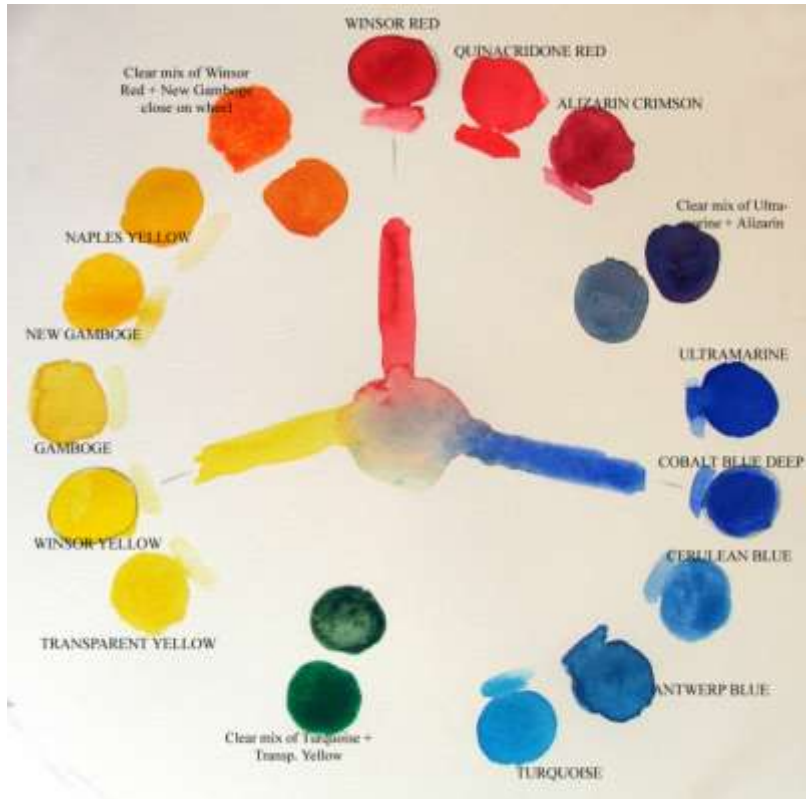


Lesson Four Notes: Color Notes and Working with Water - Intermediate Watercolor Class



Susan D. Kennedy
www.susankennedy.com
call Forsyth County Parks and
Rec to sign up for Susan's art
classes 770 781-2215

Pre-painting exercise:

Make a color wheel like the one above from your own primaries and secondaries, sorting them by warmth/coolness.

Brief Notes on the color wheel:

Primaries are unable to be mixed: Yellow, Blue and Red. (Find them on the wheel)

Secondaries are the mixtures of two primaries: **green** (yellow + blue), **orange** (yellow + red) and **purple** (blue + red). They are arranged on the wheel opposite their complements, which happen to be the primaries which they do not contain!

-The power of Neutrals and Browns used together with Brights. Neutrals are the "greyed" colors which are made by mixing colors which are complements (opposite on the color wheel): actually you can remember them as browns: you can make them by mixing orange and its complement blue; green and its complement, red; and purple and its complement, yellow. They are also known as neutrals or greys because they have elements of all three primaries in them.

It's a great exercise experimenting with making greys or neutrals which are not dull, but are interesting and clear! As you will realize, you can mix neutrals by mixing all three primaries: red, blue and yellow, as an alternative to mixing a secondary and its complement. (Both ways of approaching neutrals are different ways of saying the same thing--the only difference is how much you like a neutral made in one manner vs. the other manner.)

--**Clarity of secondaries** made from primaries close on the wheel, vs. greyer secondaries made from primaries far apart on the wheel.

The rest of class will be working on these small and simple paintings of water:

1. Water exercise 1: Soft ripples and reflected grass



Begin this exercise in soft ripples and reflections by wetting your paper with clear water, skipping many thin horizontal places and leaving them dry. If you will hold your 1" flat so that the edge is horizontal (parallel to the bottom of the paper) you can leave sharp small slashes of dry paper, as you can see in the white bits above. While

it's still quite wet, begin flooding in a pale wash of alizarin plus transparent yellow; stroke it in carefully so as to preserve your dry ripple shapes. Next use a bit of Antwerp or Ultramarine Blue plus a touch of Alizarin to stroke in the darker blue areas with a large round brush. As these softer blue areas soak it, squeeze out your brush and repeat a few of these blue stroke with stronger color and your now somewhat drier brush. (These are the areas of stronger blue color.)



Let this reworked wash dry completely and add the grass and reflections wet on dry using a mixture of burnt sienna and ultramarine blue, or another mixture of your choice!

2. Colorful tree reflections and sharp sky reflections



reference photo

Start by wetting your paper in the area on the left foreground where there are tree reflections: use a pale olive wash, and make the shapes carefully, first with a 1/2" flat and then finishing up the little ripples of green on the right with a 1/4" flat. Stroke in strong color to fill in this wetted area: more strong olive (sap + alizarin) on the bottom of the shape and the left side of it, and more greens and yellows where you see them. These bled-in colors should mingle freely with the olives.

Let this section of tree

reflections **dry**

completely, then paint the graded wash of pale pale blue (reflected sky), being careful to interlock the shapes, but not overlap them in too many places, which would disturb the green paint. Make sure to stroke in



the



soft, barely visible ripples in the right foreground, which are an effective visual cue that this is water.

Finish with the background trees painted simply with wet-into-wet washes.

3. Turbulent Water

Start by making a simple shape for the jetty rocks by painting wet on dry with a dark mixture of ultramarine and burnt sienna. While these black areas of shadow in the rocks are partially dry, softly brush in the lighter areas of rock in pale burnt sienna with a touch of the ultramarine in it. Use a ½ flat



for these areas. You can soak away color for some modeling of the rocks with a thirsty clean round.



reference photo

Next make the

shadows of the white foam with a pale ultramarine wash. Bleed in areas of your mixed grey where you observe them, and add some darks at the base of foam masses and at the base of the rocks where there are dark reflections.



When these blue shadows of the foam are done, put in a touch of the creamy color of the late sun striking the foam in highlight areas (naples yellow or yellow with a touch of alizarin). When this is dry, you can paint some spots of foam flecks with white gouache or experiment with scraping them out with a razor (dry, dry paper!)

Finish with the interlocking shapes of dark ripples placed against light ripples in the foreground and background water. These ripple shapes can be painted with a medium round, wet on dry.



Susan Kennedy

www.susankennedy.com