

“Use texturing, Layering and Sculpting Techniques to create depth, interest and intrigue in tropical foliage paintings”

The class will focus on creating a light filled, vibrant floral and foliage paintings through multiple layers of color wet on wet, wet on dry, followed by background sculpting techniques using wet into wet, followed by wet over dry for a final painting of a flower that jumps out of an out of focus background of color.

First Layer -Drawing and under painting background area

- Transfer drawing or your own image to watercolor paper (140 or 300 lb Arches) either free hand or by tracing to get a clean image outline.
- Wet the paper around the center of interest, then using a selection of colors as desired (suggest, Quinacridone Burnt Orange, Quinacridone Rose, Sap Green, Green Gold, Gamboge), loosely apply as the under painting, wet into wet, carving out the shape of the flowers.
 - Check for variety in color intensity and placement, but keep it fairly light.
 - Leave some white/light areas.
 - Tilt paper to get some pouring like effect.
 - May spritz with water when the sheen just leaves the surface to get the desired effect.
 - I like to put a drop of clear water within a wet wash before it dries too much to push the color away and make a lighter area.
 - Or use other texture creating techniques, like saran wrap, doilies, mesh, salt, splatter and stamps.
 - Have fun here! It is the under painting so you can't do too much harm.
 - Dry with hair dryer to speed up process.

Second Layer – Deepen the darks in the background

- Mostly wet into wet for this step, add darks in the background to indicate foliage in the background and shadow.
- May need 2-3 or applications before the paint dries in order to maintain the ‘out of focus’ background feel. **Pay attention to the amount of water on your brush and on your paper.** Using flat brushes for repeated applications into a wet area reduces blossoms. A round brush holds a lot of water and may cause blossoms. Use the correct brush for the affect you are after.
- Make up shapes in the background as they appear to you, or just suggest other shapes as you see them.
- Imagine what would be in the background of the flowers/foilage, maybe buds from other plants, leaves and drops of sunlit surfaces or a distance cabin.
 - Keep some areas loose and light, allowing the next stages to discover/uncover more shapes in the background.
- Dry with hair dryer to speed up process.

Texture, Layering & Sculpting Techniques – Diane Lary

MWS Watercolor Class April 28, 2019

Third Layer – Paint the flowers

- Paint the shadows on the flower/plant. Using wet into wet technique, wet only the shadow area on the flower petal.
 - If painting a white flower use the transparent triad Quin Coral, Cobalt Blue, New Gamboge.
 - If painting another color flower, vary the shadow color to reflect a darker tone than the sunlit area, still keeping it cool.
- Within the wet area drop 2 – 3 colors and tilt and move the paper to blend the colors organically with little or no brush movement. You can also drop a third color into this mix at this point. Be conscious of where the colors interact, ie when using the triad, place the red next to the yellow or blue for nice hues. Place the yellow only by the red or you will get green in the flower shadow.
- Once that dries, paint the actual petal color.
- After that dries you can darken the shadows of needed.

Final steps

- Darken areas in the background where needed. Carve out specific leaves in the near-background.
- Leave some areas out of focus in the background and use a scrubber brush to create/highlight little spots of sunshine coming through the leaves.
- Lighten highlights with scrubber on the flowers as needed, darken shadows more if needed.
- Clean up any ragged edges as needed.

Supplies

- ¼ sheet of 140 or 300 lb Arches cold pressed or rough watercolor paper
- 4x6 picture of flower you want to paint or you may use the one supplied by instructor
- Transparent watercolors (or whatever you use or are familiar with). Two colors of each primary and a few others:
 - Cobalt Blue, Phthalo or Indanthrone blue
 - Aureolin, New Gamboge
 - Quinacridone Coral, Alizarin Crimson, and a vibrant pink such as Opera or Quinacridone Rose
 - Quinacridone Burnt Orange, Quinacridone Gold
 - Sap Green, Green Gold (Daniel Smith)
- Variety of round 10, 14 or so, angled flat 1/4", flat 1" brush sizes.
- Scrubber tool to light areas
- Pencil, tracing paper, eraser
- Artists tape
- Stuff to use for texturing the underpainting, ie, Spritz bottle, salt, saran wrap, etc.
- Paper towels, water container, hair dryer
- Whatever else you like to use when you paint....