

Keeping a Sketchbook: Understanding Watercolor Paint

Osher Lifelong Learning Institute
(OLLI) at Vanderbilt University

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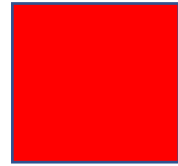
Working with Paint

- Try to simplify the painting process
- Fewer colors means easier decision making
- Topics
 - Review of colors and color wheel
 - First example: House and driveway
 - Tonal, two-color, three color versions
 - Second example: House and business sign
 - Tonal, two color versions
 - Making color triangles to see color ranges
 - The standard painting flow
 - Demonstrations
 - Using paint, exercises
 - Painting over a sketch

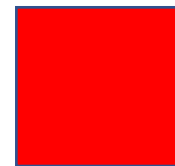
Basic Characteristics of Color



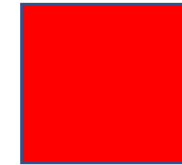
Green



High Chroma



Warm



Violet



Low Chroma



Cool



Hue = "name" of the color

Chroma = intensity or purity of the color, or brightness/dullness

Temperature = cool or warm

Value = light or dark, place on a value scale

Color Wheel Demo: Twelve-Color Wheel

I did this color wheel before class on the ipad-I think the color separation is better in this one.

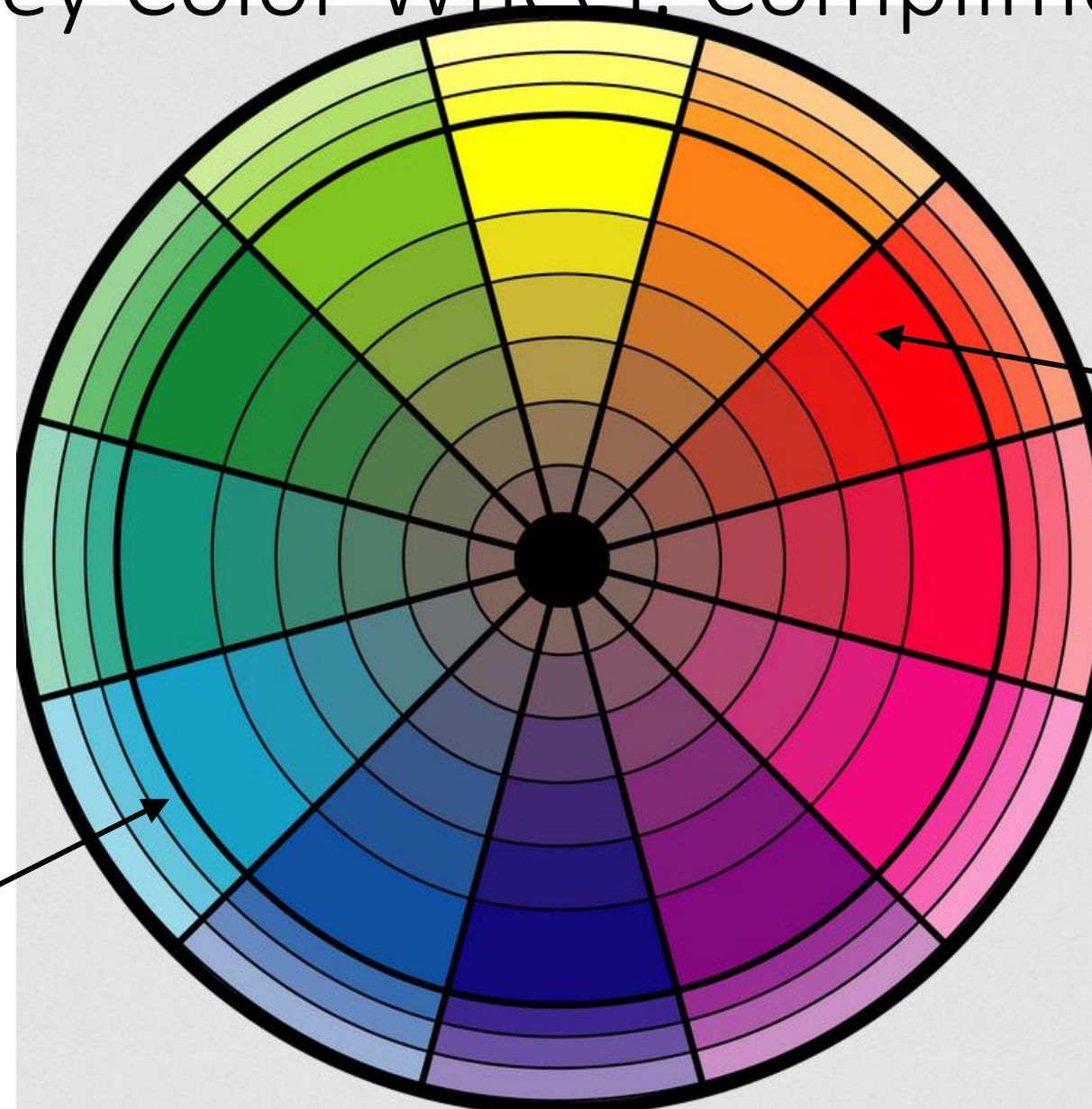


Drew Harkey Color Wheel: Compliments

Use complements to:
Dull down a color
Add contrast and vibrancy

Mixing Rule:
Far colors are dull when mixed,
Near colors are bright when mixed

Light blue is the complement of red-orange)



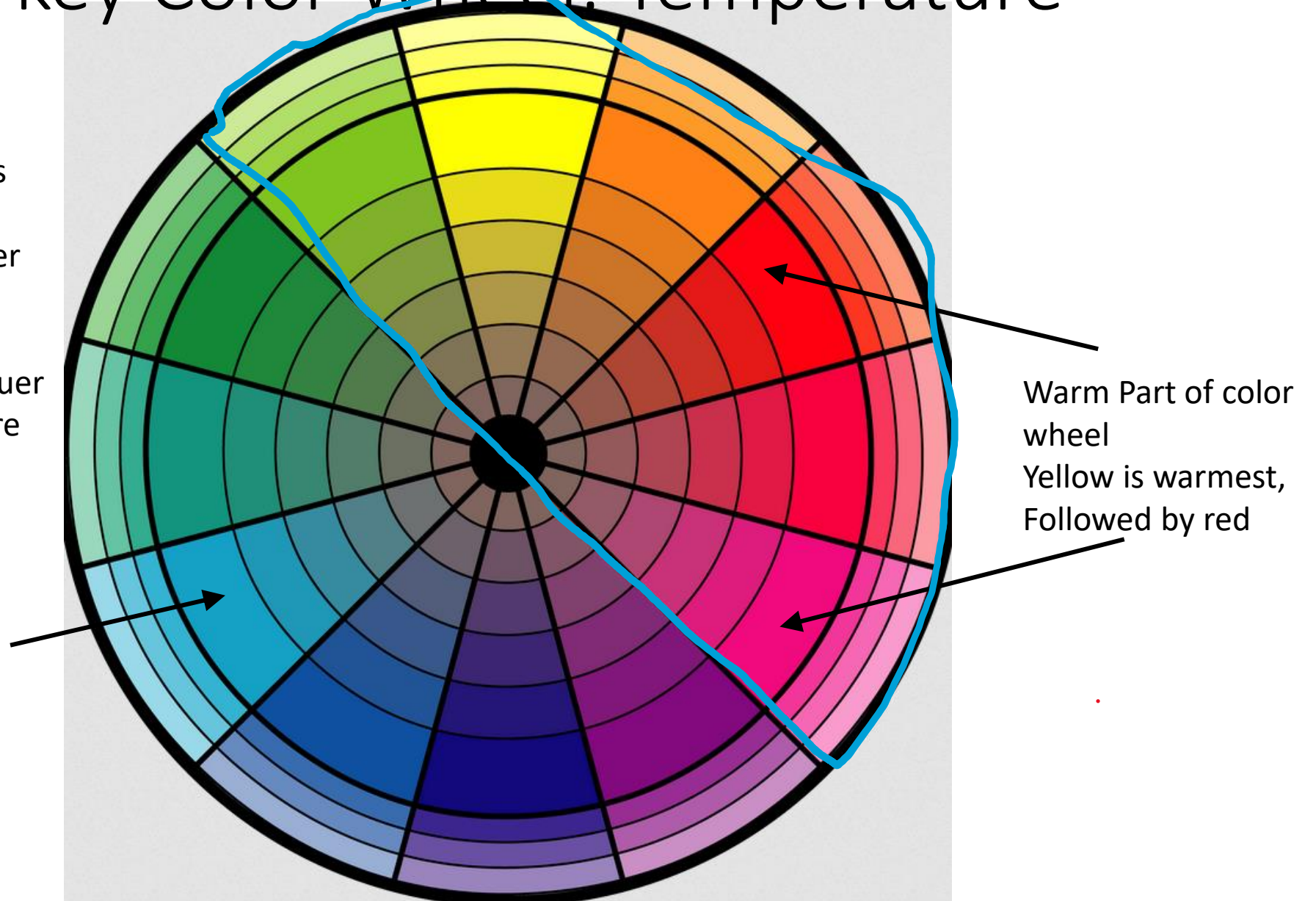
Red Orange is the complement of light blue

Drew Harkey Color Wheel: Temperature

Rule of Temperature:
Warm advances towards
the viewer,
Cool recedes from viewer

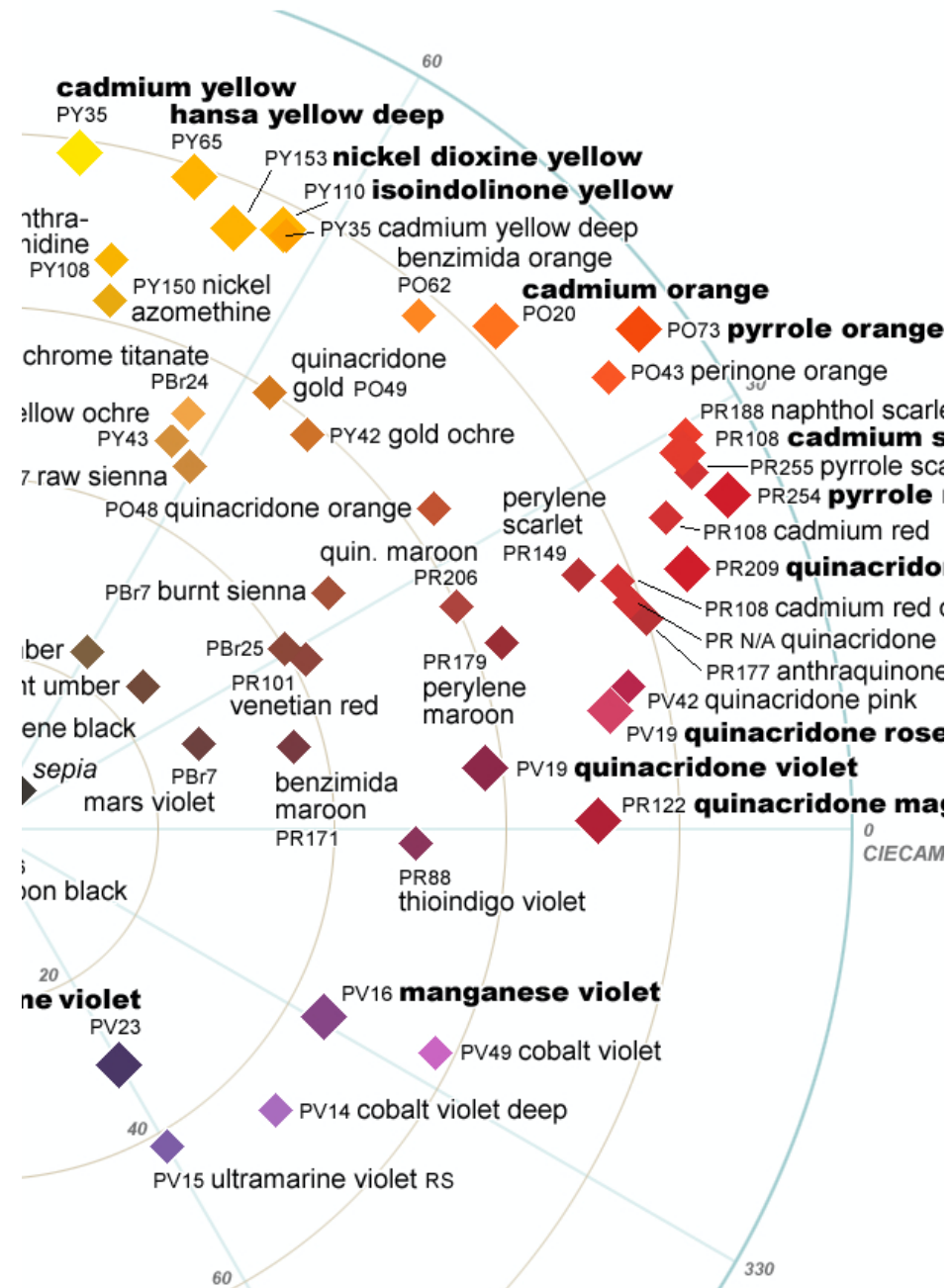
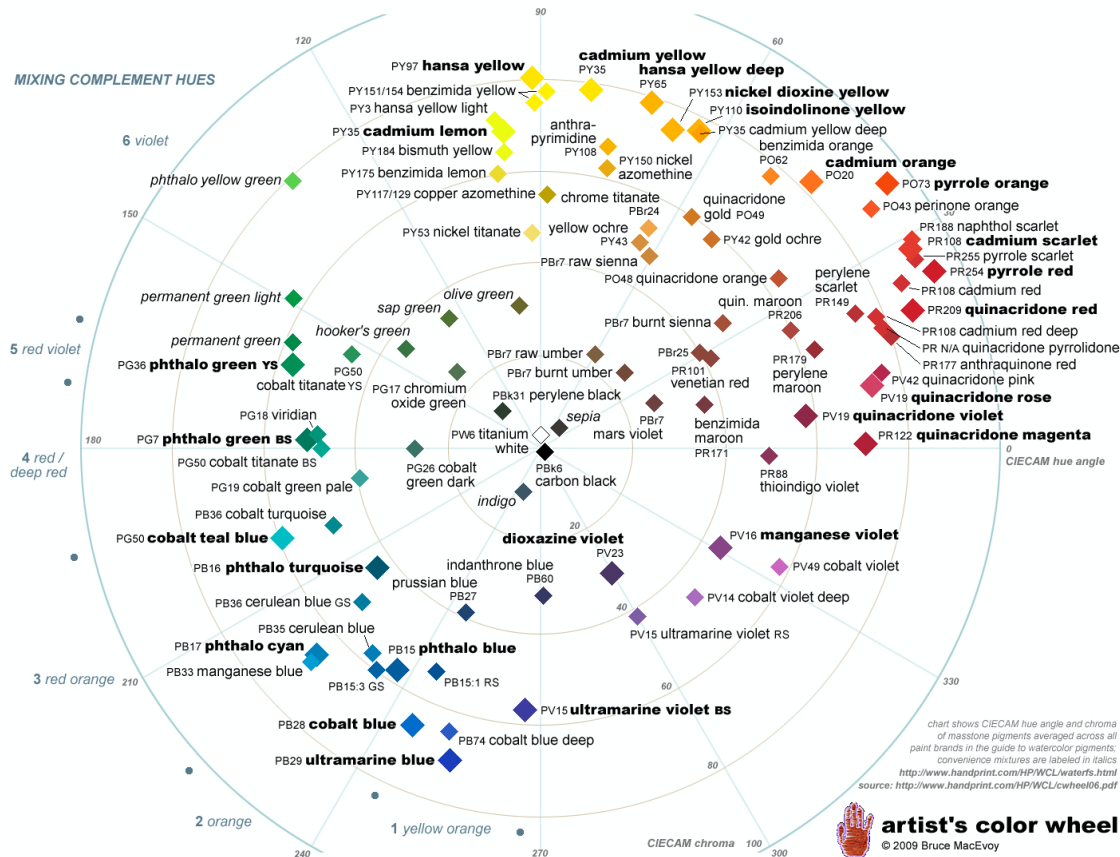
Aerial Perspective:
Things get cooler and bluer
the further away they are
from the viewer

Cool half of the
color wheel: Blue
considered coolest



Bruce MacAvoy's Color Wheel

- <https://www.handprint.com/HP/WCL/cwheel06.html>
 - Shows the names of paints on top of an ideal color wheel



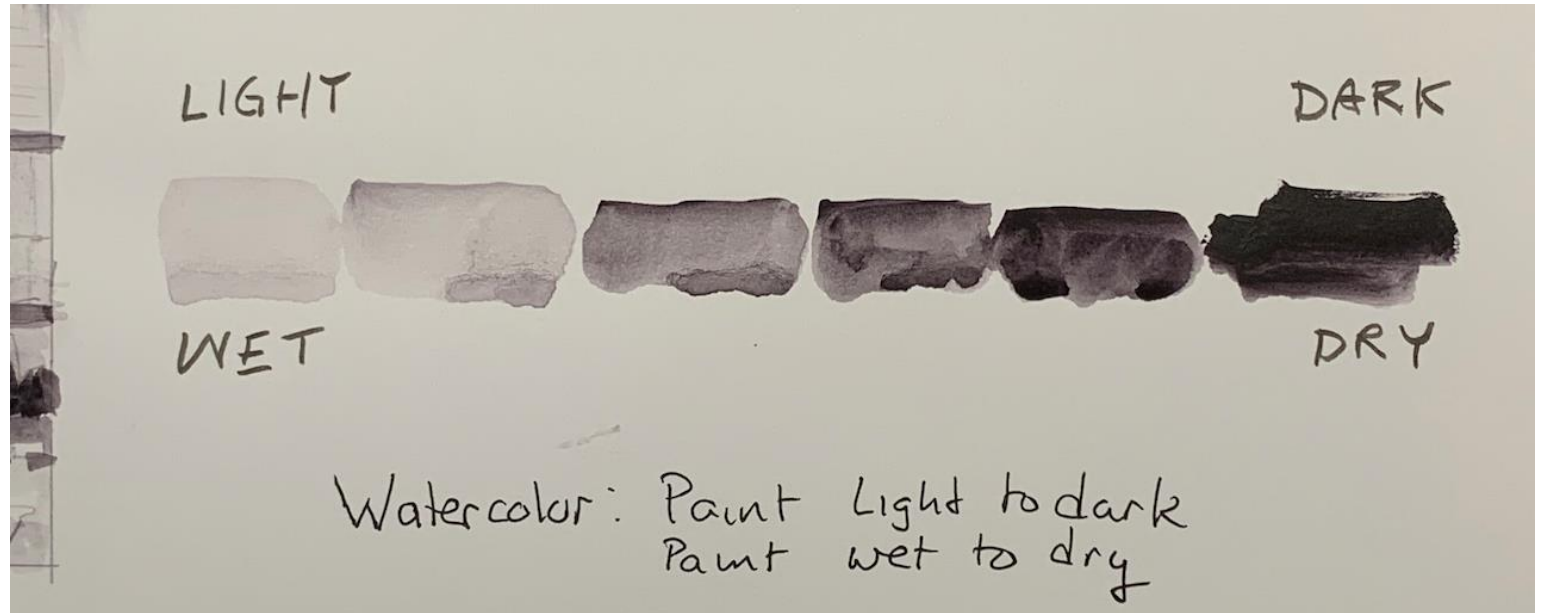
Picture snapped
through a
windshield on
warm
December Day
in Franklin
(Cropped)



Tonal Sketch
with a gray
color, "Neutral
Tint," by M.
Graham
4x5 inches



Tonal scale
sketched with
“Neutral Tint,”
by M. Graham
4x5 inches



Two Color
Scales with
Ultramarine
Blue and
Burned Umber
Paint dilute,
thin colors first,
then dry dark
colors



Inspired by Eric Lin, Café Watercolor YouTube channel

Same Sketch,
with
ultramarine
blues and burnt
umber.
4x5 inches
Noice cool
recedes, warm
advances



Tonal to Two-Color Comparison



Now,
ultramarine
blues, burnt
umber, add
cadmium
yellow
4x5 inches
Three color
scales-lots of
choices



Same Sketch,
with ultramarine
blue and burnt
umber, add
cadmium yellow
8x10 inches
Bigger Size, more
detail
Detail follows
Scale



Side by Side Comparison



Another warm
December day,
walking through
Franklin
Notice shapes,
shadows.



Tonal study,
neutral tint paint,
4 by 5 inches



Tonal study, Burnt
Sienna, Sap
Green,
4 by 5 inches
One warm, one
cool color.

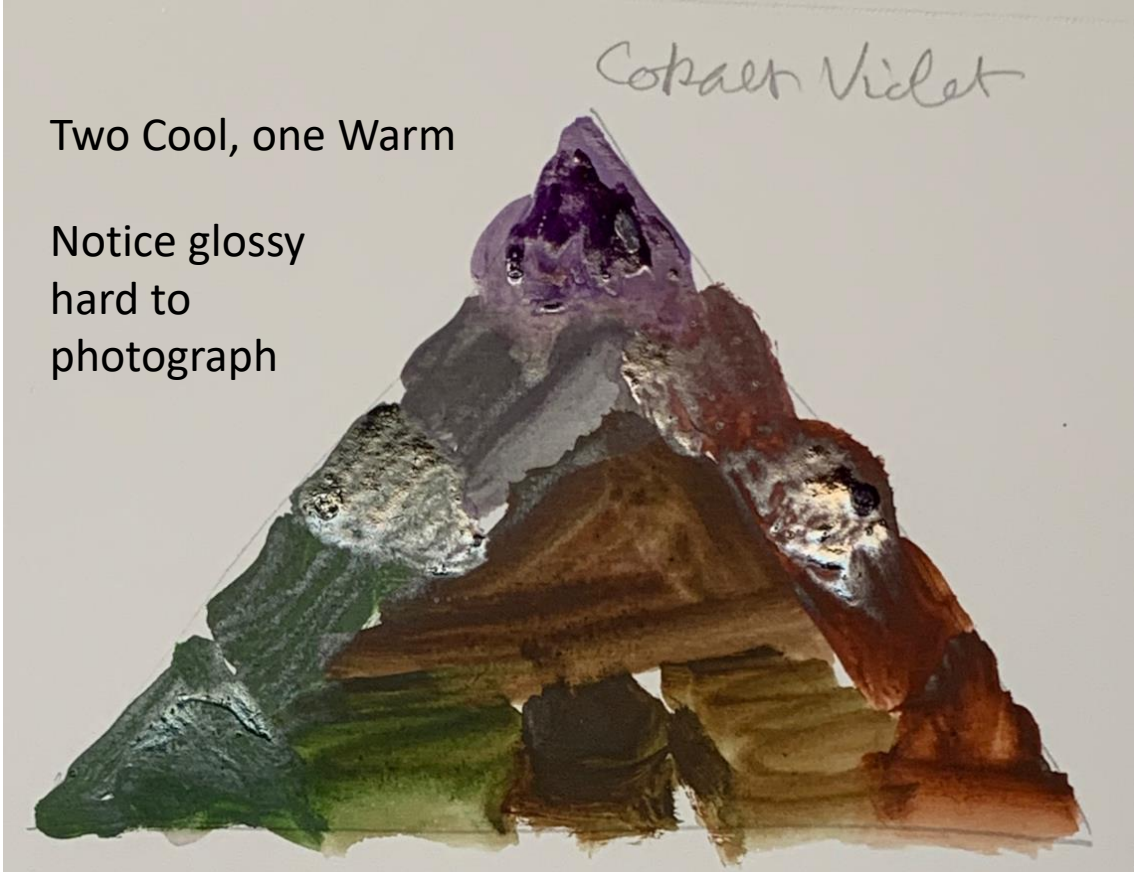
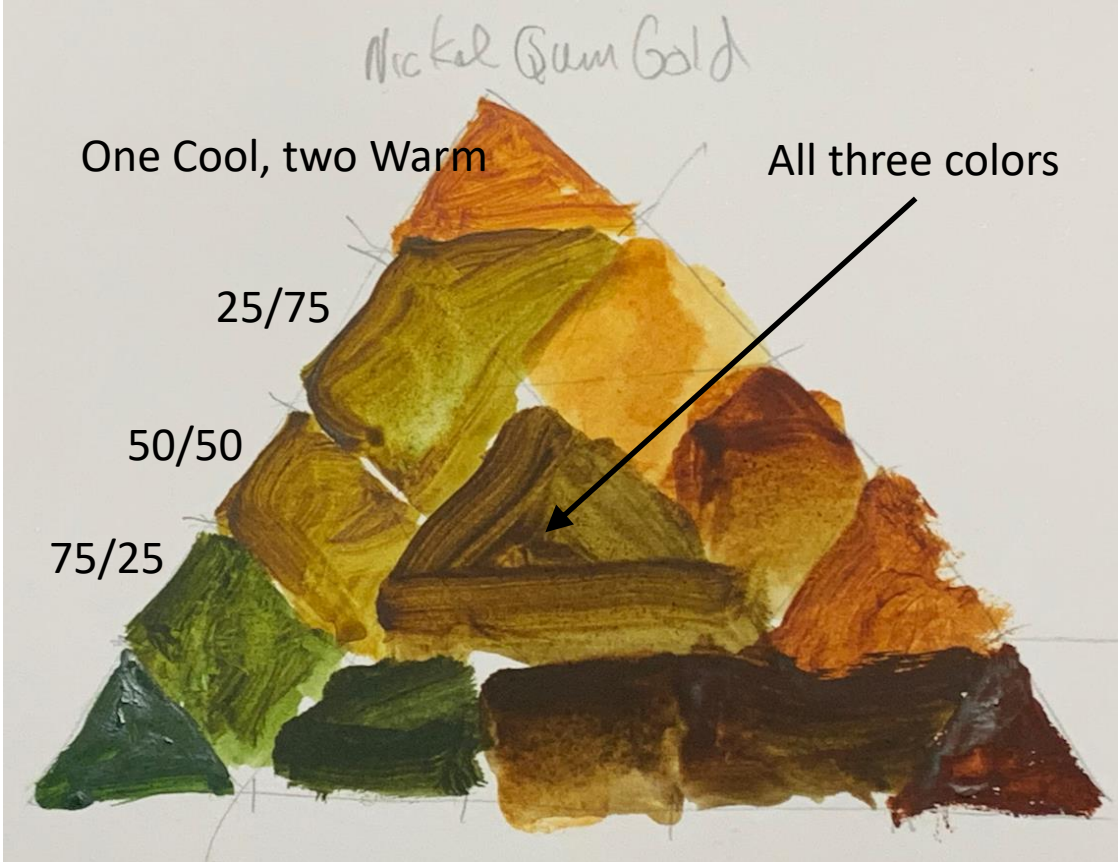


Tonal study, Burnt Sienna, Sap Green,
4 by 5 inches
One warm, one cool color.



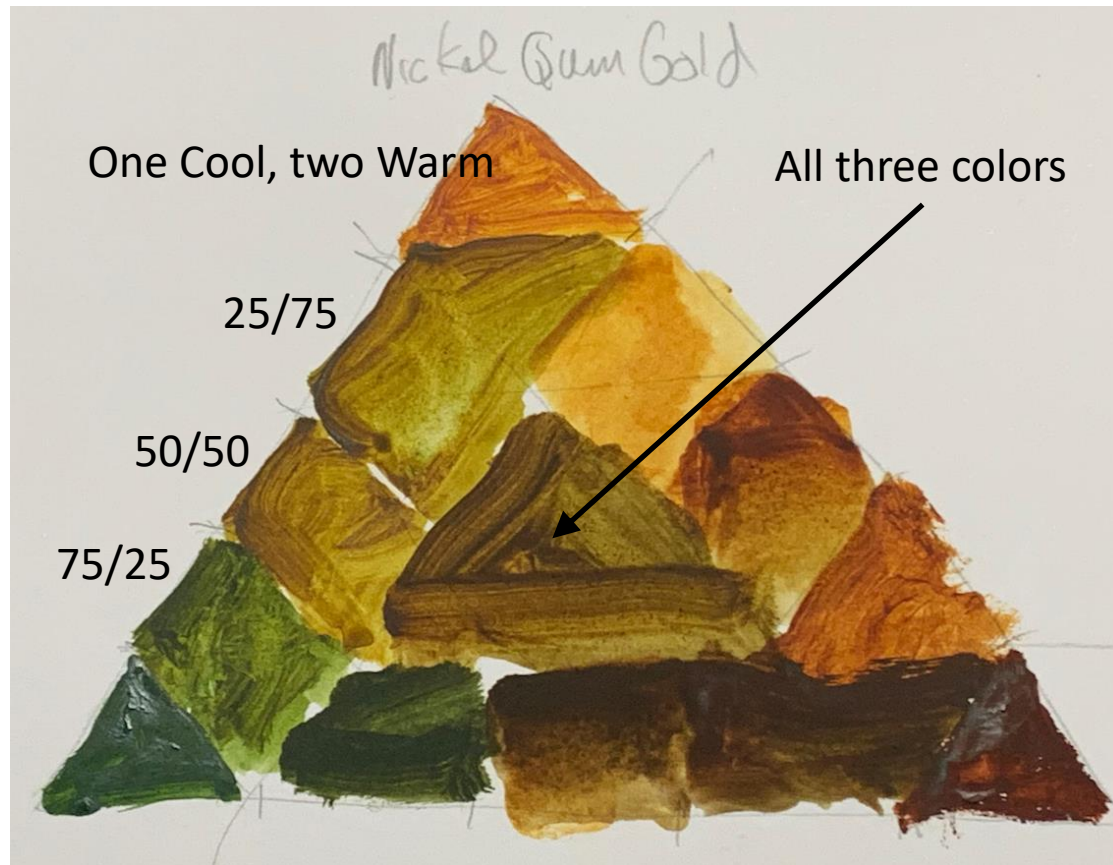
Color Mixing Triangles

Notice difference in tonal range



Triangle idea from James Gurney YouTube channel

Color Mixing 3 and 4 Colors

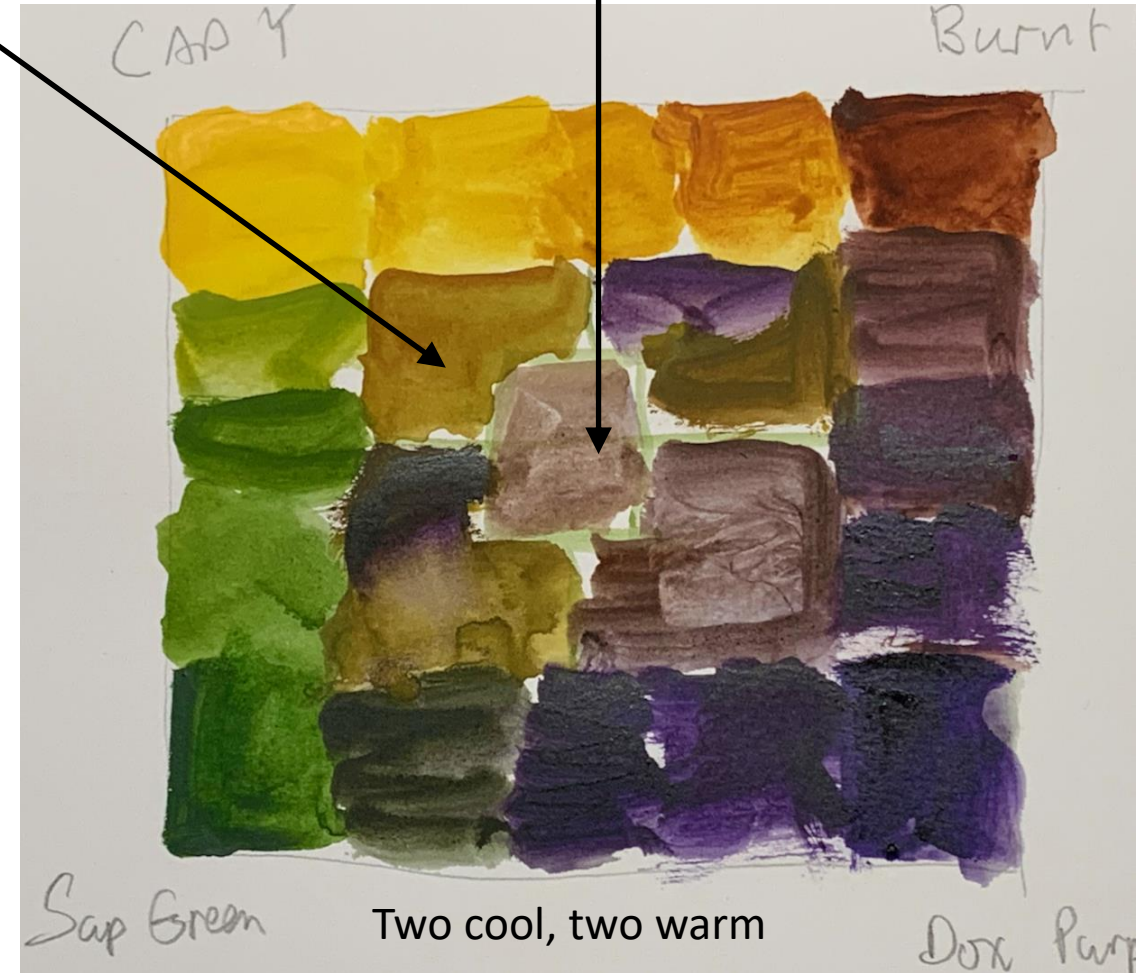


Triangle idea from James Gurney YouTube channel

Notice difference in tonal range

Three colors nearest 3 corners

All four colors

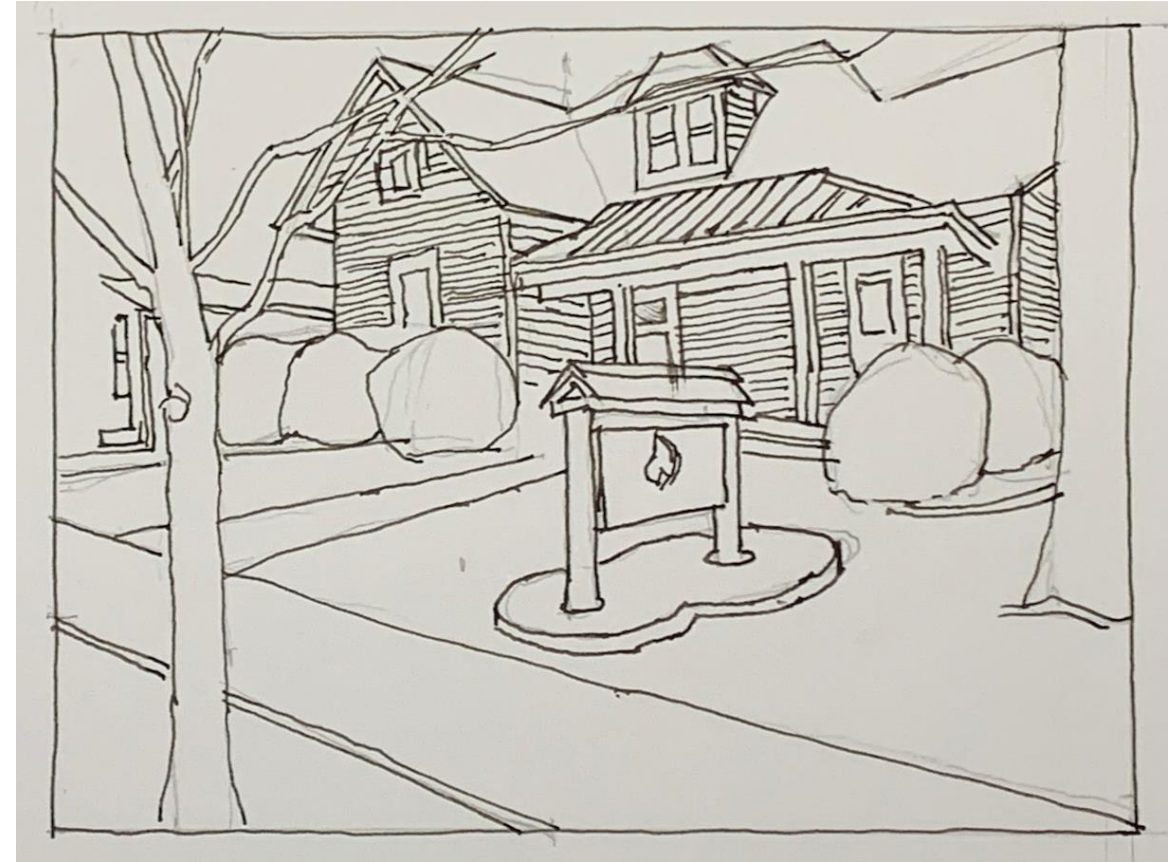
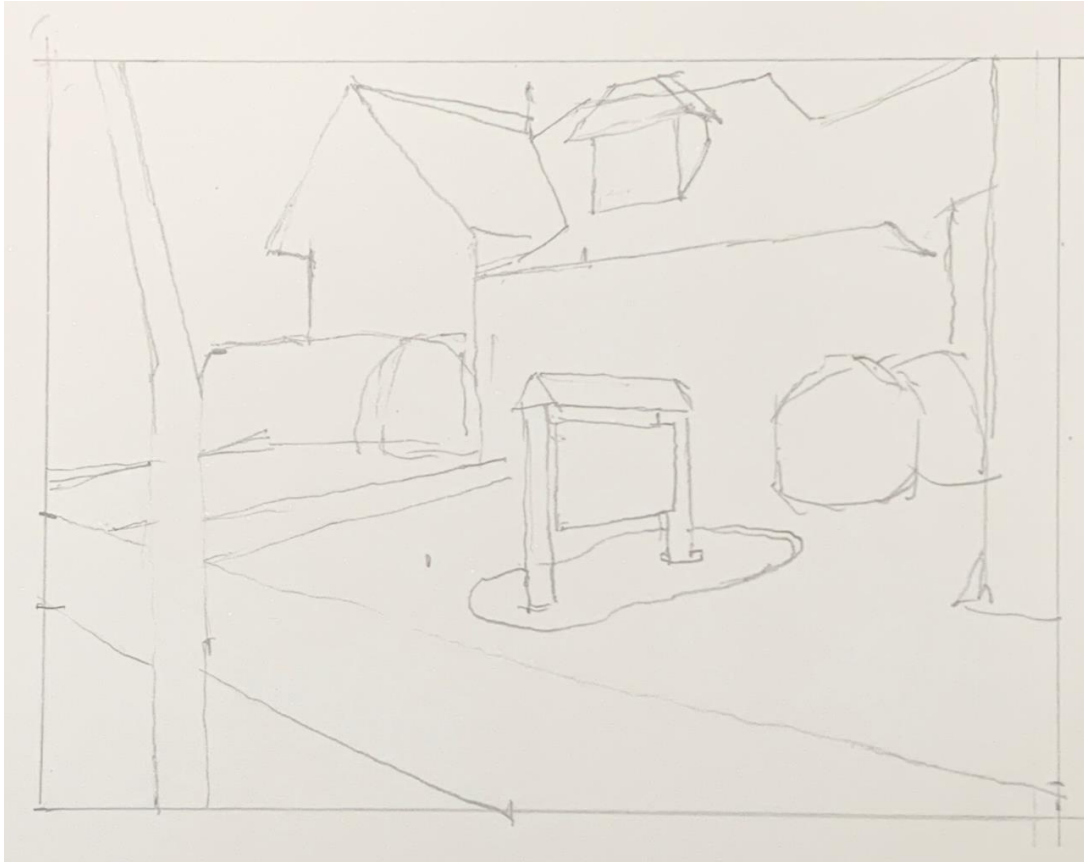


Notice greens much more saturated

Overall Painting Flow for Watercolor

- Large Brushes to small
- Large shapes to small
- Wet paint to dry
- Thin paint to thick
 - Famous analogy for watercolor:
 - Tea
 - Milk
 - Honey
- Light colors to dark

Overall Sketching Flow:



1. Capture big shapes with pencil 2. Draw details with pen 3. Add color with watercolor

Hint: Draw shapes in front first to get overlap easily
Switch to demonstration