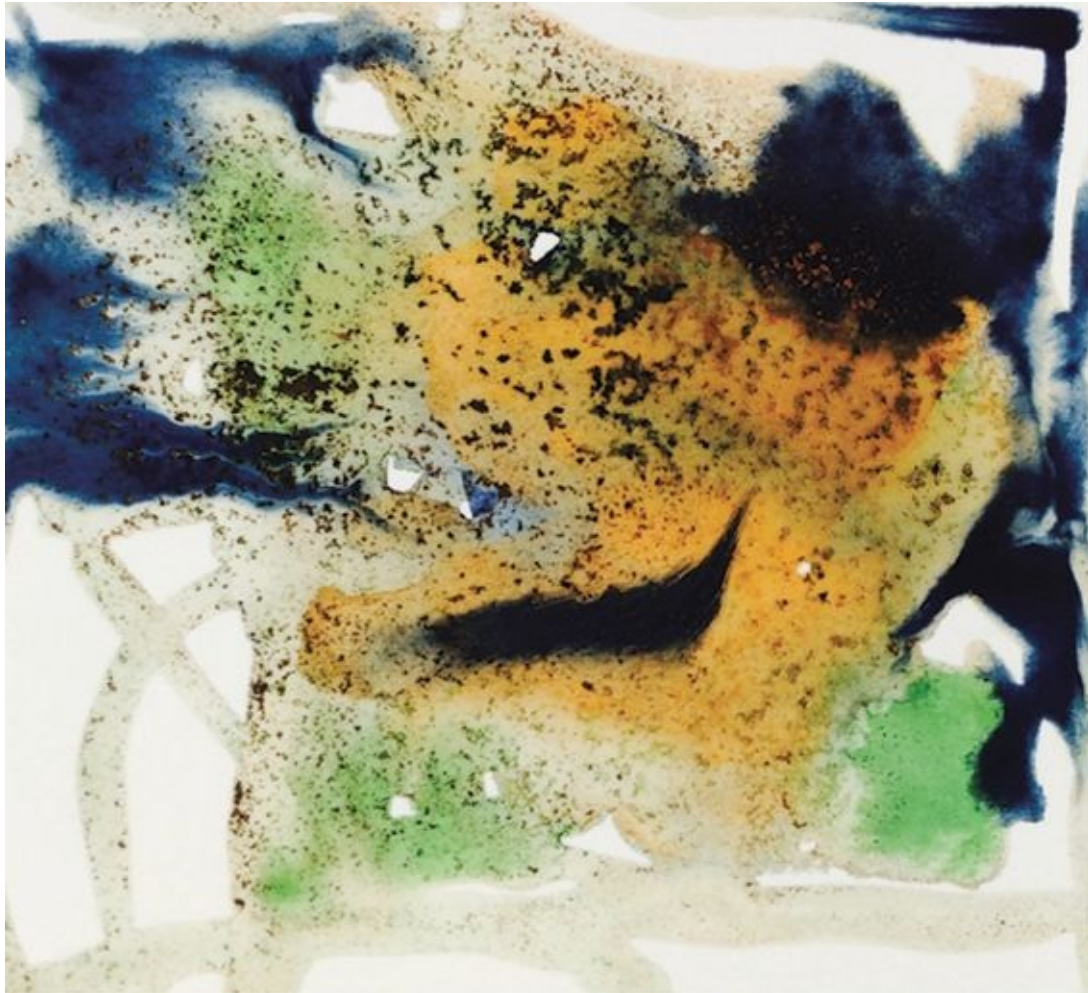


Coloured oil crayons can be used as a drawing base then painted over.

You will get quite interesting effects as the crayon stays and shows through your painting. Great for patterns etc.



Granulation medium. Just drop a few droplets into your inks or paint on the paper (do not mix it in the pallet). Small little granules form and interesting textures will appear. I love using this medium in abstract landscapes and allowing the colours to simply run down the page.





Dropping Granulation Medium
into Watercolour or Ink.
Sepia Ink works wonderfully.

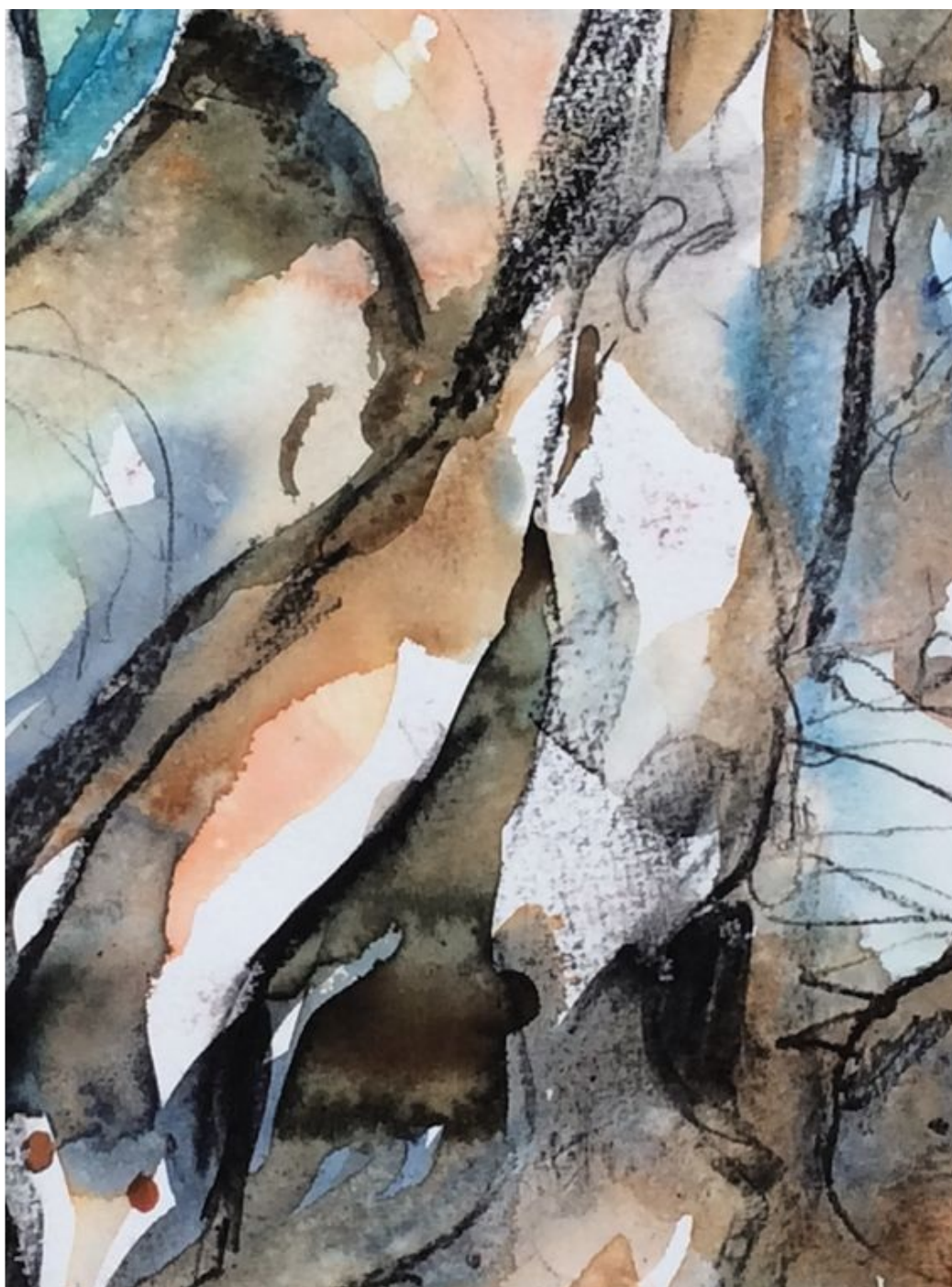
Gold Leaf. A beautiful addition to any painting that will add magic and light.



Gesso. This paste adds texture or even brings out the detail in brushstrokes or when stamping objects onto your painting. Once you have done this, allow it to dry then paint over it normally. I use the paste very cautiously, as I don't want the watercolours to look like oils or acrylics. However, done sparingly, it can look beautiful. Try painting a thin layer on your paper and stamping some leaves and lace into it. Pull them off when dry, and then paint your picture on top. Beautiful!

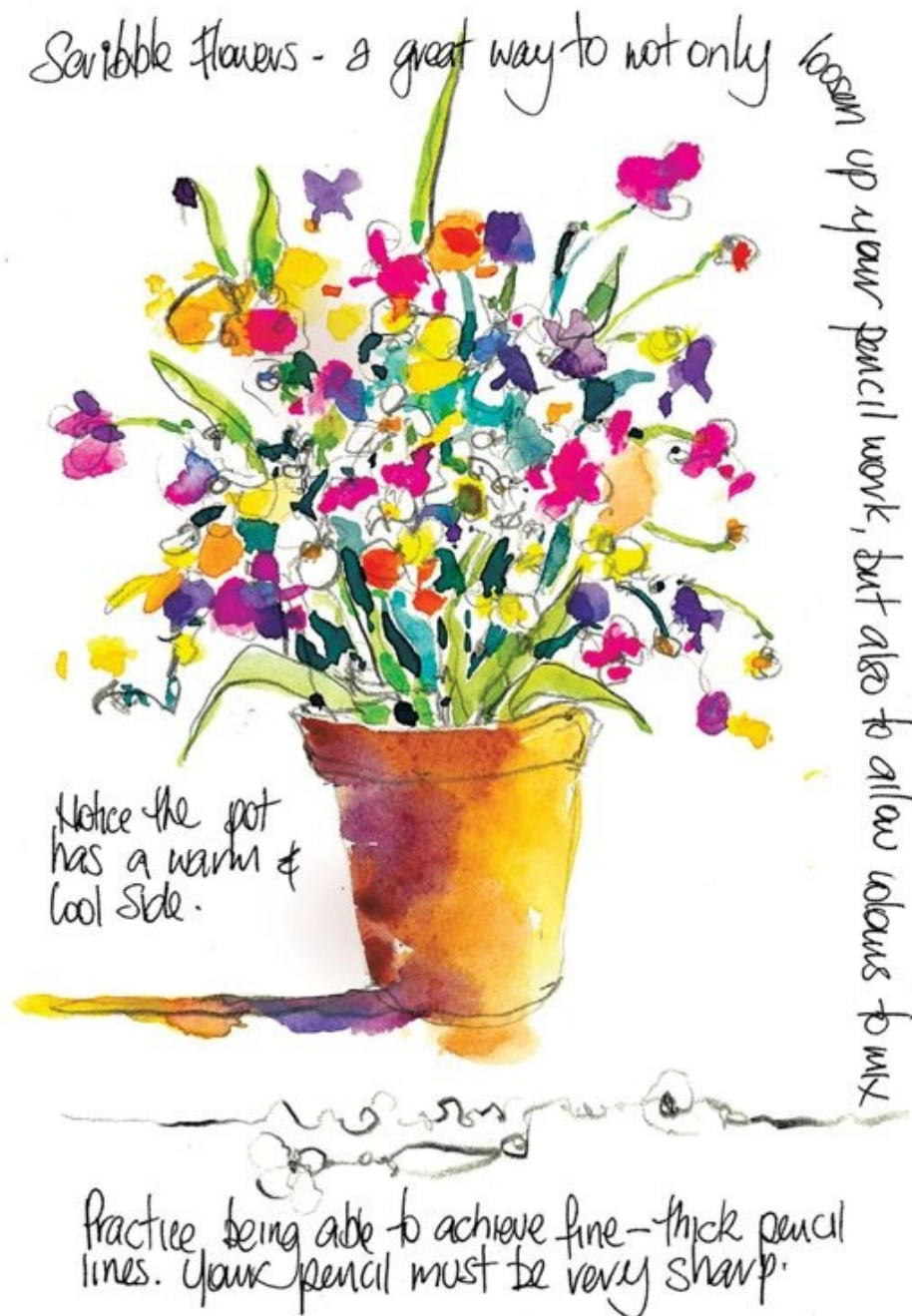


Charcoal. You can draw with charcoal over your picture, smudging as you go to add interest or just do the complete drawing and wet the charcoal here and there with coloured watercolour. For instance, an illustration of a lady in an evening dress, drawn predominantly in black charcoal, and then smudged a bit here and there, can be melted with coloured pink watercolour.



Scribble flowers

This subject is a wonderful exercise, for the following reasons:



CHAPTER 3

Brushes and their strokes



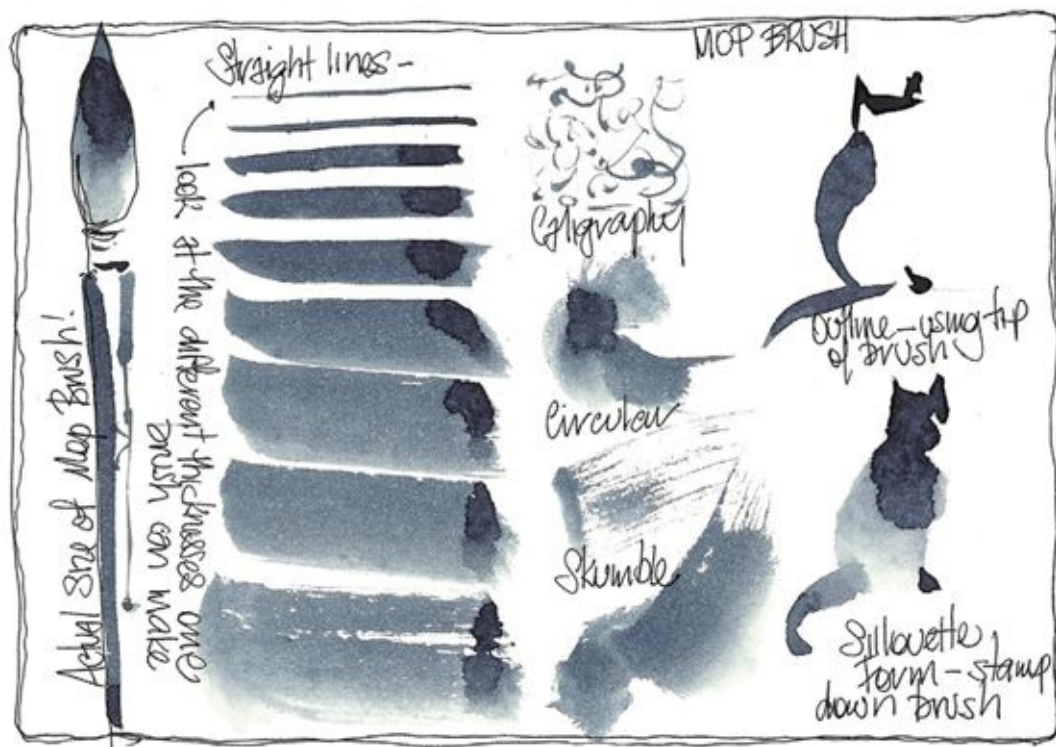




MOP BRUSHSTROKES

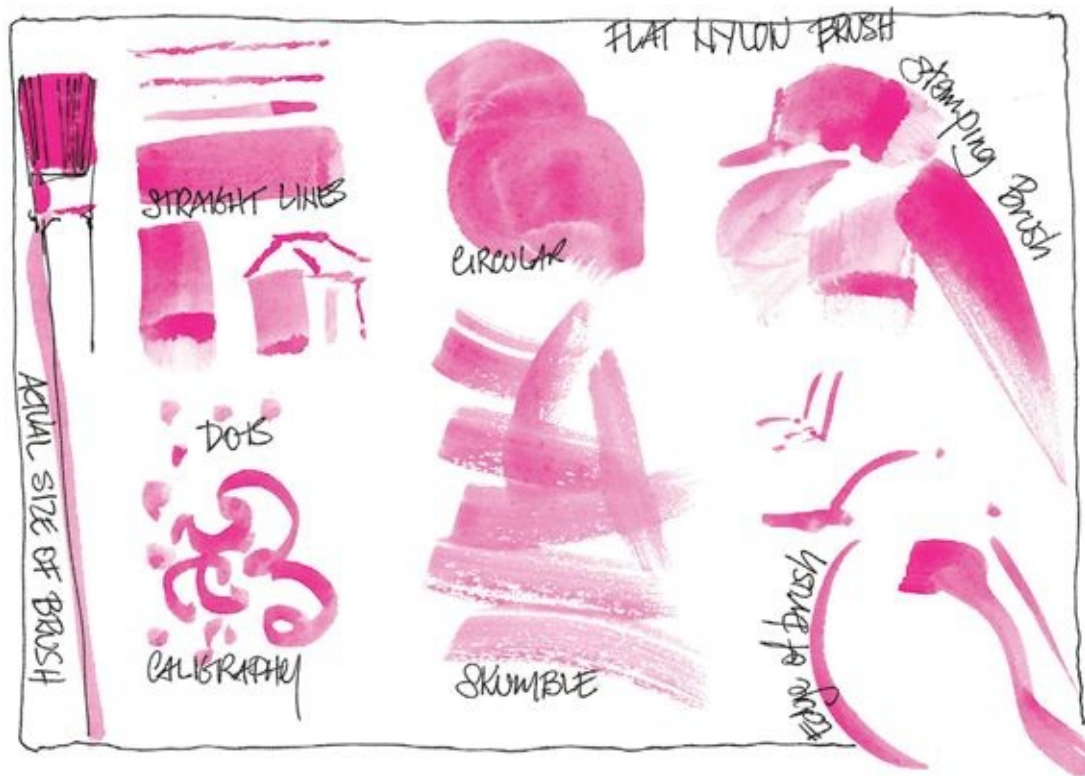
Japanese Pagoda - Ink using Chinese brush strokes, combined with wet into wet watercolour painted on after the pagoda had dried.

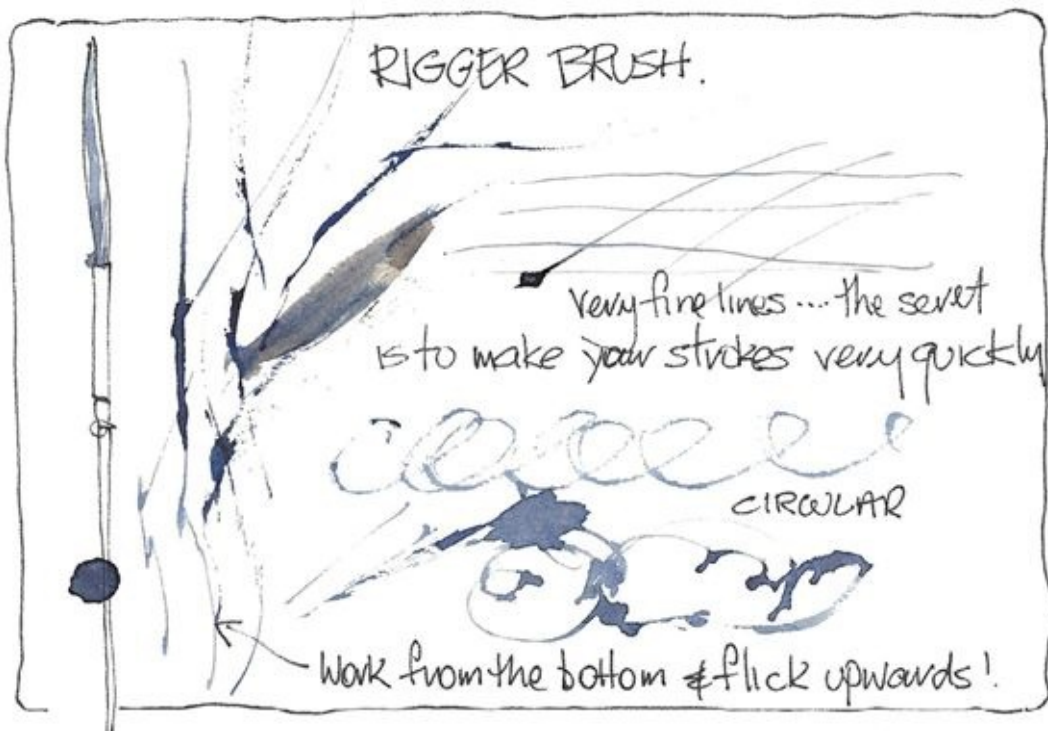
Brushes and their strokes



Over the years I have learnt to create as many marks as possible with the one brush. In other words, being able to paint very fine straight lines, thick lines, circular, skumble, roll and stamp. The perfect brush for all these jobs is the mop brush in several sizes — flat brush, rigger brush, hake, flat and fan brushes. I only use my small mop brushes for very small subjects.

These brushes allow me to not only paint with much more fluidity, but also to create interesting marks in my picture. I use the rigger for fine branches in trees, and the fan brush (acrylic) skumbles beautifully for tree foliage and ground textures. The watercolour fan brush is too soft for my liking. I do, however, use the flat nylon brushes for buildings. With the use of all these brushes, I can achieve an overall loose finished product. I find that most round nylon brushes do not have the required flexibility and don't carry as much water as I would like. They can also lift off your under painting if you work on it too much. This is when your painting looks over worked.







Using several colours on your brush at the one time, and just rolling it can create a very interesting overall effect. Remember to hold the brush right at the end of the handle. This will give you good manoeuvrability.



Rolling the brush up the page



Rolling the brush down the page.





Scumbled Mountains . . .



Calligraphy Brushstrokes



Scumbled Trees - not much water
on your brush.
Branches (ziggy)



Chinese Brushstrokes - this bird was painted by just stamping & rolling my brush.



Squash brush down to create the thicker part of the wing

Point of brush

This cute little fellow was painted by putting 2 colors on my brush and doing a complete circular movement for the body. (the same as my flowers) Then stamped on the side wings starting at the point of the brush, then squashing the brush.

The other technique is simplifying your subject by just choosing a few relevant parts from your subject such as a simple brushstroke. This technique is to teach you that not everything you see in front of you needs to go into your picture to tell you the story. For instance, just squashing a brush on the paper can look like a tree or even a flower. The cat and the landscape illustrations are examples of how just a few brushstrokes can tell the story, while the iris was painted by squashing and rolling the brush for each petal.







This was firstly stamped within the iris shape, on dry paper, using mixes of ultramarine and violet. I then allowed the first stage to dry and repeated the process to give some depth to the flower.

The painting of this red poppy was enhanced in the end by using Chinese brushstrokes in black.

I wanted to create an overall dramatic effect to give an abstract impression of the poppy.



This pink magnolia was painted by using my large mop brush and stamping the colour onto the

Dry paper. I then used a rigger brush for the stems.



My iris was painted by dabbing my brush into several colours e.g. purple and ultramarine, then stamping the brush into the relevant petal shapes.

The technique is so much easier than painting each petal individually. I think you will agree with me it looks much looser and natural, as well.



CHAPTER 4

My painting techniques





I painted this magnolia by using several glazes, as well as a few Chinese brushstrokes for the leaves. The flower was so delicate that I wanted to capture it as perfectly as I could.

Even though it was a cream magnolia, it had touches of reflected lights, in pinks and greens.

Starting to paint in watercolour can be quite daunting, especially if you are an acrylic or oil painter.

Painting detailed watercolours is very easy, compared to loose watercolours.

The reason the detailed painting style is easier is because you need to use the 'Glazing technique,' which is painting from light to dark, allowing each colour to dry in between. This gives you heaps of time to rethink the next layer. It could even take months, if you are a botanic painter. Patience is the key.



Very wet

The looser technique, 'Wet into Wet', is much harder, (even though it looks so easy, because the final 'wet into wet' image is often very simple) so spontaneity and a relaxed attitude are the key. Knowing what happens when your paper is at a certain stage of drying is also very important.

You will also need to understand which colours will make mud if you allow them to run into each other and which colours look magical, if allowed to mix with each other.



Medium wet

You really have only the drying time of the sheet of paper if you want to complete your painting in the one stage.

Some of the most beautiful examples of 'Wet into Wet' paintings are produced in

childrens' books.

This is because this technique creates magical images that enhance the childrens' stories. Don't we all want to create that same magic in our own lives!

Over the next chapter, I will teach you all you need to know to understand these techniques and if you keep practising, you will also learn to cope very well with not only 'Glazing', but also the 'Wet into Wet' technique.

The previous chapters have taught you lots of fun exercises to loosen up your brain and assist in switching from the left side of your brain (technical) to the right side (artistic), so you should now be ready to start learning!

This painting is an example of the combination of the three stages of 'Wet into Wet' painting.



Damp

'Wet into Wet'

There are three stages of 'Wet into Wet'. This technique is all about learning which stage your painting is at and knowing what to do or what not to do when your paper is at each stage of wetness.

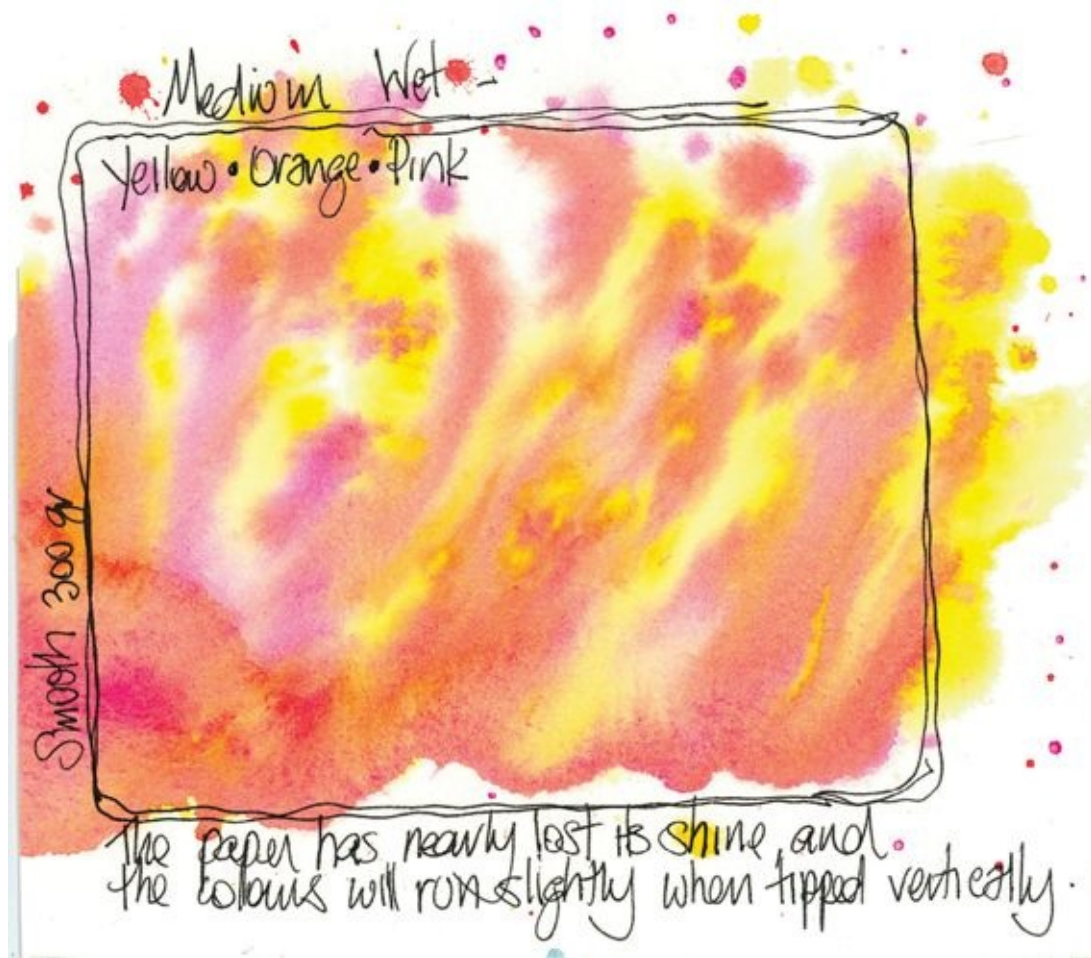
Stage 1 Very wet



The first stage is the very wet stage. This stage is ideal for backgrounds and skies etc.

The water is literally poured onto your paper and if you look side on, it is actually sitting up above the surface of the paper. It is also very shiny at this stage. When you drop your colours onto this surface, you can roll and tip your paper around, making sure you pour off the excess. You will end up with a delicate, overall wash.

Stage 2. Medium wet



What happens next is your water or paint starts to soak into the paper.

The surface is still shiny, but of course, there isn't the same amount of water on it. You will notice this if you look at your paper side on, in the light.

When you drop or flick your colours onto medium wet paper, you can still move them around by tipping your paper, and the colours will move, but not to the same extent. You will also notice the colours will be a bit stronger in intensity, as there isn't as much water to dilute them. Overall, this swatch should look darker than the first one.

Stage 3. Damp wet.

The final stage before the painting is totally dry is the damp stage. At this stage, all the shine has gone from the paper, however, on the touch, it still feels cool and your touch mark will lift the paint from the paper, whether you want it to do so, or not. This is the most dangerous stage, as many students are not aware that their painting has arrived at this stage and keep painting over the page. What then happens is everything painted previously lifts and mixes and the painting just looks like one big flat overworked mess.

We can also work this stage to our advantage. For example, spraying or splattering water on your paper at this time will make magical watermarks. Larger drops of water will make dandelion-looking watermarks, and smaller sprays can even look like rain.



Tissue paper glazes.



On dry paper, paint some circles. Let them completely dry before adding and overlapping another layer of circles. Keep repeating the process until you are happy with your final product.

This can also be done as coloured stripes.

This is the very detailed way of painting watercolours. Botanical artists paint in this way. Sometimes there may be up to 20 layers in a painting. Transparent watercolours are a must.



Here is a beautiful photo I took of my bunch of poppies. They actually look like a transparent, glazed watercolour. If you look closely, you can see all the colours — ranging from lights to darks, then finally into the shadows.

This is my painting of the poppy photo. I achieved this look by using the 'Glazing Technique'. I started with the lightest yellow in the flower, then as each layer dried I painted a darker layer. This technique results in clear, clean lines.

The background however, was painted using the wet into wet technique, using yellows, then warm greens, finishing with cool greens. I created a sense of depth by not over mixing all the colours into each other.



Mixing on the paper



*Mixing several colours onto a dry surface,
Allowing each colour to run freely.*

One of my favourite painting techniques is what I refer to as 'Mixing the colours on the paper'.

I feel this technique creates a wonderful colour vibration which you can see clearly in the geraniums. I used several analogous colours, plus a touch of the complementary, for the shadows.

This technique can be used to paint any subject.

Be careful, however, to not have your brushes too wet, or too dry. It will take a bit of practice, but it is worth it.

After a while, it becomes second nature. In later chapters, you will see how I set my pallets out, which enables me to choose my colours and mix them on the paper.

Lifting out



This must be done when your painting is either damp or completely dry. This painting of aspen trees was created by painting the tree trunks with water and, as I explained previously, at the third stage of wet into wet, every brush stroke magically pushes the previous colours away.

The completely dry technique is totally the opposite. You have to work hard to lift the colour and, by the end, it won't all come off, but you end up with a beautiful, subdued version of your subject.

Paint with quite strong colours straight onto the paper. You could use a mix of

autumn analogous colours or winter blue analogous colours. Allow the painting to completely dry.

Decide on the shape of your image you want to lift, in this case tree trunks and branches. Paint them on with just clear water, allow the water to soak in a bit, and repeat the process. All this time, the water is actually eating away at the few top layers of the paint underneath. When it has soaked in, use your tissue and vigorously rub along the branches and trunks. A soft delicate image will appear on the paper. I then proceed and paint more trees and branches, which, in turn, move the lifted images into the background of the picture.

Making your watermarks work for you.

A watermark is achieved by adding a brushstroke of colour onto an existing colour, at the very damp stage of your painting.



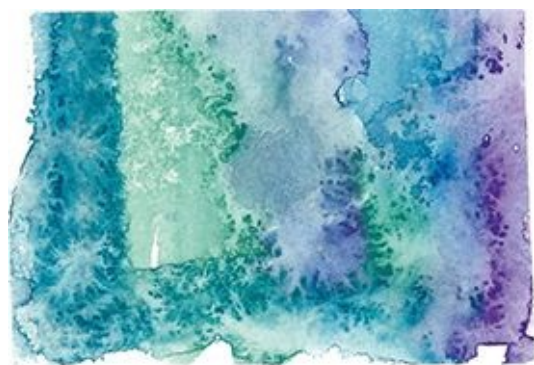
This painting was achieved by brushing magenta across the page, rather than water.

The second colour will push the original colour to the side, creating a very interesting effect.

These larger watermarks occur when you drop a little bit of water onto the previously painted colours at the damp stage. In this case, I used yellows and blues for my first wash and allowed them to blend.



To create these little watermarks, use a fine mist spray and hold the bottle about 60cm above your painting. Give one spray, and then watch it fall onto the paper to see what marks you get. Avoid the temptation to keep spraying, because you will drown your little droplets, and you'll just end up washing your entire colour off your paper. The watermark technique is great for rain and textures.



Lost and found edges.



One of the biggest problems artists struggle with is putting far too much information into their painting. One way of learning how to avoid this trap is by using a technique that I call 'lost and found edges'. In other words, losing the edges here and there, on your painting.

When this is achieved, the viewer's eye tends to move in and out of the painting, rather than just scanning it. This, in turn, creates a very interesting subject for the viewer, because each person will see something different in the painting, creating a certain amount of mystery at the same time. Isn't this what art is all about?

Tips on how to paint your lost and found edges.

On a partially dry piece of paper, make a series of coloured brushstrokes.

Pull the colour out with water, while leaving some of the paint intact. For instance, pull the edges out along every four centimetres (every second inch).

This is how I painted the bird in flight above. With this technique, I have achieved movement of the bird, as if it is flying into my page!

Lost & Found Edges - Leaving something to the imagination!



x Pulling out your colour when it is too wet



✓ Pulling out your colour when it is nearly dry



Edges aren't softened, the shutter looks heavy & leaves nothing to the imagination

A far more interesting shutter.

Colour runs

Here we allow the first colour to mix with the next colour and so on. It is important however, that the colours are analogous (side by side on the colour wheel) at this stage, so you can see how pretty it can look. You can use complementary colours, but you need to be careful not to mix them with a brush, as you will make brown, every time. I had fun then, by tipping the paper vertically and allowing the colours to mix as they ran off the page.



Painting into a wet shape.



This technique is so easy and so much fun. Just paint the shape with water then drop in all your colours. Be careful to ensure it won't be a problem if certain areas run into each other. For example, it is best to leave stems separate from the actual flower itself. Once the flower is dry, wet the stems and proceed with dropping in the colours.

CHAPTER 5

Open your eyes...



The art of seeing and painting colour

I spotted these beautiful hydrangeas at a Parisian flower market. Such unusual delicate colours, Mixes of greys, greens and pinks.

By just mixing the colours you see in the flowers directly onto a white plate, you will see magic appear before your eyes. The coloured plate swatch represents the exact colours I would use as the first stage in painting this hydrangea.

When this first loose layer dries, I would paint more detail in the shape of individual petals etc.

Refer to the chapter painting tutorials which will give exact painting instructions for this technique.





The Art of seeing colour



Over many years of painting, I have learnt one of the most important steps in creating a beautiful painting is opening one's eyes and taking note of the surrounding colours. It can be very confusing, if you feel you have to match a colour based on the name on the tube. This was how we were once taught, but over the years, many different brands have come on the market and let's face it, we all have our favourite colours over several brands.

Another great tip is to have two large pallets, one for all your warm colours and the other for all your cool ones. I encourage you to buy as many colours as you like, as the secret to colourful, magical, loose paintings is to not limit yourself by having to stop and choose a tube of colour. Instead, just look at all the beautiful colours in front of you (especially if you are painting outdoors), because if you look hard enough, you will see those colours are mirrored on your pallets, right in front of you.

For instance, one of my favourite scenes is the sun setting over the mountains at EmuVale. It is quite visually incredible, as everything seems to turn pink and orange and the greens take on a deep bluish colour with touches of violet and purple. When you think about it, we are just looking at a rainbow. The warm part of the mountain with the sun shining on it takes on the yellows, oranges and pinks (the warmer pallet). The cooler part, which is clouded in afternoon shadow, becomes a mix of anything from cool greens to violets and purples (cooler pallet).

Colour vibration.



One of the biggest mistakes a beginner watercolour artist can make is to over mix the colours. For example, let's take an orange poppy.

Yes, it is orange, and yes, we have the colour right there in front of us, either in the tube or on our pallet. How tempting to just pick up a big blob of colour on our brush and start painting within our carefully drawn pencil lines, but think again.

We are going to learn that if we put several colours side by side, on the paper, not mixing them together, but allowing them to run into each other on their own, our poppy will then vibrate off the page. So, because it is orange, let's use a yellow, vermillion and a touch of pink.

We would then work out that we need more of the vermillion than the other two colours. I call this exercise “3 colours together/side by side=a colour vibration”. So when I want to use three colours together to make vibration occur in my painting, I will use 85% of the vermillion, the main colour of the subject I’m painting (in this instance, the vermillion for the main colour, which is orange). I would then mix 10% of the second colour, yellow, and 5% of my third colour, pink. The most important thing to remember is not to over mix the colours together on the pallet, but instead, do this on the paper, as you are painting. The other technique is to roll your brush across the three colours in your palette, then stamp the colours within the dry shape. This will create a painting full of colour vibration e.g. Bougainvillea

For instance, if I was painting a dark coloured purple iris, I would use 85% ultramarine, 10% deep violet, and 5% magenta.

In the green leaves and stems, I would combine yellows and blues, drop them in alternatively into the wet shapes, and then let them mix on their own.

The Impressionists were the first artists who used colour ‘vibration’. I remember seeing one of Monet’s Hay Stack paintings, and noticing close up that the shadows were created using purples, lime greens and pinks. So colourful close up, yet when I stood back, it just looked like a shadow.

One way of achieving this is by dropping three colours onto the wet shape of whatever you are painting. In this instance, the orange poppy.

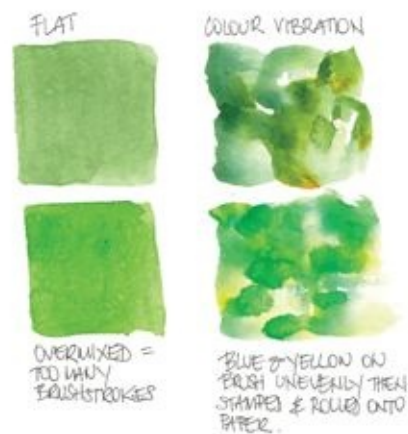


Here is another example of colour vibration, with this vase of bougainvillea. I used vermillion, magenta, with touches of violet in the shadows.

Mixing colours the simple way.

Once your eyes are open to colour, you will then see colour within colour. When I see greens, it isn't just green, but yellows and blues, which are, of course, the warm and cool colour combinations.

If I add more yellow, I will have a warmer green and similarly, more blue will achieve a cooler green. I may even see violets and purples in the really cool areas.

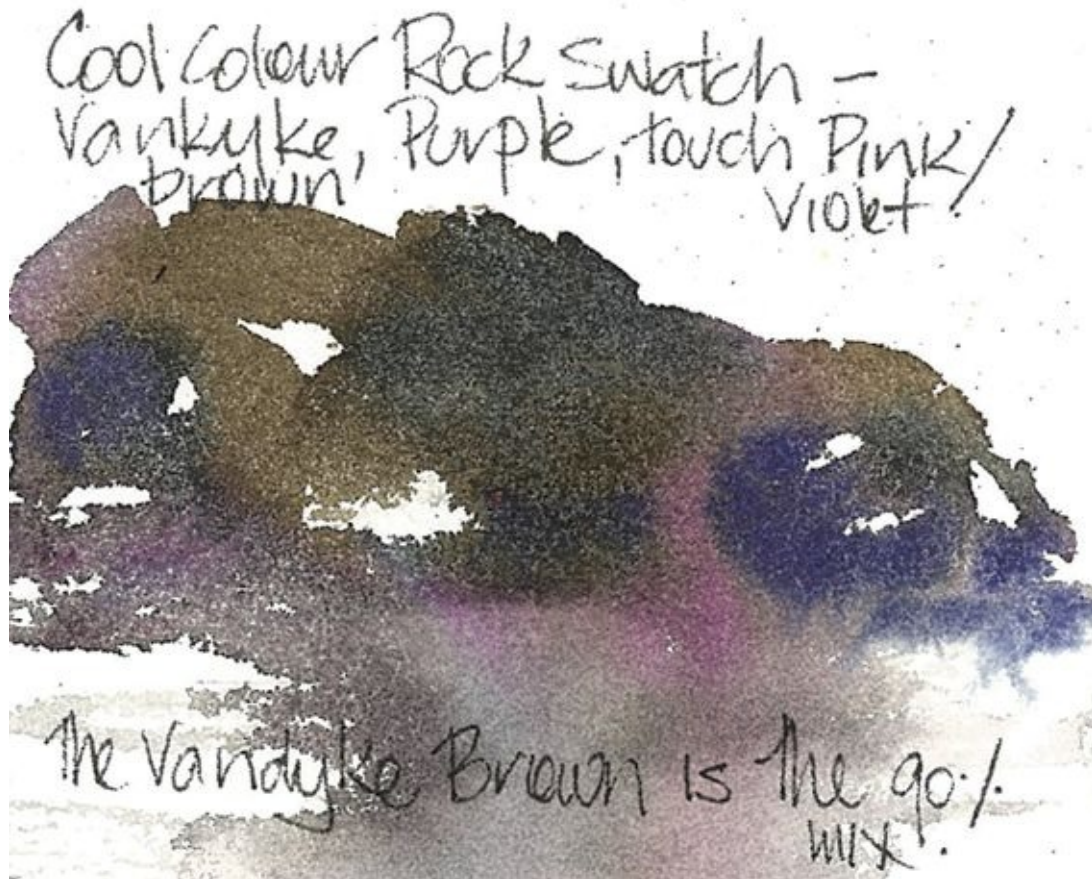


Rather than think, "What tube will I open?" I just look at my pallets.

Because I have two separate pallets, one all warm and the other all cool colours, I don't have to stop and think what name of tube do I require and what to mix it with. I can just see all the colours laid out before my eyes. This makes my decision about what colours to mix, so much easier.



Rocks are another wonderful example of colour. Sometimes they contain every colour of the rainbow.



Burnt siennas, reds, pinks and oranges can be included in the warm sections of a rock, while all the pinks, violets and purples, and even cool greens, can be the colour mixes for the cool and darker areas.

If you look at photos of rock formations in inland Australia, you will very clearly see what I mean.



Warm Rock Swatch - Burnt Sienna,

Raw Sienna, Cad Orange

What are analagous colours and how can we use them?

Analagous colours are colours that are side by side or within a 3rd wedge of the colour wheel.

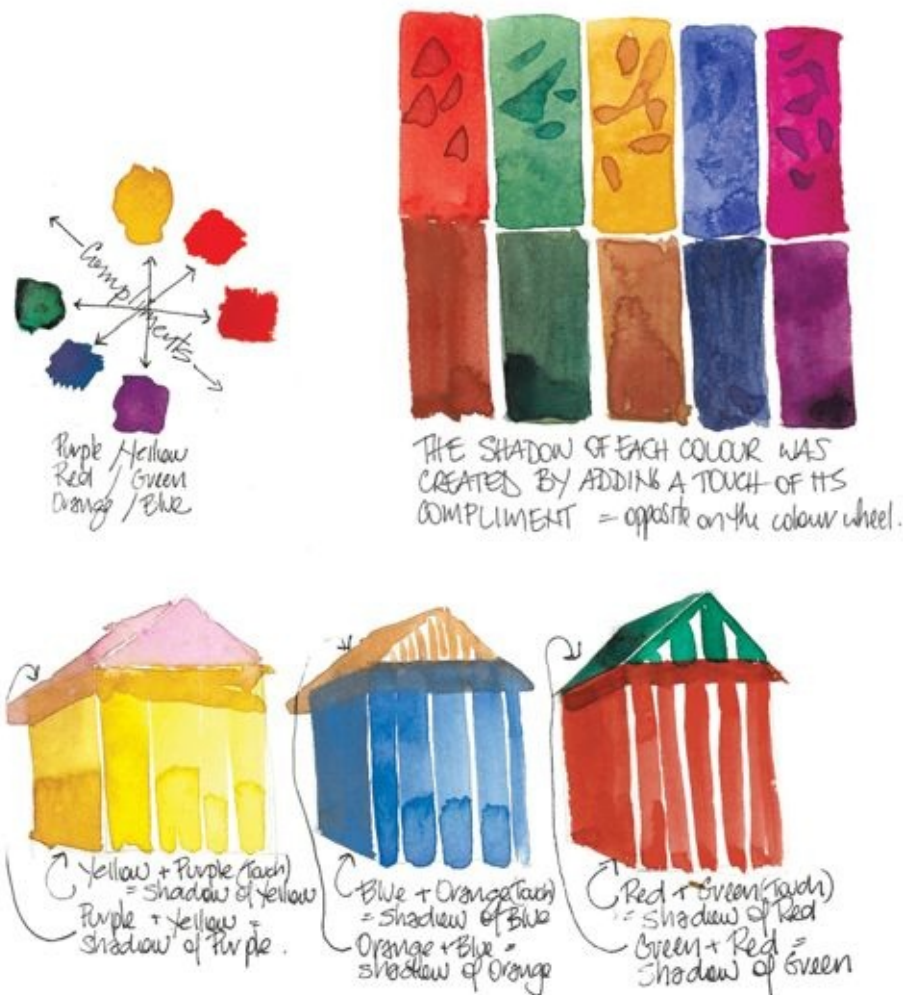
This is very important information to know, because these combinations of colour 'WON'T MAKE MUD', and will also add vibration and colour interest to your painting.

In the previous section, we were talking about 'colour vibration' and how to use three colours together, to make this happen. The colours just sing on the paper.

If you look at the painting demo below, you should now be able to recognise that the poppies and sweet peas were painted using three colours on each flower to achieve the vibrant colour.



What are complementary colours and how can we use them?



Complementary colours are colours that fall directly opposite each other on the colour wheel.

There are two reasons why we need to remember the two following specific rules that relate to mixing opposite colours:

Mixing certain proportions of each other will make the shadow of that colour.

E.g. 98% yellow plus 2% purple or mauve (depending on the intensity of the yellow) will make the shadow of yellow.

1. Adding a complementary colour beside the main colours or surrounding colours of an object will make both colours really stand out against each other, which can be very powerful in a picture.

E.g. a street scape with mainly blue figures and greyish blue buildings and shadows, and a red or orange figure or stop sign added beside them will look wonderful, as the same stand out effect and vibration will occur.

Mixing shadows



2. The colours on the right are the shadow colours of the original colours on the left. These mixes were achieved by adding a touch of complementary colour e.g.

red + green = shadow of the red

green + red = shadow of the green

Remember, only a very small amount of the complimentary colour will create the shadow. If you mix equal amounts together, you will bypass the shadow colour and make brown!

3. This image is an example of colour vibration that is achieved when the two complements are used together.

Counter change and why

Counter change brings out the best in our painting.

Counter change is when a dark makes a light lighter!

The painting of the daisies gives us a good example. Notice how the daisy with the darkest background looks much whiter than the daisy with the lightest background.

If you are continually aware of this rule while you are painting, you will always remember to have a dark value alongside a light value, where you can. Not only will this brighten up your lighter values, but will also create much more interest in your painting, as this technique makes the viewer's eyes move in and out of the painting, rather than just scanning quickly over it. This all adds up to the creation of a far more interesting picture, in the end.



Abstract – using two complimentary colours side by side. They tend to really bounce off each other rather than blend with each other.





Warming and cooling your colours.

Why? Because that is the way nature intended it!

All colours, whether in the warm or cool category, will have a warmer or cooler version of that colour.

It is very important to remember this, so you can create warmth and cool in your painting where you need to. For instance, the sunlight falling on a tree should be painted in a warm green, whereas the shadows should be in the cooler greens going into the blues and even purples.

Mr Chook

An example of using warm and cool colours in the one painting. Notice the 'conterchange' between the cool greens and the white chook.





Understanding how it works — try these exercises

The three examples below have been painted making sure I painted the warmer colours on the right and the cooler colours on the left.



How to blend colour from cool to warm and warm to cool.



Mixing greys and darks.



The three primary colours can make beautiful dark mixes, depending on the % of each colour and also the amount of pigment you use. Darks can also be the combination of the colours left on your pallet that you have used in the painting. This is a wonderful technique, as your darks will relate to your painting, rather than mixing foreign colours that haven't even appeared on the paper up until then.

CREATING DARK MIXES. Here I allowed full strength colours to just mix together on their own. It is amazing how many dark combinations suddenly appear.

Greys can also be mixed from the leftovers on your pallet, as well as mixing the three primary colours; however, again we have to control the intensity of each colour with the amount of water we add. Hundreds of different grey mixtures can just happen by accident, as you can see with the colours that have appeared on my plate mixtures. It is so much fun just allowing all the colours to dribble down from the side of the round plate, forming an amazing colour rainbow in the middle. These photos are sections from the one plate and they're beautiful. You don't even have to use a brush — it just happens and teaches you along the way.



DIFFERENT MIXES OF GREYS. These were created by allowing diluted colours on my pallet to run into each other.

What is reflected light?





Reflected light occurs two ways. Either just bouncing off a wall, or by being incorporated into the cast shadow. If you know to look for, you will see.

I decided to just take some photos, to capture what was happening in front of my eyes, while I was sitting at my desk typing this chapter!

Reflected light was bouncing off the wall. Notice the colours of the poppies on the window panes (which are white in reality)

Reflected light was also incorporated into a cast shadow. See how the orange petal has an orange cast shadow and a very dark shadow across the top.

The yellow petal on the other hand, is throwing yellow cast shadow.

My painted example of how I would interpret reflected light into the cast shadows.

The easiest way to paint reflected light is by adding a touch of the colour it is reflecting into a shadow colour.

For example, if the base shadow colour is a purple/mauve mix, then I would add in its reflecting colour, (WHICH IS THE ACTUAL COLOUR OF THE OBJECT).

Notice the leaves below. I painted the yellowish leaf's reflected light using a mauve wash under the leaf then dropping in some of the yellow and allowing the colour to mix on the paper and blend with the mauve.

If it was a darker leaf, casting a very dark shadow, I would even start with a purple colour. By doing this, your eyes will eventually start to see how much colour is in the shadow.





What is white and how do we paint it?

White is the full colour of the spectrum. White can also have many colour variations, depending upon the reflected light.

For instance, if a white flower was sitting on a fuchsia coloured table cloth, the lower part of the white petals would throw pink, but all the other surrounding colours would also be incorporated in the pink.

If white chooks were standing in a sunny barnyard where the dirt is very orange in colour, the bottom of the chooks feathers would actually incorporate a lot of that orange.

My 20 year old limited edition print, complete with creases!





How to paint a white rose.

This is an easy exercise for painting white flowers and, at the same time, teaching yourself all about the amazing colour combinations and tones you can achieve when varieties of the three primary colours are pulled down from their swatches and allowed to back run into each other. Make sure you leave a certain amount of white paper showing through, as this allows the artist to tell the story of a white flower. I have painted an example below, using magenta, lemon yellow and pthalo blue.



Try these other colour combinations as well, and see how many different coloured roses you can create.



Colour percentage mixes

Colour percentage mixes not only contribute to making the shadow of a colour, but also enable you to add interest using colour variations.

Notice the swatches below. Each one is based on the same three colours but using different percentage mixes of these colours — green, blue and brown.

I think you will agree, they have so much more interest and colour vibration, compared to each colour just being used on its own, separately.

The other important factor to remember when using this technique is not to over mix the three colours, because you will just end up back at the beginning, with a flat looking colour mix.

You can either dab your brush unevenly into the three different colours on your pallet, then roll or stamp your brush within the shape, or you can paint the shape with water and drop in the three colours watching them mix of their own accord.



Using your three primary colours — ‘Sunset over Venice’

This painting was done in a very simple way. I didn't mix any of the colours together to start with. I just dropped in each colour at a different stage.

First layer — I used a wet into wet layer to create the background, with raw sienna, then magenta.

Second layer — I dropped in ultramarine over the wet magenta area (the first layer should still be wet) to form a mauve, and then let it dry completely.

3. I then painted the skyline of Venice using a medium amount of water and proceeded to drop in the two warmer colours where I wanted the sunshine to hit the buildings.

4. For the cooler areas along the bottom, I just dropped in the ultramarine and let it do its own thing with the magenta.

5. Finally, a few brushstrokes on the dry foreground to represent reflections and ripples.



CHAPTER 6

Simplifying backgrounds.

Please don't be afraid of backgrounds, but also be aware that white is one of the most powerful backgrounds you can use.

The other rule to remember is 'Counter change'. (refer chapter, 'The art of seeing colour')

If your main subject e.g. a flower or bunch of flowers is painted using middle values, and your background has the same value, even though it is a different colour, your whole picture will look lifeless and your background will have failed.

You can check your values with just a simple black and white photocopy. You will immediately see if all the different parts of your picture blend into each other too much and then darken or lighten areas here and there, if necessary.

I have come up with lots of ways you can paint your backgrounds.

No 1. Mask, wet and pour.





No. 2 White - a very powerful background



No. 3 Wet into wet.



No. 4 Paint and spray



No. 5 Paint, dry and pull out edges



No. 6 Semi dry, then pour on water

CHAPTER 7

Figures made easy







When I was at Art College, I didn't enjoy figure drawing, as no formal instruction was given and we were just left to our own ability to draw what was in front of us.

Eventually, over the years, I started to appreciate that adding figures to my painting was adding life. I was then determined to learn how to draw and paint them, so I set about teaching myself.

These are my gradual steps that gave me the necessary confidence.

Paint the silhouette form without drawing in pencil. Just make up very small shapes, remembering head, torso, arms and legs, and try placing them in different positions. You will be surprised how good they can look. The actual size I have painted here is the size that would most likely be in the distance of a painting. You would not see any details from this distance, anyway.

Increase the size of your figures gradually, to approximately 5cm, then 10cm and so on, but make sure your figures are the exact size of the picture you are copying e.g. 5cm photo = 5cm drawing. After a while, you will be able to see each proportion of the figure very clearly. You can then start increasing the size of your figures, but be patient!

As your figures become larger, you can start experimenting with the different ways to paint them. What I love about figures and watercolour are the hundreds of mediums and techniques you can use to create a finished form.

Some exercises you could try using to create figures include:

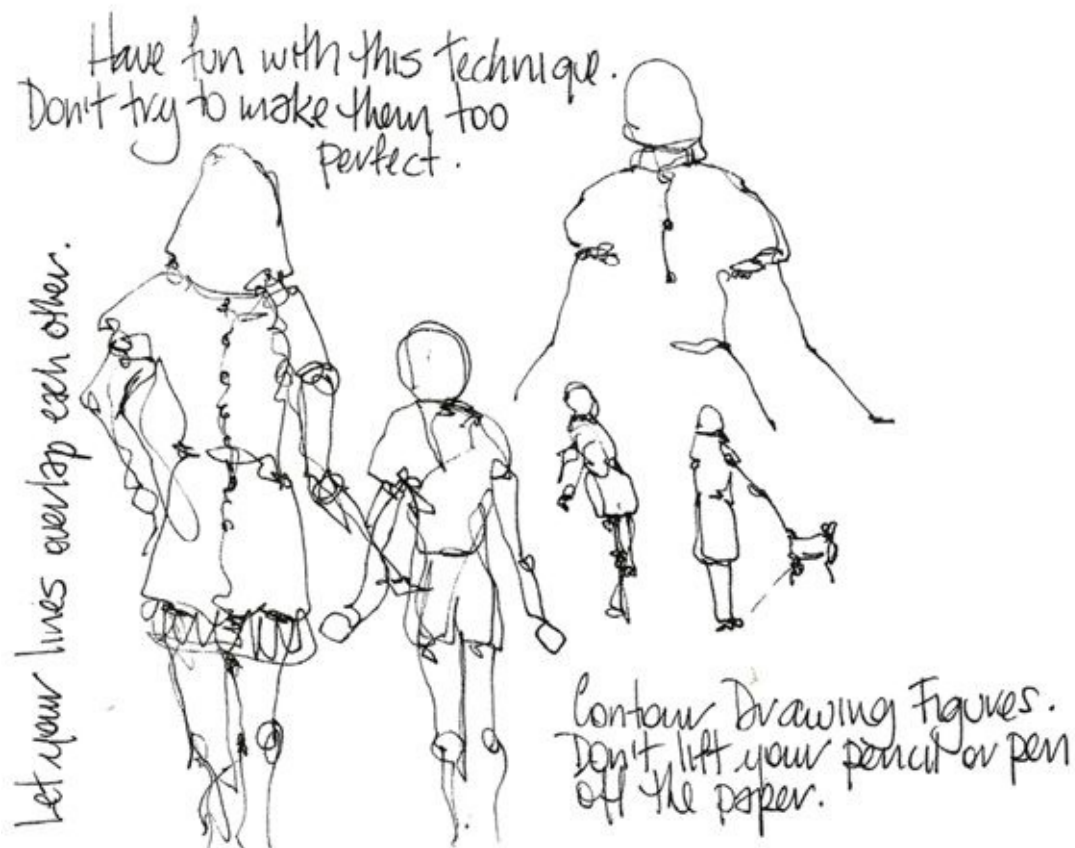
4. Dropping colour into the wet shapes.
5. Rolling your brush into several colours at once on your pallet, and then stamping your brush into the shapes.
6. Wetting your whole sheet of paper, then, at the damp stage, adding your colours. You will end up with a beautiful, loose, soft-edged figure.
7. Using pastel on top of your watercolour.
8. Using watercolour sticks side on, then spraying them.
9. Mixed media.

Over the next few pages, I will provide different examples of some of my figures that I have experimented with, over time.

Small figures in your paintings
shouldn't have too much detail if they
are part of a bigger picture.



Don't make your colour too runny...
Use a small brush...
Let the colours back run into each other.



Once you become confident with the silhouette form up to 15 cm, and then have a go at contour drawing your figures. It is so much fun, but there are two things to remember — don't try for the perfect shape, and keep practising. You will find that you actually gain the character of the figure more by using this approach.

Another little trick if you are painting figures in real life, (which, of course, don't stand still!) is just quickly draw one side of the figure. Nine times out of ten, the other side is nearly the same, or if not, just try and take a quick mental note of what they were doing, while standing or walking. One day, I took my students to the art gallery and it was so much fun sitting on the chairs in the middle of the room, observing and drawing all the different shapes and sizes, young and old, as visitors walked in front of us, whilst viewing the paintings. They started to move on quite quickly as a school crowd entered, so I told my students to draw only one side of the figure and quickly move on to the next one, placing it right beside the first one. The effect was fantastic!

Steps for contour drawing:

1. Draw silhouette shape (which you should be used to doing, by now)
2. Retrace your lines to form neckline, shape of the hair (if back view), adding details to the head, (hats, ribbons etc.), eyes, nose and mouth if drawing the front view, then on to the waistline, and bottom of skirt or shorts, if applicable.
3. Don't be afraid to allow the pencil to travel back and forward over previous lines, as this is all part of figure sketching.

4. Sleeves, arms and hands are next.
5. Finally, sketch the legs, shoes.
6. Add details on clothing.

Different Painting Styles.
 Contour Drawing.
 Don't lift your pencil from the paper.
 Enjoy the flow of your strokes & lines.



Wet into Wet



Stamp - 2 Colours on brush. Glazing.

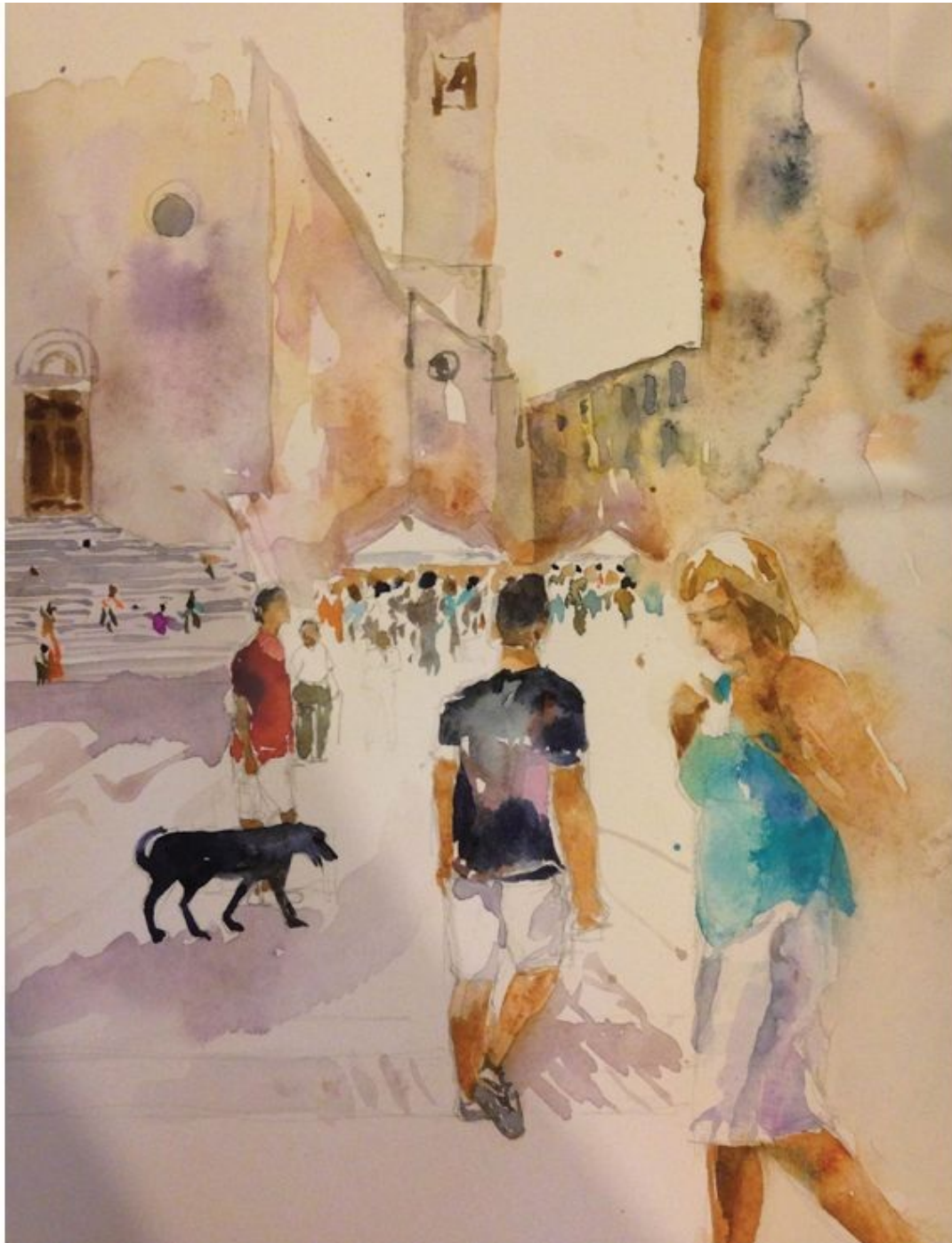


Pen & Ink Wash



These figures are painted using the wet in wet technique; however, you need to be confident with the three stages of wet in wet painting to be able to paint in this style.

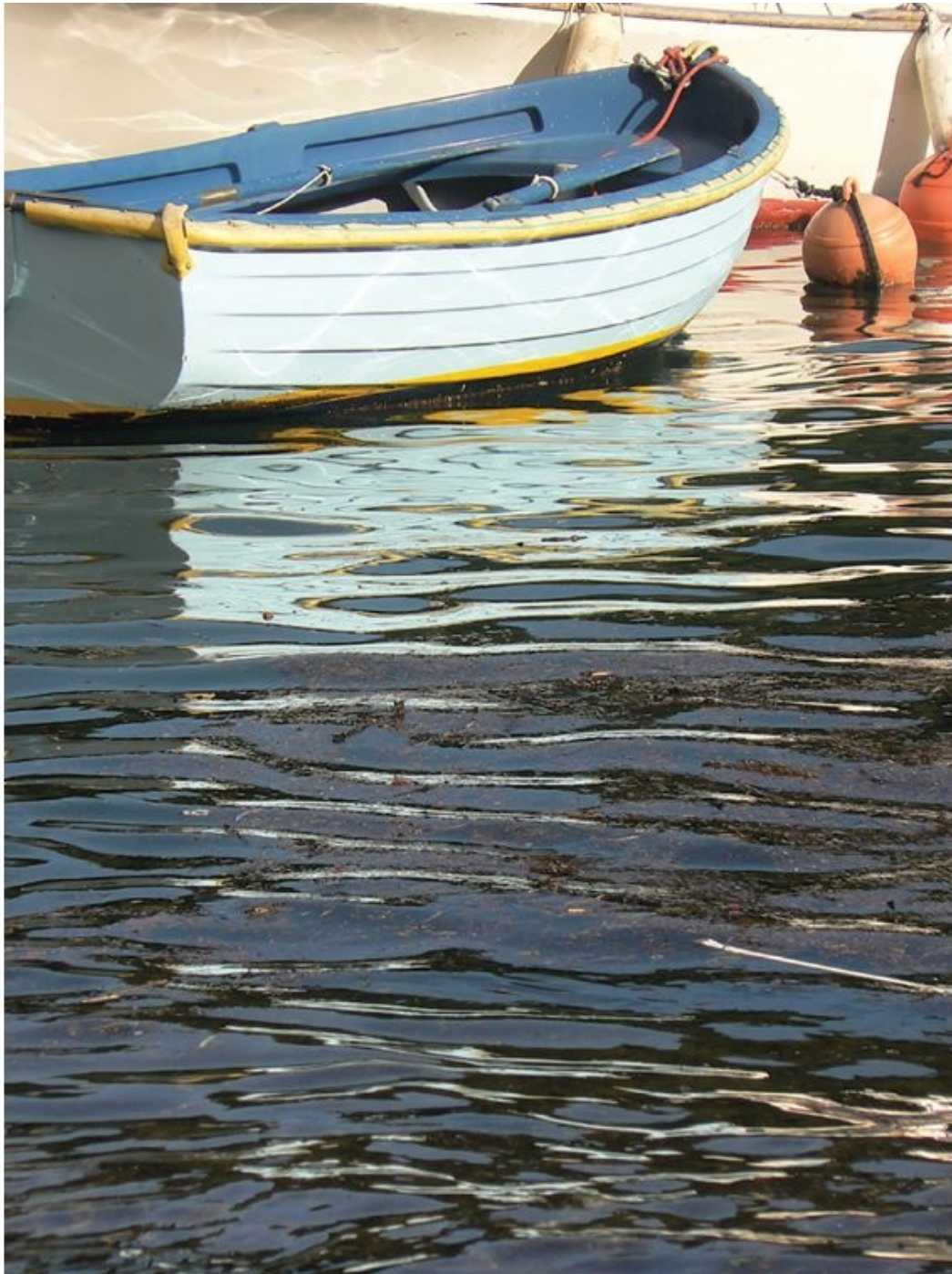
In this painting of San Gimignano I deliberately left the pencil lines in as part of my picture, to add personality. I rolled my brush into several colours on the pallet, then stamped and rolled my colours onto the dry paper.





CHAPTER 8

The importance of photography in painting





The importance of photography

One of the most important factors for creating a painting that ticks all the boxes is to not only love the subject you have painted, but also to be proud of the subject, because you took the photograph yourself.

When you take your own photos, several things occur:

1. You will be able to find several subjects within the subject.
2. You will unconsciously enjoy studying the world around you on a continuous basis, as you look for subjects to paint.
3. If you have fallen in love with the subject enough to want to paint it, you will find you become so absorbed in it that it literally paints itself...in other words, your hand moves faster than your brain. When this happens, you will most likely produce a masterpiece!

Finding a subject within a subject



These photos show how several subjects can be found within the original photo. Of course, if you are outdoors, painting 'en plein air', you can create the photo 'frame' by either cutting a little window in a piece of cardboard or just cupping your fingers and looking through them.

When scanning the scene in front of you, there will be so many scenes you can choose from. This technique takes away the predictability of your subject.

CHAPTER 9

Confidence and miniature painting.

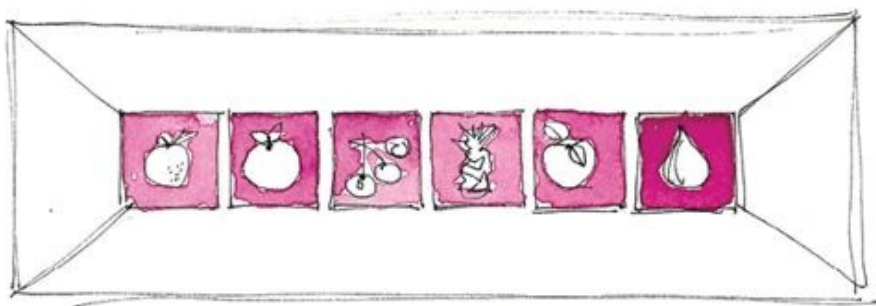
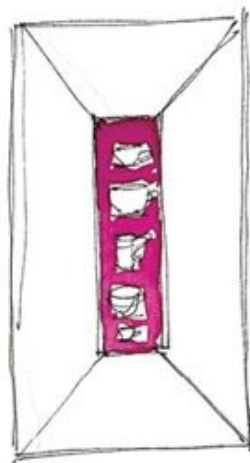
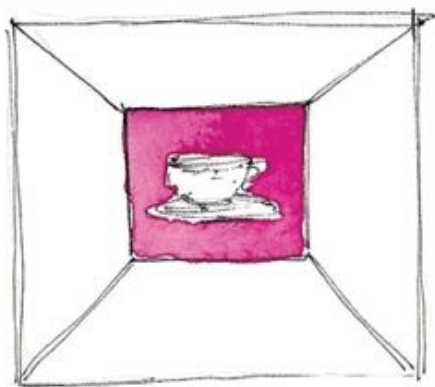
Often, larger watercolour paintings are quite difficult to handle, especially if you are a beginner.

One way to generate confidence is to do smaller paintings of a subject, rather than trying to paint an A4 size or larger. These miniature paintings look fabulous when framed with larger matt boards around them.

The artist will also get a great deal of satisfaction, because once framed, the picture can look quite large.

I also like to put more than one small painting into the frame. For instance, a series on a particular subject can be very effective. Something as simple as a piece of fruit or a collection of shells can look fabulous.

Miniature paintings are also very saleable, because framing costs are lower. Small paintings also fit into lots of small spaces, which is a real plus for the buyer.





CHAPTER 10

The fun of travel sketchbooks





My biggest joy in painting in watercolour is my ability to illustrate my holiday memories in sketchbooks, using pen and wash.

I paint these little vignettes for my own benefit, to preserve my wonderful holiday memories. I'm literally capturing a 'moment in time', so when I come home from holidays and look at my sketchbooks, I'm immediately taken back to that special time and place.

I treasure my holiday sketch books as a gift to myself and those who enjoy reading them.

I love using the ink and watercolour technique in these books. It just seems drawing with a fine felt tipped waterproof ink pen adds so much beauty to a sketch. It is important, however, to make sure the drawing underneath is correct, or as close to the way you would like it to be, before using the ink pen, because

once the pen is used on top of the sketch, it can't be removed.

When an ink drawing is first done, you only need to add a touch of watercolour here and there, as it is the combination of the two techniques on the page that makes the picture complete.

Sitting sketching and painting on the beach in Positano. Every time I look at my sketch I am taken back to that exact time and place.



Materials used for my sketchbooks:

Cakes of watercolours (not tubes) in a tin, with their own mixing lid attached

Waterproof fine felt tipped pens. Very fine-medium thickness 2b, 3b, pencils

Kneadable rubber

Sharpener in its own container (no littering!)

Watercolour sticks/pencils

Waterholding brush. This is a brush with a handle that is an actual plastic container. You can fill the handle with water and brushstroke over your illustrations in watercolour pencils or sticks, which makes them look just like a watercolour. It also saves you having to take extra water for the use of your pencils and sticks. Very handy!

Special sketchbooks with watercolour paper inside. I love using leather bound sketchbooks, as I know they will last forever.



Here we are, having a wonderful time sketching the towers of San Gimignano in the distance.



With my students painting. Sitting on the path that skirts below the outer wall of San Gimignano.

Learning to sketch your scene

I have developed an easy way to sketch that will enable you to sketch what you see in front of you, without being totally overwhelmed, and also to realize that everything in front of your eyes doesn't have to go into the picture.

When my students and I were in the Cinque Terre we were immediately confronted by lots of colourful buildings side by side and in front of each other, as we headed down towards the waters' edge, we saw lots of figures, restaurants, umbrellas and fishing boats.

Where to start?

I recommend using the contour drawing technique. You will notice in a lot of my illustrations that only part of the buildings are drawn, before my pencil heads down the page towards the next building. Contour drawing technique (not lifting your pencil from the paper and connecting every line to the previous line) will give you a far more accurate outcome, and the lines will be filled with so much character.

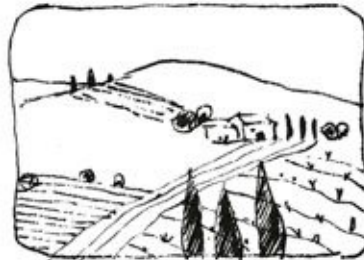
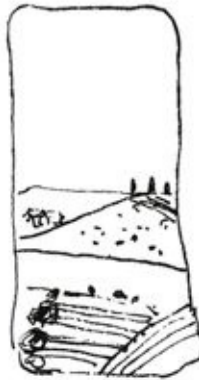
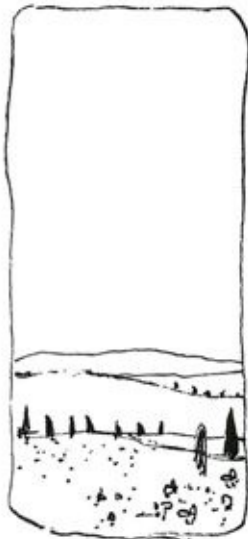
It is much harder to try and draw each building on its own, because you have to have knowledge of perspective, whereas contour drawing allows everything to just fall into place, because of all the connections.



Front on (full image) showing the ~~picture~~ direction I chose to illustrate only a few of the buildings...

The next easy technique to try is to pre-draw the outside finished painting shape. For example, pre-draw a square, rectangular, vertical etc. border.

By this stage, you would have chosen your subject. It could, for instance, be a Tuscan scene, complete with farm house, trees and patterned hills.



This little painting sketch was done using the 45° angle plein air painting technique for my main subject matter, making sure I left a fresh white paper surround.



Countryside view from Sienna. Less is more!





Wash Day in Siena



I painted this lovely little park in the
time of March's garden as I did not make a
drawing of the scene.



View of the boats while I
was sitting down here.



The Port of Nice - French Riviera -
 As view from the ship.



Gorgeous shuttered windows with ornate iron balcony
 St Tropez - France



Charlotte at Paris, August 1910



I a little new / painted while sitting on the
arch just across the church in San Lorenzo/
but with the and Chris, we stayed on
sitting, watching the locals and tourists
passing.



Varazze - Cruise Ship - Another previous sketch.
A big cruise ship passing - the town is full of people
rushing their boats into shore to get them out of the water.



We stayed in a little town where we met a lot of local people
and they were very friendly and helpful.
We were sitting up and looking at the view.
The town is very beautiful and we had a great time.
The people were very friendly and we had a great time.





Sitting having lunch, drinking Vero at Portofino



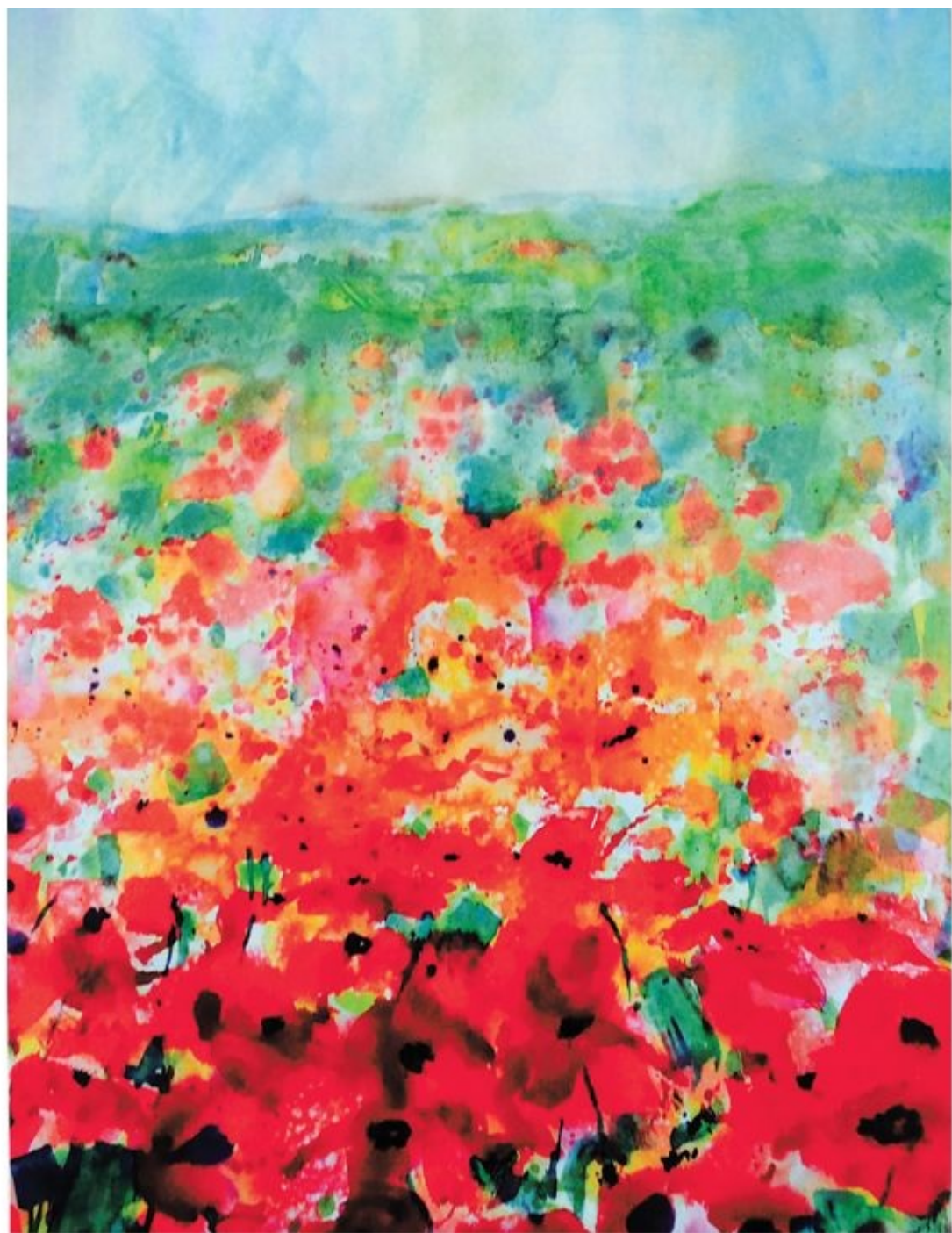
I just and painted this very while sitting having lunch on the back of our ship.





We arrived at the
Chateaux. The afternoon
sun was streaming through
the kitchen window onto the
kitchen bench.

Jane had left fresh vases of flowers everywhere!
Our bread sticks for dinner sat in the sun on the wooden chopping board.





It is Wednesday 23rd April 2003. We went on a walk through the countryside, surrounding San Gimignano. As we walked along the road we saw poppies, Tulips, Grape Hyacinths, Cyclamen, White Whistling, Edelweiss, growing. We climbed to the top of the hill, what a wonderful view of the towers. There we decided to sit down under a tree & there we had our picnic! Bellissimo!!



I just can't get over the size of the iris's.
So far I have seen bright purple, yellow & mauve varieties.





My final advice would be to take more than one sketchbook on holidays and to make sure they're hard covered.

Always include some details on each sketch, for instance, what you're hearing, why you're there, and what else you're seeing, even though it's not included in your picture. You'll find it's amazing to look back at your sketchbooks from previous years, as you are immediately taken back to that time and place in your life.

I have even had comments from others who read my diaries that they can imagine so clearly and feel as though they were there with me on holidays!!

Therein lays the gift.



Some of my favourite sketchbook scenes





Here I am sitting on the green bench seat right
opposite Monet's front door!
I just wanted to sit and draw just a small
section of the house. Lace curtains adorn the windows
... It is a beautiful day in Monet's garden.

CHAPTER 11

Fun projects

A wonderful way to have fun with all your watercolour techniques:

Cards

Cards can be made out of cut up shapes from discarded paintings or swatches, by pasting them onto a watercolour card you have folded yourself.



Stamping

Stamping is also lots of fun, for cards and even fabric, when using the large Indian vintage timber blocks, as shown in the picture.



Collage



Wrapping papers



Fabrics

Scarves

Scarves can be made by just dropping inks onto pure silk or adding fabric medium to your watercolours, diluting and again just dropping them in. It takes a lot of practice if you are actually going to brushstroke a shape onto the fabric, because you have to be very aware of the amount of soakage and how consistently your paint reacts on different fabrics.

Dropping inks onto pure silk



Cushions



Wallpapers



Book plates

'Ex Libris' is a Latin phrase, meaning literally, "from the library of". It is often used to indicate ownership of a book. I have made several of my own book plates for all my books in my own library (there are quite a few!). You can use any illustration for your book plates. In this instance, I used the technique of photo transfer and watercolour.

You can even design your own logo, using your initials, which is what I have used as well.

All these activities are so much fun and also go a long way towards helping you discover working with the right side of your brain.

I find students start to lose their fear of painting and become more confident, because they are so proud of what they have achieved. This all goes hand in hand with becoming an artist.



For your personal notes

CHAPTER 12

Some of my painting tutorials.

Hydrangeas with a sea sponge



Scribble flowers.

To learn the art and feeling of contour drawing.

To be able to experience painting a picture using the right side of your brain.

To learn to colour mix using analogous colours correctly, so you don't achieve mud in your final painting.

To learn to use your pencil to make marks in a fluid, sensitive style. These special lines are meant to be part of your finished painting and not rubbed out.

To realize that a photographic representation of flowers is not always the only way of painting. Scribble flowers are fluid, sensitive and suggestive and each viewer of your painting will complete the picture in their own mind.



Scribble Flowers..... my stages.

What not to do ...



What is correct: start with a scribble centre & work out from there. If you are using pencil, (3B) try pressure & lift as you go. This will be far more effective in the long run, and looks lovely left in the image.



Do not try to do any specific flower shape, (except for a white daisy). This will allow you to just contour draw & see what happens. You will be pleasantly surprised as to how real they look!

Adding colour to your flowers.
Stick with warm, + cool in their own
areas.



A white daisy in between looks fantastic!
let the colours back up into each other
* LEAVE PLENTY OF WHITE ...





Coloured waterproof inks and wash



Mixed media flower pots



Photo transfer



Instructions

Photos and high gloss mag covers aren't suitable.

Coloured photo copies and mag pages are suitable.

Materials — you will need the following:

Brayer (roller)

Pot of semi-gloss or matt gel medium

Scissors

Watercolours/brushes

Smooth Water colour paper

Proceed as follows:

Cut out your image carefully, making sure you trim exactly where you want the image to finish. Don't be afraid to cut part of the outside image (e.g. a flower).in half, so you can finish the other half (e.g. a flower) by painting it later in watercolour

Paint the front of the photo (picture side) with gel medium and immediately transfer onto your watercolour paper.

Roll your brayer firmly back and forwards over the image. You will get a reverse image transferring onto your paper.

Allow it to dry completely.

Start lifting off at the corners and peel off as much as you can. Usually, it is the first layer that will come off.

Wet the remaining paper and let it soak in.

Rub, using the flat sides of your fingers, feeling for paper peeling off. Eventually, it will feel smooth and the image will have reverse transferred onto your paper. Don't be too worried if some of the image comes away showing the paper beneath, as you will be painting watercolour on the picture, here and there, anyway.

Extend your edges by painting the image in water colour. You will see with mine, I continued on with the roses and even added a touch of watercolour onto the photo of the rose itself.

Finish off by adding washes here and there, over your picture.

Chinese Brushstrokes and Splatter Paint



Colours used in this exercise, ultramarine, windsor violet, magenta (to be mixed with the ultramarine to make a pink purple, pthalo green, black waterproof ink).

Learn to practice your 'Chinese Brushstrokes' by holding your brush vertically while lifting and pressing the brush to create different widths of line.



Stage 1. Paint irises all over your page using your black ink, and Chinese Brushstroke Techniques. Allow to dry.

Stage 1a. Wet the sheet of paper, making sure you leave a lot of dry white patches.

This is very important so your final painting doesn't look over mixed and flat.



Stage 2. With your loaded mop brush, start flicking on your different purples and violets, at the same time tipping and tilting your paper in several directions to allow the colours to flow naturally. You can even flick on some of the pthalo green near the stems.

Stage 3. Roll your brush into the violets and blue, then just stamp the colour onto the dry flower petal shapes.

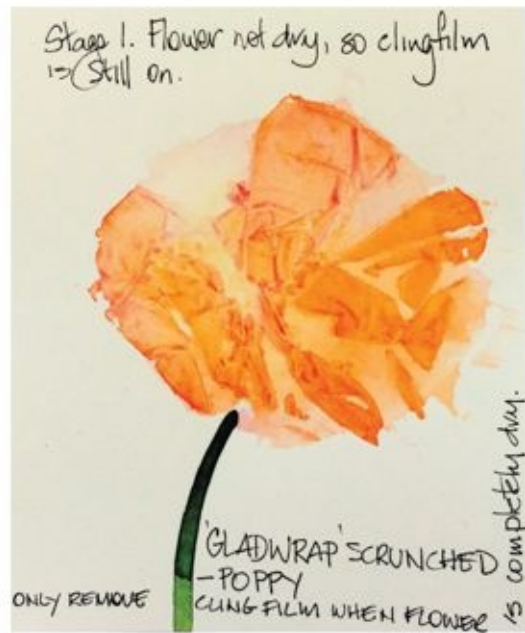
All these stage will create a 3d effect.

Dry Brushing Different Colour Overlays



My giant 'Clingfilm Poppy'!





MY FINAL ADVICE



One of the hardest things is to know when your painting is finished! I've included some 'finishing' tips below:

Accept your painting is perfect even though it isn't painted perfectly.

Realize that your painting doesn't have to look like a photograph.

If you love it in your own heart, learn to accept it, even though others may not.

Not selling a painting in an art show doesn't automatically mean you should throw it on the junk pile under the bed, as there are always other shows and other buyers!

Paint from your heart, not your mind.

Paint with feeling.

You will also need to have an area in your home, (it doesn't have to be huge), permanently set up for your painting. You will then enter your own little artistic world and not be influenced by too many outside distractions. You'll also find if your equipment is permanently set up you will paint more often.



Dianne Kelly is a Brisbane born-and-based professional watercolour artist. Di was originally trained in commercial/fine art, working in advertising before pursuing her absolute love and sharing her passion of water colour painting. Di is still teaching 32 years later and has now fulfilled her dream of writing her first book, *The art of Watering Colour*. Over the years, Di has had several of her paintings published as limited edition prints, as well producing several ranges of gift cards featuring watercolour images from her overseas travels. Di's works hang in collections around Australia and overseas and are currently being incorporated into her new range of fabrics and wallpapers. Di can be contacted at brushstrokes.diannekelly@gmail.com Her work can be viewed at www.diannekelly.com.au

For your personal notes