First Steps, Secrets & Shortcuts for...

The watercolour warrior



2 FREE Landscape Lessons

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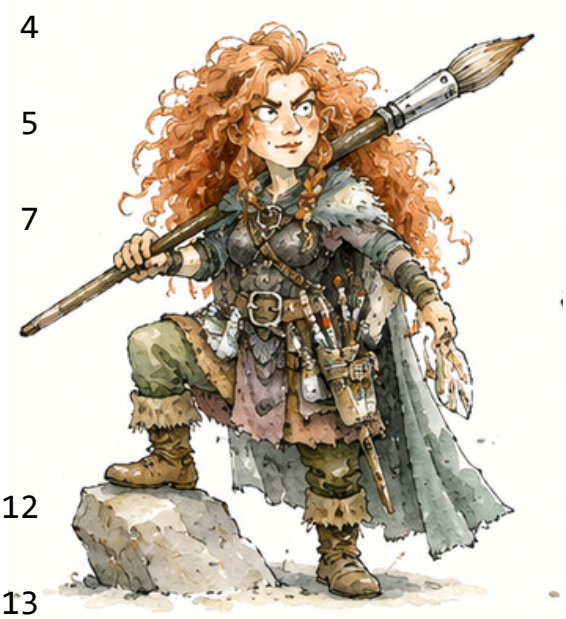
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FREE LESSONS

1. Introduction















Hi, I'm Andrew. I live in York, England, where I sell my paintings and help people learn to paint in my Watercolour Workshops.

Whether you're picking up a brush for the first time or returning after a break, this guide is designed to help you get started with confidence and creativity.

We will cover the essentials: how to choose your materials, what colours to use and understanding basic techniques.

You will also discover that making mistakes is part of the process – and sometimes, those unexpected splashes and bleeds become the most beautiful parts of your painting.

So grab your brushes, fill your water jar, and let's begin the journey to becoming a Watercolour Warrior!

Andrew

andrewbrownart.co.uk

PLUS there's two free lessons for you to enjoy at the end of this document. Good luck!









2.Gallery

Here are just some of the paintings
from our Saturday Morning Workshops



























3. Warrior Wisdom

12 rules for the Watercolour Warrior!'

1

Rule number One!
...there are no rules! There are general principles in painting, but they're not meant to restrict your creativity or limit your sense of exploration. Think of these rules as friendly guidelines to point you in a useful direction. In the end, it's your art – you get to make the rules.

2

The main thing
Don't aim for a masterpiece on day one. Don't over think it. Early on, the main thing is simply to paint. Get used to how the paint behaves; its texture, flow, and quirks. Make marks, mess up, try things, and enjoy some creative play!

3

Materials
You only need a few materials to get started. No need to buy the entire shop. Art shops can be quite overwhelming when you're a beginner!
Pages 7-11

4

Workspace
A hard-to-reach workspace slows everything down. If you can't set up a permanent, well-lit area, at least keep your supplies together, like in a toolbox, so you can start quickly.

5

Colour theory
Colour theory explains how different colours work together, and how colour harmonies affect the look, feel and mood of your painting. It is worth learning a few fundamentals. *Pages 13-16*

6

Terms and techniques
Get comfortable with the basic techniques. Enjoy practicing them on scraps of paper. Artists warm up just like athletes. Here are some warm up exercises: *Pages 17-23*

7

Can't draw? Then trace!
Most paintings begin with a drawing or sketch. Sadly, becoming competent at drawing takes a long time. Speed things up by tracing. Trace from a book, a computer screen, a greetings card. Whatever it takes to create a decent drawing on which to paint. (A wonky drawing will make a wonky painting!) It's not cheating, it's a short cut. Learn how to transfer your tracing to your paper... ***pages 25-27***

VERY IMPORTANT

8

Small and frequent

You can learn as much from a quick little painting as from a large one that drags on for ages. Small pieces need fewer materials, cost less, and are less heartbreaking if they flop. Paint small, paint often, and watch your skills grow.

7 x 5 inches is a good size to practice. If you produce a good one then it's easy to pop in a standard sized frame.

9

Process

A process sets out the order in which you do things. Typically: 1. Draw, 2. Block in the various elements with colour, 3. Add shadows and darks, 4. Finish with details and texture.

Clear stages prevent overwhelm and provide a roadmap to keep you moving forward with confidence.

10

Focus

Instead of hopping between subjects, pick one, for example roses, garden birds or maybe seascapes. Paint a whole series. Stick with the same palette and brushes so you really get to know them. After a dozen or so studies, you won't believe how much you've improved.

11

Mistakes

Mistakes are part of the journey, not signs to stop. Every muddy wash or wonky sketch is not failure, it's simply feedback - your next painting will be stronger because of it. Keep your discarded pieces; they're proof of progress, not proof of failure. The artist who improves is the one who keeps turning up, no matter how the last piece went.

12

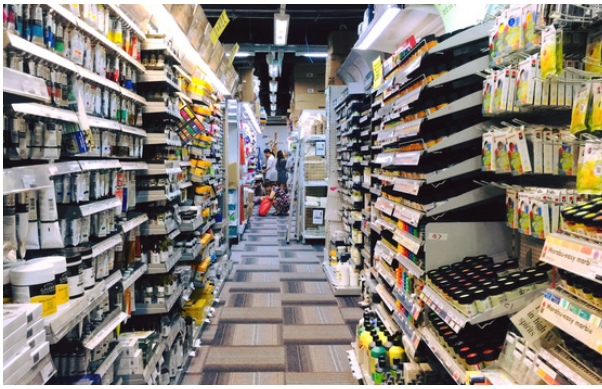
Enjoy the journey

You may be in this just for a bit of creative fun, or maybe you're dreaming bigger? Either way, the real achievement is to keep making progress at your own speed. Most of all, enjoy the journey… have fun!



4. Guide to Materials

This is a guide to the materials you need to get started. It is not a comprehensive bible of every type of watercolour material and equipment. It's just what you need to practise and produce your first paintings.



Paper

Watercolour paper comes in three types: hot pressed, cold pressed, and rough pressed. It also comes in different weights measured in grams per square metre (gsm). The higher the number the thicker the paper.

For this exercise, we need cold pressed paper in a 300 gsm weight. Look out for 300 gsm/140 lbs. This is nice and textured and heavy enough to resist buckling when it gets wet.



I buy the A3 tear out pads and cut down the sheets. This is most cost effective for me. However, a small, spiral bound pad is a great place to start if you're a beginner.



Tip: Use every scrap of paper. Keep all your off-cuts and paint on both sides of your practice paper. Paper is expensive so make the most of what you buy.

Paints



Watercolours come in tubes or pans. Sets of pans are popular as they are convenient to use. There are, however, a few downsides. They are quite expensive. Also you are stuck with the colours you get, and there is only a small area in the lid to mix your paint.

Tubes, on the other hand, can be bought individually and they're cheap to buy. A small (7ml), good quality tube costs around £3.

I use Winsor & Newton, Cotman Watercolour Paints. They're absolutely brilliant for the beginner and the experienced painter. They go down on the paper and mix, blend and bleed very well.

> "Winsor & Newton 'Cotman' paints are ideal for both the beginner and experienced painter."

Tip: Don't use wet paint straight from the tube. Squirt a small dollop of each colour in to the wells of your palette. Leave them somewhere warm to dry over a couple of days. Then you can use them like pans and they will last much longer.



Brushes

When you are starting out, you need a small range of basic **‘short rounds’** with synthetic bristles. I would suggest sizes 2,6,10 and 14.

The most important thing about a brush is that it must make a sharp point when it's wet. You don't have to spend a lot, just make sure they have sharp points. ArtMaster Pearl Series 11 are available online from The Art Shop, Skipton (and Amazon).

You will also need a rigger brush for fine lines (Artmaster Pearl Series 55) and a small short haired brush for scrubbing and lifting mistakes.



Tip 1: Store your brushes carefully. A brush wallet is a good way way to keep them safe.

Tip 2: Don’t leave your brushes tip down in the water pot. The bristles will bend and become difficult to use.

Tip 3: At the end of each session, wash out your brushes in clean water and form each brush into a point with your fingers. This will keep them in good shape for next time.



Palettes



These come in all sorts of sizes and styles. You need a combination of small wells for the paint and large wells for mixing. I use a plastic palette. Roughly A4 in size. It cost just £1.99 from a discount art shop..

Tip: Always lay out your palette with your colours in the same order. You will very quickly develop muscle memory and your hand will take your brush to the correct well without having to think about it.

Other equipment

Water pots: Some people use two pots. One for rinsing dirty brushes, and the other for clean water. Personally, I use one larger pot. A large pot holds more water so it lasts longer before you need to replace it with clean water. Also a wide container with a low centre of gravity helps to avoid it being knocked over.

Tip: Don't put your drink anywhere near your water pot. It is just a matter of time till you rinse your brush in it!

Tissue paper: This is for tapping your brush on to remove excess water. It's also used for blotting out mistakes or lightening areas on your painting. A cheap kitchen roll is perfect.



Watercolour paper offcuts: Use these to test colours and consistency before applying to your painting.

Drawing board: You can get away without a drawing board if you are painting on the pages of a pad. Personally I like to use a drawing board with paper taped down to keep it secure and flat. You can buy them from art shops or cut down a sheet of MDF. For mine I cut down a sheet of 6mm MDF to 12 x 16 inches which is ideal for paper up to A4. Most DIY stores have a cutting service.

Some people prefer to work with their drawing surface at an angle. A roll of baking paper in its box makes a good prop for your drawing board as it supports the board along its width.

Pencils and Rubber: A HB for drawing and a 4B for transferring your drawing or template onto your paper.

Pencil Sharpener: I use the ones that store the shavings.

Ruler: For measuring out your artwork.

Coloured Biros: These are for tracing down your template. Any colour but black.

Jam jar or similar: To keep your brushes and pens etc in one place.

Magic Tape: This is for holding down your paper and templates.

Unipin Fine Line pens: These are waterproof fine liners for use on line and wash drawings. They are available with different line thicknesses and colours. They come in black, sepia and various greys.

Masking Fluid: This is for masking out areas which need to remain white. It is applied to the paper before paint is applied and then removed at the end to reveal virgin paper.

Masking Fluid Tool: Used to apply the fluid. Like a brush but with a soft rubber tip instead of bristles.

Hairdryer: A cheap travel hairdryer will do. This is used to speed up the drying process between painting layers.

Desktop Guillotine: To cut your paper to size, you can simply use scissors or a ruler and knife. A small guillotine, however, is not expensive (about £12) and it is really handy, and easy to use.



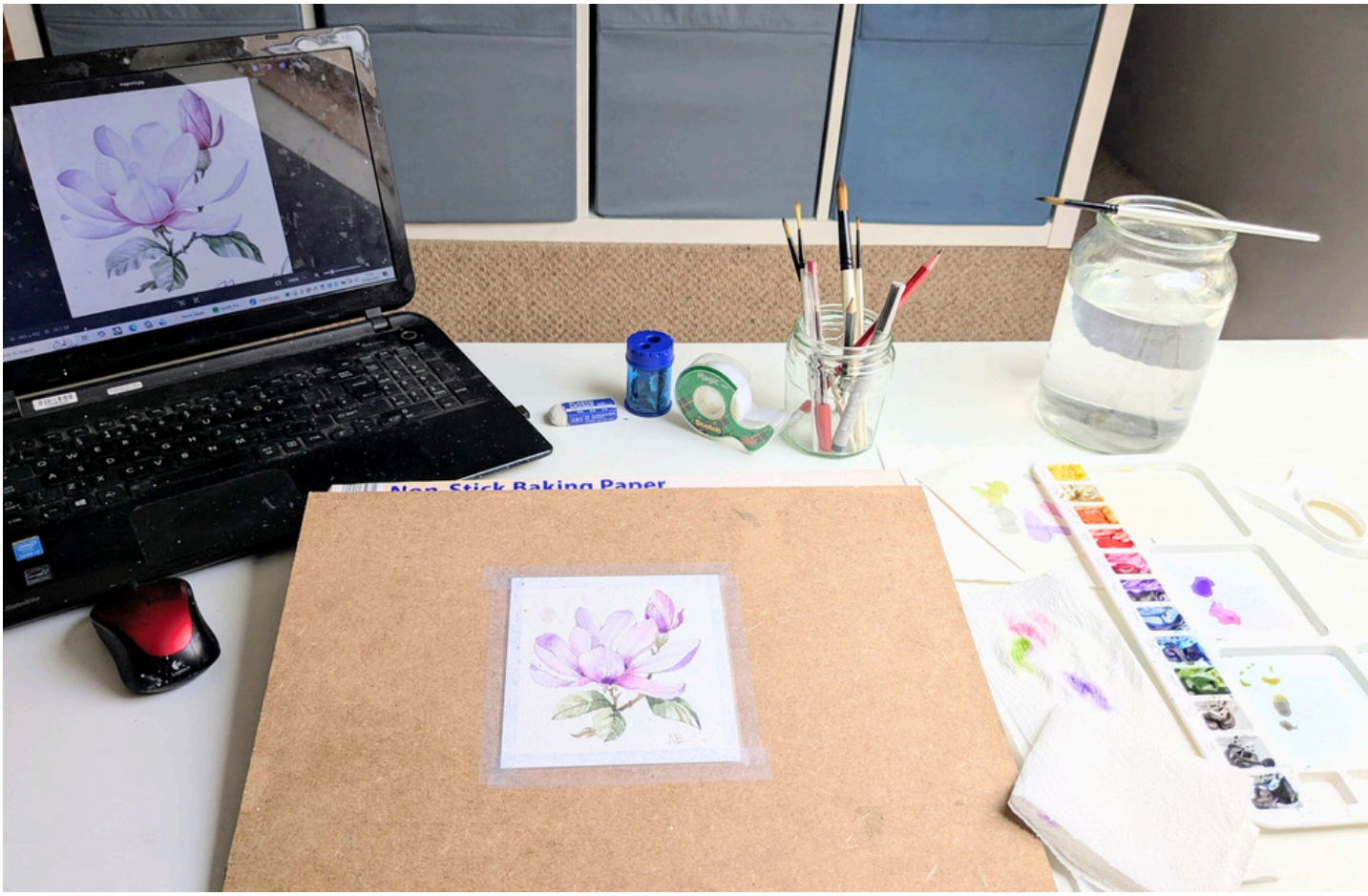




Note:
Make sure it says ‘Removable’ on the Masking Fluid label!



5. Workspace



This workspace is set up for a right handed person. The water, palette, tissue and tester paper are on the right, and the reference on the left. It is important not to place the water where you have to keep reaching across your painting with a wet brush.

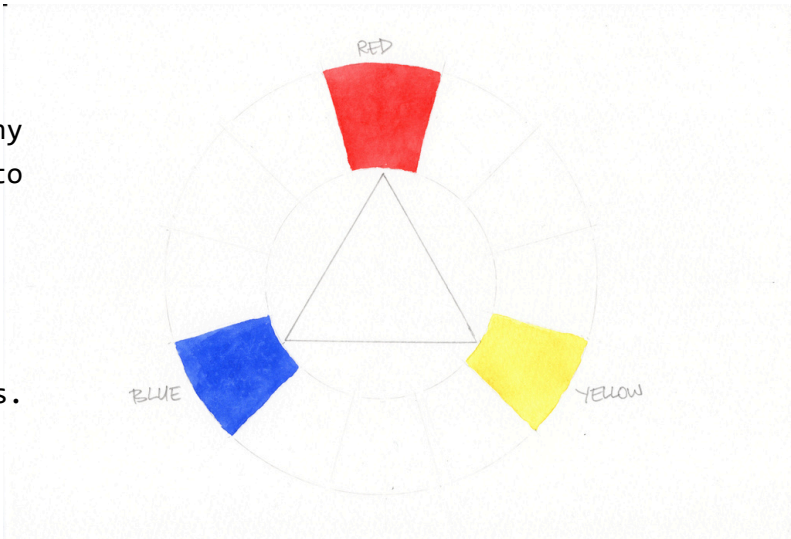
If you are left handed, you need to position everything the other way round.

It is best to be situated near a daylight source. When you are using artificial light, use a daylight bulb so you can see colours accurately.



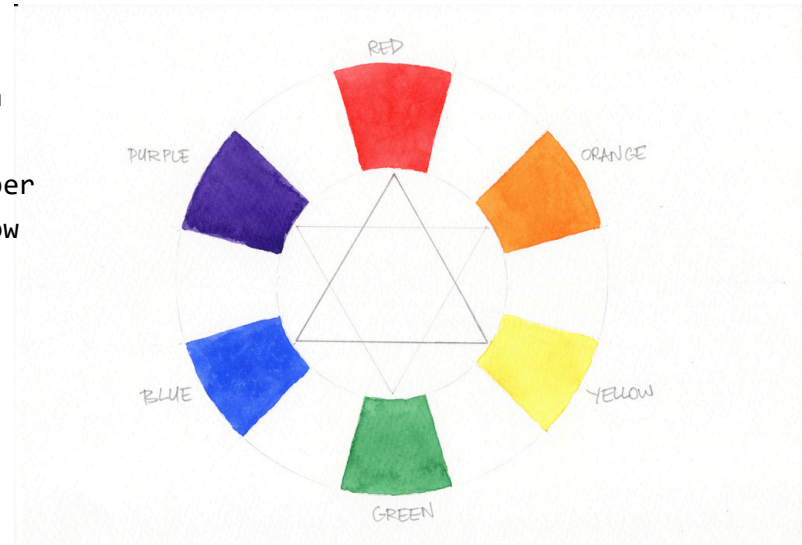
6. Introduction to Colour

Introducing ‘The Colour Wheel’. It may sound technical, but don’t let that put you off. A large part of painting, in any medium, is colour mixing. It’s helpful to know the basics.



- Red, Yellow and Blue are called Primary Colours because you cannot make them by mixing any other colours.

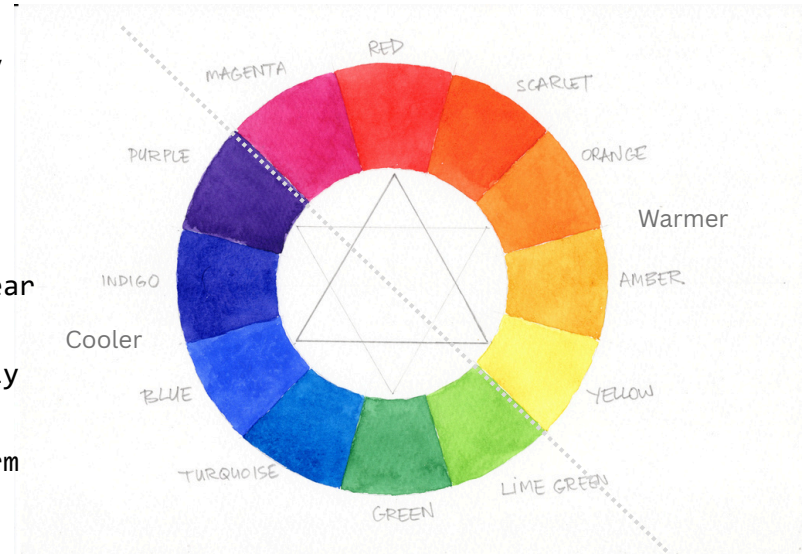
- When you mix any two Primary Colours together, you get Secondary Colours: Orange (Red + Yellow), Green (Yellow + Blue), Purple (Blue + Red)



- When you mix a Primary Colour with a Secondary Colour, you get Tertiary colours: Scarlet (Red + Orange), Amber (Orange + Yellow), Lime Green (Yellow + Green), Turquoise (Green + Blue), Indigo (Blue + Purple) and Magenta (Purple + Red).

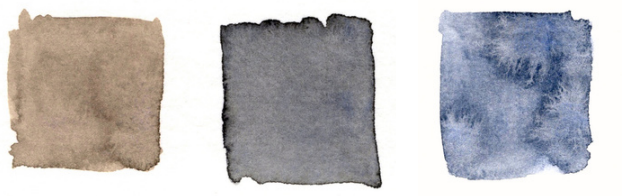
- Colours near the Blue part of the Colour Wheel are considered ‘cool’. those near the Red part are ‘warm’.

- It is important to understand this warm/cool aspect. Because of the way light rays are affected by dust and water in the atmosphere, distant colours appear cooler and faded. Foreground colours have to travel through less atmosphere so they appear warmer and brighter with more contrast. The artist can deliberately create depth in a landscape by applying the appropriate cool or warm colours.





- When you mix different combinations of colours on the opposite side of the Colour Wheel or all three colours, you can make many different shades of browns and greys. The ratios of warm and cool colours will dictate what temperature the mix will appear. For example, here are three different greys:

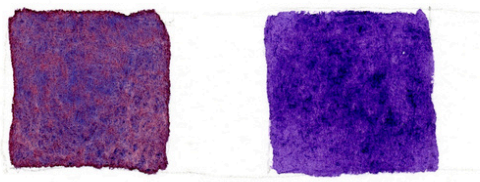


Warm Grey Neutral Grey Cool Grey

- In theory, you should be able to make any colour by mixing combinations of the three Primary Colours, however, the limitations of the paint pigments mean this is not possible.

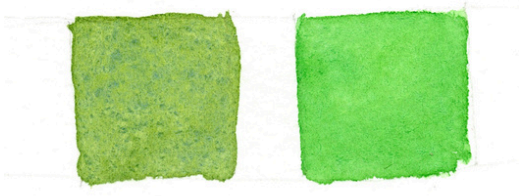
- Therefore, if we have two versions of each Primary Colour, we can mix a much wider range of colours. See the examples below.

Ultramarine (blue) mixed with two different reds...



Cadmium Red Deep Permanent Rose

Lemon Yellow mixed with two different blues...



Ultramarine Phthalo Blue

Note 1.
Using a limited palette means there is limited ability to mix different colours. Also colours tend to be muted. The finished result, however, will appear more harmonious .

Note 2.
A more extensive palette allows for a greater range and cleaner colours. Using too many colours, however, can be jarring and unnatural.

Note 3.
Just because you have more colours in your palette, doesn't mean you have to use them all in every painting.

7. What colour paints to use

This is my recommended palette consisting of a cooler and warmer version of each of the three primaries (Red, Yellow and Blue), one version of each of the secondaries (Orange, Green and Purple) and a ready mixed Brown and Grey.



1. Lemon Yellow: A lovely cool yellow. Perfect for lemons, daffodils, sunny highlights and making fresh spring light greens.

2. Yellow Ochre: A warm earthy yellow. A 'go to' colour for landscapes, portraits and natural subjects. Paths, fields and grasses, hills, beaches, tree trunks.

3. Cadmium Orange: It's very difficult to mix a bright orange so we need this in our pallet for autumn leaves, sunsets, flowers and of course… oranges.

4. Cadmium Red Deep: This is a rich, intense red. Cadmium Red would also be an option but it is a little on the orange side. If we need a more orangey red, we can just add a spot of orange to the deep red.

5. Permanent Rose: A cooler red than a Cadmium Red. A beautiful, vibrant colour with excellent mixing power. Use it to paint all kinds of flowers and blossoms, raspberries, exotic birds, insects, butterflies and flamingos!

6. Dioxazine Purple: A deep cool purple. It can add drama to shadows and is ideal for flowers like lavender, violets and wisteria as well as fruits like grapes and plums.

7. Ultramarine: A deep warm and essential blue in watercolour. It is used for painting oceans, lakes, rivers, distant mountains and shadows on snowy winter scenes.

8. Phthalo Blue: An intense, cool blue with a greenish undertone. It is a strong pigment and a little goes a long way! Excellent for tropical oceans, summer skies, coral reefs. Creates punchy greens when mixed with Lemon Yellow.

9. Sap Green: A natural warm and slightly yellowish green. A favourite with watercolourists as it is ready to use for leaves and plants. Ideal for trees, grasses, vines, and fruits. A perfect base colour for a variety of natural greens.

10. Burnt Umber: A warm brown with a slightly reddish undertone. Use it for bark, earth, rocks, fur, wooden furniture, leather etc. Just add a little sap green for a neutral brown. Mix with Indigo to make near blac shadows.

11. Payne's Grey: One of the most versatile colours in watercolour. A cool, blue grey which can be used as an alternative to black. Use it for stormy skies and rainy streets. It's especially ideal for cool shadows.

12. Indigo: Like a cross between Payne's Grey and Ultramarine. It has similar uses to Payne's Grey but it is more blue and darker. It makes a near black when mixed with burnt umber.



18. White Gouache: A secret weapon in watercolour! An opaque white pigment you can use to reclaim or add brightness, sparkle and detail. Also excellent for splatter effects to add interest and texture. Always use at the end of your painting so it doesn't contaminate your water and affect the transparency of the other colours.



Note: It's really helpful to number your paint wells. It's easier to locate a number rather than a colour. (I scratch mine in.) Always keep the White Gouache away from the the other colours.



8. Warm up exercises

- What follows are some mark making exercises which incorporate some of the basic watercolour terms and techniques you will be using as you move forward.

- For these exercises I have cut a handful of pieces of watercolour paper down to approximately 6 x 4 inches. You can use a sketch book if you prefer. Personally, when I'm doing warm ups or doodling I like loose pieces of paper. I find I’m more relaxed and less precious about the end result. Also, I don’t bother taping the paper down.

- Don’t forget to use both sides of the paper.

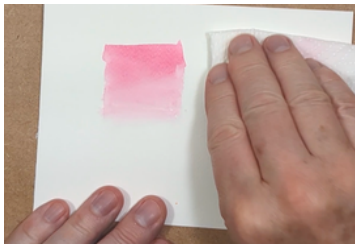
- Always have a spare scrap of watercolour paper at hand. Develop a habit of making test marks on some scrap paper before you make a brush stroke on your painting.

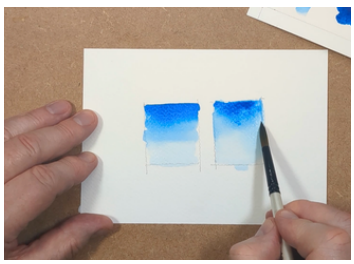
- Have some tissue paper ready for taking excess water out of your brush and blotting mistakes.

Note: These exercises only take a few minutes each. Give them a go. They are designed to familiarise you with watercolour paint and it’s application.

Warm up exercises allow you the freedom to learn without worrying about the end result.





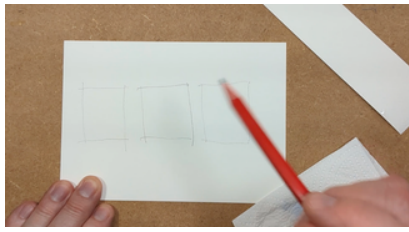



Exercise #1. Making a painted area darker/lighter

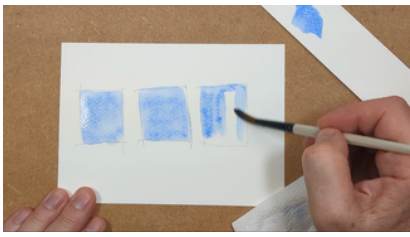


Sometimes we put down paint and decide it is too dark or light. Here's how to adjust paint once it is down.

- Mix up two pools of Ultramarine. One, to a medium and the other to a thicker consistency.



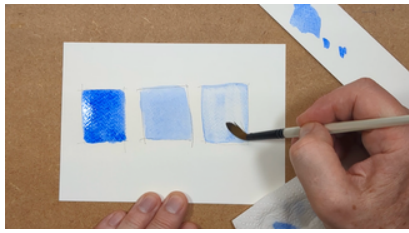
- Draw out three rectangles approximately 40 to 50mm.



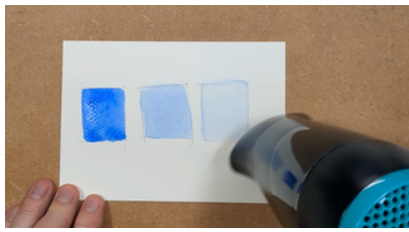
- With a size 10 brush, paint all three with the medium consistency paint so they all look the same value.



- Whilst the rectangles are still wet, dry off your brush on the tissue, then load it with the darker paint.



- Tap the darker paint into the wet paint on the left rectangle. This is called **'dropping in'**. Then move the paint around until it is even.



- Rinse the brush then tap it onto some tissue paper so it is nearly dry. This creates a **'thirsty brush'**. Move the thirsty brush around in the wet paint on the right hand rectangle. You will notice the brush draws paint up from the paper. Rinse, dry and repeat the action two or three times until the colour of the rectangle is much paler. This is called **'lifting out'**. Move the remaining paint around until the rectangle is an even colour.



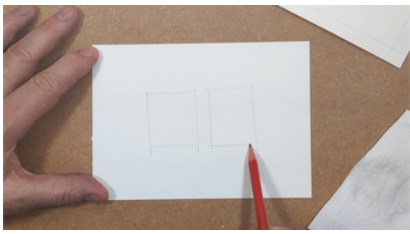
- Allow to dry naturally, or use a hair dryer on a gentle setting.

- With a combination of **'dropping in'** and **'lifting out'**, you have now adjusted three similar coloured areas to a dark, medium and light area.

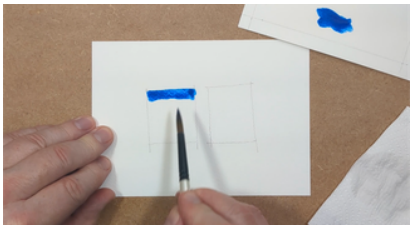
Note: When using a hair dryer, allow the paper to cool down before applying any more paint. The wet paint will dry too fast on warm paper.

Exercise #2. Two ways to paint a vignette

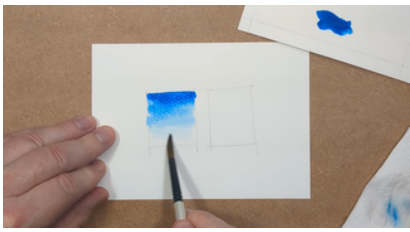
- Draw out two rectangles approximately 40 to 50mm. Then mix some Ultramarine to a thick consistency.



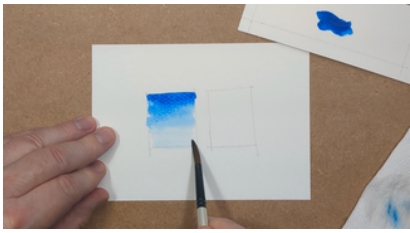
- With a size 10 brush, paint a heavy line of Ultramarine across the top of the left hand rectangle.



- Whilst the line is still wet, clean your brush and leave a small amount of clean water in the bristles. Paint the clean water into the bottom of the dark stripe and steadily zig zag downwards. Rinse and replenish the brush with clean water, then carry on to the bottom of the rectangle. As the pigment bleeds into the clean water it becomes paler. This technique is called **'dragging'**.

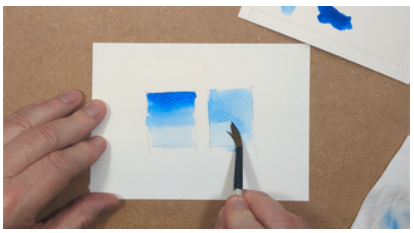


- Paint a medium value of paint over the second rectangle.



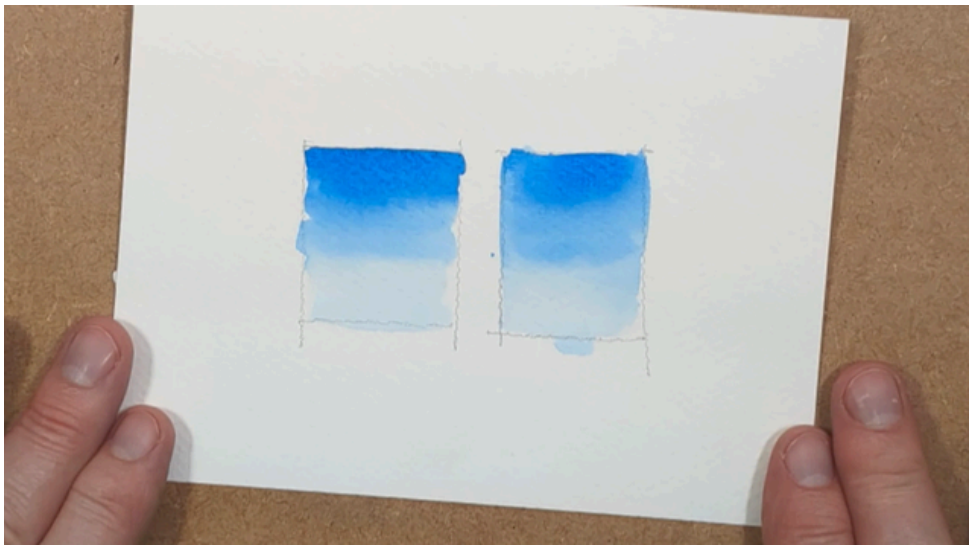
- Using the techniques on the previous page we lighten the bottom of the rectangle with a **'thirsty brush'**. Then we darken the top by 'dropping in' a thicker mix. Use a damp clean brush to even out the gradation.





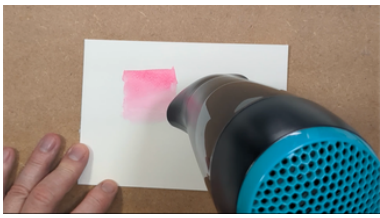
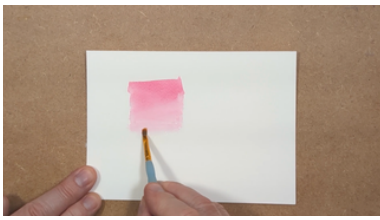
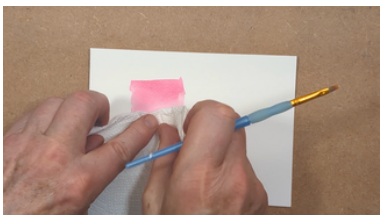
- The rectangles should look similar but you have created them using different techniques.

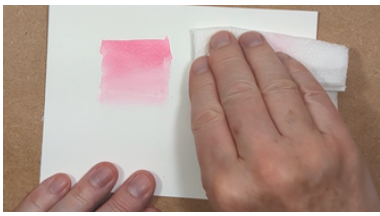




Snap!

Exercise #3. Softening edges and removing mistakes



- Using the **‘dragging’** technique described on the previous page, paint a medium to pale vignette in a rectangle (approximately 40 x 50 mm). I have used Cadmium Deep Red but it doesn’t matter what colour you use. Just eyeball the area, don’t use a pencil.

- The bottom of the rectangle should now have a pale pink edge. For the purpose of this exercise, let's assume this is a mistake and we really wanted a soft edge that faded out to white.

- Take a small brush with short flexible bristles. (You can find these in cheap brush sets. See below.) Then dampen the brush with clean water. With a circular motion, scrub the edge carefully with the brush. As the edge begins to soften and disappear, dry the brush on some tissue and keep gently scrubbing until the edge has gone. Don’t over scrub as it may damage the surface. Dab the area dry with a clean, dry tissue.

- Not surprisingly, this technique is called **‘scrubbing’**.

- When finished, press the area with a dry clean dry tissue so no excess water is left on the surface.

Removing Mistakes

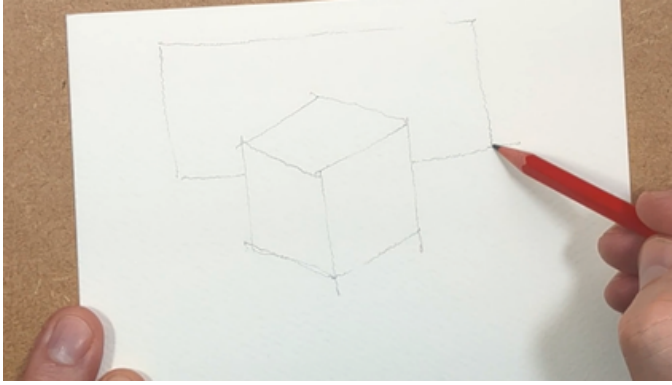
- First let’s create a mistake by dropping a loaded paint brush onto your paper as if by accident.

- Quickly press a dry clean tissue onto the area. If there is still a mark, or the mark has dried, use a small damp brush to scrub the area and dab with tissue paper.

- You can’t completely erase all marks but this technique will reduce the visual impact of most mistakes.

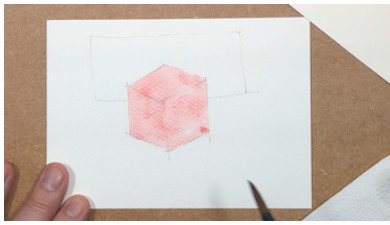


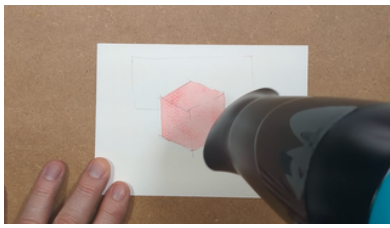
Exercise #4.
Using layers to create depth

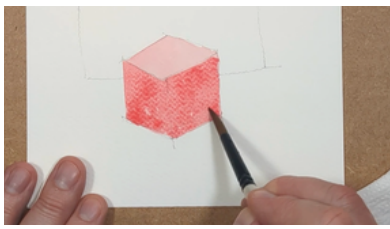


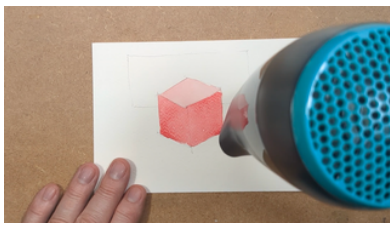
Painting over already dry paint is called **‘layering’** or **‘glazing’**.

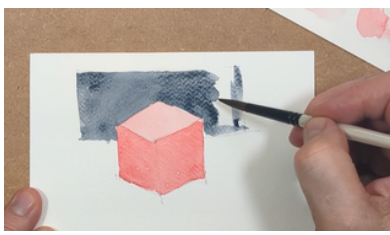
- Draw a hexagon in the middle of your paper. Then draw a Y in the centre which will create a cube. Then Behind the cube draw a rectangle.
- Using a medium mix of Cadmium Red Deep, fill in the cube. Then dry using a hair dryer on a low setting.
- Using the same mix of Cadmium Red Deep, paint over the front and side of the cube. Then dry again.. Notice how the second layer becomes darker and more saturated.
- Using a medium to dark mix of Payne’s Grey, paint in the background rectangle and continue with the Payne’s Grey over the right side of the cube.
- Use a slightly lighter mix of Payne’s Grey to create a shadow. Use the **‘thirsty brush’** technique to lighten the shadow as it moves away from the cube.



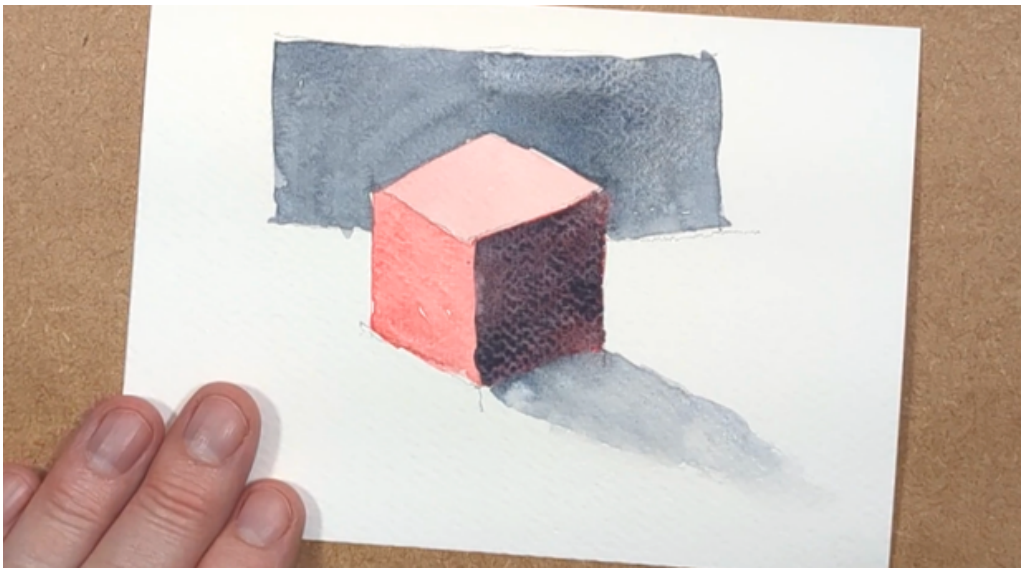


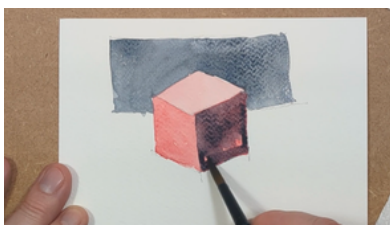






Tip: When painting over a dry layer in a different colour, use gentle brush strokes so you don’t agitate the bottom layer and cause the paint layers to mix.



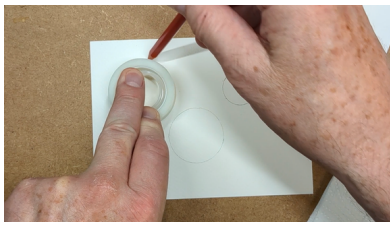




Exercise #5. Wet into wet

‘Wet into wet’ is simply a term for painting watercolour into a wet area.





- Take three different sized, circular items to draw around. They could be coins, jar tops or anything that comes to hand. I have used a small roll of magic tape, a pencil sharpener and a 10p piece. We are going to create a mini Universe by drawing around these circular templates to create a Moon, Sun and Earth.



- **Wet into clear water:** Paint in the Moon using clear water. Then drop in a medium strength Payne’s Grey to create the craters we recognise as its features.



- **Wet into wet paint:** Paint in the Sun using a light strength of Lemon Yellow. Then we randomly drop in a medium strength Cadmium Orange to suggest a glowing Sun.



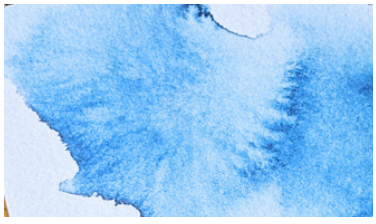
- **Wet touching wet paint:** For the Earth, we partially paint in some Phthalo Blue leaving some unpainted areas for the landmasses. These we fill in with Sap Green, overlapping or touching the Phthalo Blue. Notice how the colours bleed into each other.



- Generally, the wetter the surface, the softer the effect.



Note: When adding paint to an area of wet paint, make sure the ‘added’ paint is less watery than the first layer. If you add watery paint into medium or thick paint you will create ugly blooms.









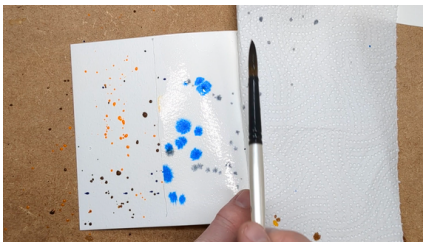
Exercise #6. Splatter

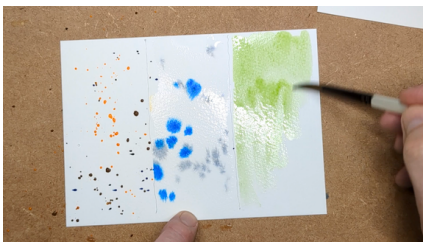
‘Splatter’ is a technique which has a number of purposes.

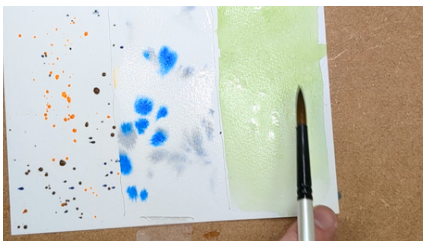
It adds texture and flourish to your painting.
Splatter makes paintings more interesting, painterly and spontaneous. This is a technique that definitely requires practice.











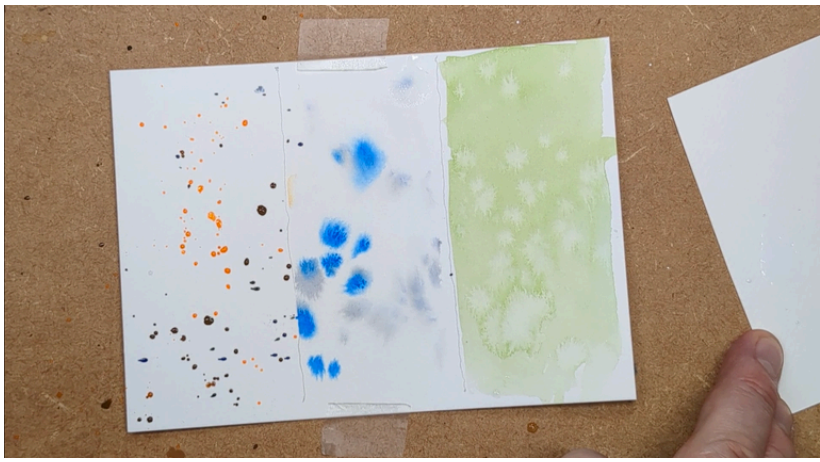
- Using a pencil, divide a postcard sized piece of paper into three vertical sections.

- Cover the middle and right hand section with some kitchen roll. Then load a size 10 brush with a medium mix of paint. Hold the back of the brush lightly. Hold the forefinger of your other hand approximately one inch from the paper surface. Gently tap the ferrule (the metal bit) of the brush onto your forefinger. Voila, you have splatter! Add another colour for effect!

- Experiment with this and the following exercises. More and less water. Different brushes, different distances.

- Next, cover the right hand section. Coat the middle section with clear water. Repeat the first exercise but notice how the splatter creates a softer effect. Let the paint dry a little until it is damp and notice how the effect differs between damp and wet paper. You may have to tape the paper down if it begins to buckle at this point.

- For the third exercise, paint a light wash over the right hand section. This time splatter clean water into the background. This works best on a damp, rather than wet, background. This technique is ideal for creating texture.



Tip: Keep a dry clean tissue handy to blot out unwanted splatter before it dries.

9. Taping down your paper

It's not necessary to tape down paper when we are practicing or doodling. When we are attempting a finished piece, however, we tape down our paper for a number of reasons:

- So we don't have to hold the paper in place with our fingers. Touching the paper surface leaves finger marks which can affect the paint when it is applied.

- When paper becomes wet it expands, then shrinks as it dries. This causes it to buckle. Taping the paper restricts this movement so the paper dries more evenly and remains flat.

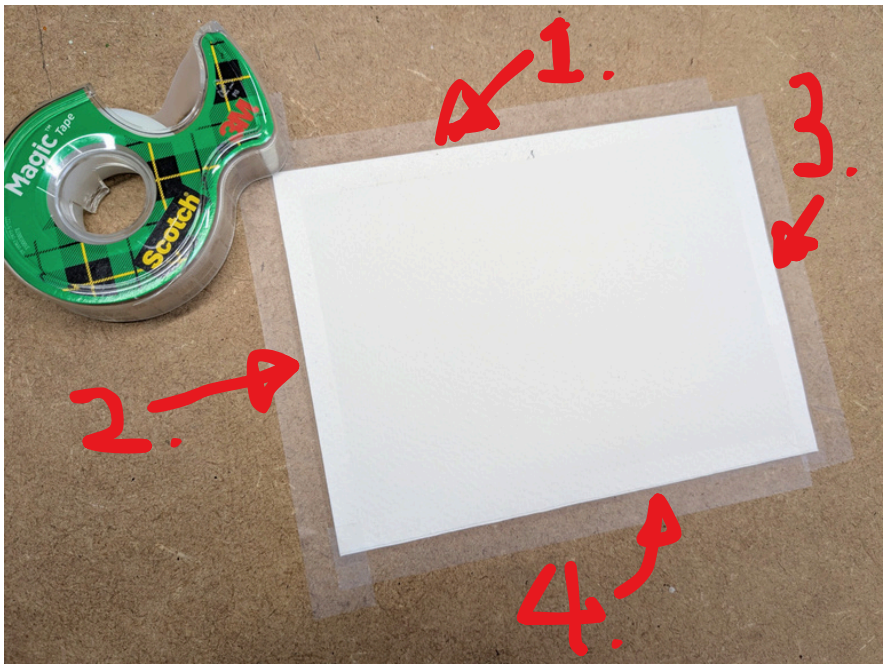
- If the design of your painting goes right up to the edge of your paper, your painting is left with a nice crisp white border when the tape is remove

The process:



- Tape your paper to a board using Magic White Tape. **VERY IMPORTANT… always 'de-sticky' the tape by sticking it to an item of your clothes before sticking down your paper.**

  The lint from the material will reduce the stickiness of the tape so it doesn't tear the paper when you remove it.



- Always apply the tape in the same order. Top, left, right then bottom. When you remove the tape you simply reverse the order ie. bottom, right, left then top. The tape then comes off, one piece at a time, without pulling several pieces up at once and getting tangled, possibly damaging your artwork.

- Remove the tape on the same day. If left too long it will tear the paper on removal.
- Remove the tape slowly and pull it off at an angle. If the paper starts to tear, stop pulling immediately. Use a hair dryer to warm up the tape. This will soften the adhesive and release the tape, hopefully without further damage.
- You can repair minor damage by burnishing the affected area with the back of a finger nail or teaspoon.



Tip: If your painting does buckle or bend, simply put it between some heavy books and leave for 24 hours.

10. Transferring the template

- Hold the template up to the light with the image facing away from you.
- On the back of the paper, draw a lasso line around the area to be transferred.
- With the template face down, shade inside the lasso line with a soft 4B pencil. Use the side of the lead for quicker coverage.
- Tape the watercolour paper down to your board with a couple of small pieces of 'de-stickied' tape. (See previous page.) Cut two corners off the template. Place it accurately over the paper and tape down with two more pieces of 'de-stickied' tape, placed on the same side to create a hinge.







- Carefully draw over the lines on the template. Don't press too hard or the paper below will be damaged. Using a coloured biro allows you to see where you have drawn along the black lines of the template.

- As you have taped down the template on one side, this will allow you to lift the template to check your drawing.

- When you have completed your transfer, carefully remove the template to reveal your drawing ready for painting.

- Carefully erase any smudges caused by the pencil backing on the template.

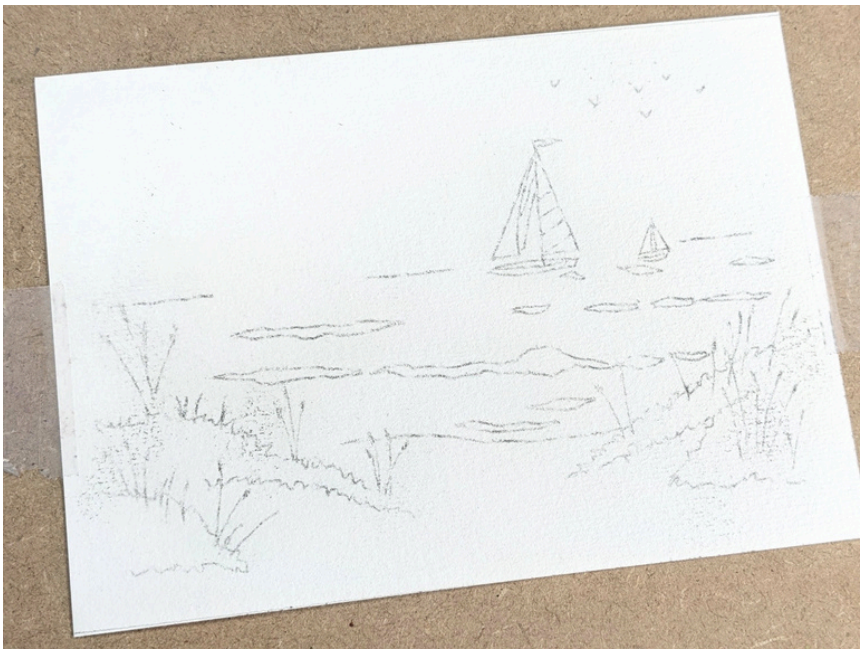




Note: If you prefer to create your own drawing rather than use a template, that's great. My advice would be to sketch on to drawing paper, then transfer it on to your watercolour paper using the same method.

Prolonged drawing directly on to watercolour paper will damage the surface with oil from your hands, corrected pencil lines and eraser marks. This, in turn, will spoil the paint application.

It's also useful to keep your drawing in case you want to start over again with your painting.



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Sea and Sand Dunes



Equipment List:

- Drawing Board (MDF approx. 10 x 8 inches)
- Round brushes: sizes 2, 6 & 10
- Rigger brush size 2
- Water pot
- Tissue
- Cold pressed paper - 300 gsm
- Palette
  (Plastic, approx. 24x34 cms)
- Magic white sellotape
- HB and 4B pencils
- Eraser
- Coloured biro
- Unipin fineliner pale grey 0.1mm

Cotman Watercolours:

Colours greyed out are not required for this lesson.

1. Lemon Yellow
2. Yellow Ochre
3. Cadmium Orange Hue
4. Cadmium Deep Red Hue
5. Permanent Rose
6. Dioxazine Purple
7. Ultramarine
8. Phthalo Blue
9. Sap Green
10. Burnt Umber
11. Payne's Grey
12. Indigo

18. White Gouache

Most of the items above can be found in your local art shop. Which for me is 'The Range' or 'Hobbycraft' at Monks Cross, York.

The Artmaster brushes (good quality and value) are available online at:
https://theartshopskipton.co.uk/artmaster-pearl-synthetic-watercolour-brushes

There are plenty of online art stores and of course, you can find just about anything on Amazon.

Template 7 x 5 inches



Print this page on white printer paper. If you don't have access to a printer, you can trace the image off your laptop/computer screen. A pad of tracing paper is very inexpensive. Dim the room lights and use a HB pencil . Use a couple of pieces of tape to hold the paper in place.

See pages 25-26 for instructions on how to transfer the image to your watercolour paper.



1

1. Drawing. After transferring the drawing to your paper. Draw over the pencil lines with a grey fineliner 0.1mm. Gently rub out the pencil.



2

2. Block in - First Pass.

De-stick some magic tape and lie along the horizon, exposing the sky. Rub the edge of the tape down onto the horizon with the back of a fingernail. Paint clean water into the sky. Take care to paint around the sails. Paint wet into wet and blend a light mix of blue 7+12 and 2 and 5. Then 'splatter' using the same colours whilst damp. Mask under the horizon with a piece of tissue.

Key: If a + symbol is used to describe a colour mix, it means the colours are to be mixed on the palette before applying to the paper.



3

3. Second pass. When dry, gently warm the tape with a hair dryer, remove and apply again along the horizon but this time exposing the sea. Rub the horizon edge of the tape down with your fingernail. Sea: 7+12, fading down to the beach. Paint around the wave tops. Grass: 2+9 and 9+12 with addition spots of 12 dropped in. Sand: 2+12.
Boats: Grey 10+12



4. Shadows and darks. Use the fineliner to reinforce a couple of the nearest birds.
Underside of the waves: 10+12. Add suggestion of smaller waves with a weaker mix of 10+12



5. Texture/Detail/Finishing touches. Use a Rigger Brush for Flower stems and long grasses: A cool green 9+12 and a warm, dirty green 9+10+12. Add a few strands of 18.
Reinforce parts of the shadows in the verge 10+12. Flower heads: 7+18. Splatter original sky colours into the sky and some grey 10+12 into the beach and grasses.

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Stoney Bridge



Equipment List:

- Drawing Board (MDF approx. 10 x 8 inches)
- Round brushes: sizes 2, 6 & 10
- Rigger brush size 2
- Water pot
- Tissue
- Cold pressed paper - 300 gsm
- Palette
  (Plastic, approx. 24x34 cms)
- Magic white sellotape
- HB and 4B pencils
- Eraser
- Coloured biro
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See pages 25-26 for instructions on how to transfer the image to your watercolour paper.



1

1. Drawing. After transferring the drawing to your paper. Draw over the pencil lines with a grey fineliner 0.1mm. Then gently rub out the pencil.

Key: If a + symbol is used to describe a colour mix, it means the colours are to be mixed on the palette before applying to the paper.



2

2. Block in - First Pass. Paint a thin layer of clear water over the sky including the gap under the bridge. Paint a light mix each of 7 and 2 into the sky letting the colours bleed into each other. Cover the bottom half of the painting with tissue paper then splatter some of each colour into the damp sky. Let dry.

Second pass. Bridge and river: A light mix of blue/grey with 10+12. Grass: Make up a yellow/green with 2+9 and a blue/green with 9+12. Let the two greens blend on the paper. Trees: The same, except a heavier mix.



3. Shadows and darks. Distant shrubs, river foreground and rocks: Add shadow details with a light mix of 12. Underside of the bridge and tree: A heavier mix of 12. Immediately darks are added to the trees and foliage, use a clean, slightly damp brush, to blend the edge of the dark wet paint into the dry, lighter greens.



4. Texture/Detail/Finishing touches. Bridge and rocks: Using 10+12, mix up a brown/grey and a blue/grey. With a light mix of each, paint over about a third of the stones and rocks in the brown mix, a third in the blue mix and leave the other third. Grass detail: Mix up a light mix each of brown/green 9+10 and a blue/green 9+12. Flick in some grass blades using a rigger brush. Splatter the different coloured areas with similar colours. Use tissue to mask relevant areas. Quickly remove unwanted splatter with a dry tissue.

The journey!

So now you've begun your creative journey! You may be in this just for a bit of creative fun, or maybe you have higher ambitions?

Either way, the real achievement is to keep making progress at your own speed, and most of all, enjoy the journey.

I wish you well and I hope this information helps you along the way to becoming a true Watercolour Warrior!

Best Wishes

Andrew

Happy painting!

PS. You can find me at andrewbrownart.co.uk

