

Transferring the image

You do not need to remove the outlines from the book to transfer them onto watercolour paper if you follow the methods shown below. You can also photocopy or scan the outlines, enlarge them to the size you want and then transfer them as shown.

Using tracedown paper

This is an easily available paper for transferring images, sometimes known as graphite paper, and is similar to the carbon paper that was used in the days of typewriters.



1 Slip your sheet of watercolour paper directly under the outline you want to use.



2 Slip a sheet of tracedown paper between the outline and the watercolour paper. Go over the lines using a burnisher.



3 Remove the tracedown paper and lift up the outline to reveal the image transferred onto your watercolour paper, ready for you to begin painting.

Using pencil

You can transfer the outlines directly onto your watercolour paper from the pages at the end of this book, using a pencil and a burnisher. However, if you prefer not to work directly from this book, you can photocopy or scan the outline first, and transfer the outline from a copy in much the same way.



1 Scribble over the back of the outline with a soft pencil.



2 Turn the page so that you are looking at the image you want to transfer. Place your watercolour paper underneath the page. Go over the lines with a burnisher.



3 Lift the page to reveal the image transferred onto your watercolour paper. When you remove the watercolour paper, make sure you put a piece of scrap paper in between this outline and the next to avoid graphite from the back of the page transferring onto the next outline.

Composing from the outlines

You can use the outlines provided more creatively by choosing individual elements from different paintings and putting them together to form a new composition, as shown below. You can also enlarge the images using a photocopier or scanner to the size you want.



Hellebores and Snowdrops

Here, the outline from Snowdrops on page 68 has been combined with a painting of hellebores; the flowers have been moved around to make a new composition. The stems and glass have been used from the snowdrops painting. When you are making up your own compositions in this way, remember to have the largest flowers in your focal point, which should be just off-centre.



Mixed Posy

Here, the largest blooms are from the outline of Anemones on page 54; these have been combined with the narcissi, primroses and stems from a painting of spring flowers, with the daffodils added from a third painting.



Various Roses

This rose painting is made up from subjects from Pink and White Roses on page 72, combined with blooms from two other rose paintings.

Techniques and effects

Wet into wet

Probably the most commonly used watercolour technique, this is ideal for creating the initial shapes and colours in any scene featuring foliage *en masse*, and has been used extensively in this book. This watercolour technique, more than all others, depends on timing. As soon as you have wet the paper, you need to be ready to lay in the washes, so it is important that you decide the colours you need for the wet into wet area you are embarking on, and mix them prior to wetting the paper.

One of the biggest problems people encounter when working wet into wet is the forming of 'cauliflowers' or runbacks. There are two main causes of this, the main one being that if you take too long to apply the washes, you are no longer painting wet into wet, but wet into damp. When the wash you have just applied meets the area that has started to dry, it stops blending and creates an uneven, hard edge, usually in the wrong place. The other frequent cause of this unwanted effect is going back into the wash with a very thin colour, rather than working progressively from thin washes to thicker washes, which prevents runbacks.

Here is a wet-into-wet wash (right), where the stronger colour has softened into the wet background, whereas in the example above it, you can see where the thin green and the blue that was applied too late have created ugly drying marks known as cauliflower.

Using masking fluid

When working with a group, painting a scene featuring trees that are lighter in colour than the background, people often ask if it is necessary to mask the whole tree trunk, as it only seems necessary to mask the light side, because the shadowed side is darker. However, it is always worth taking the time to mask the whole tree trunk or, as you can see in the tree on the far left, a hard line will form down the middle of the trunk, making it difficult to create a rounded, cylindrical effect. The silver birches in the *Bluebell Wood* scene on pages 104–105 and the wide trunks of the fir trees in *Forest Firs* on pages 106–107 were masked entirely before the background was painted.

Masking fluid on wet paper

This technique enables you to create a soft shape with a feathered edge, like a bush or tree, in white paper against a darker background (see the step-by-step pictures on the right). It is vital to wet a larger area than will be occupied by the shape. This allows the masking fluid to soften into the background without reaching the edge of the water, where the effect would be lost because it would then form a hard edge. You can see examples of this effect in *New Forest Ponies* (pages 108–109).



'Cauliflowers' or runbacks in a wet into wet scene that has been incorrectly applied.



The wet into wet technique correctly applied.



Incorrect.

Correct.

Wet the paper. Apply masking fluid to the wet paper so that it spreads and softens. Allow to dry, then apply your background washes. Rub off the masking fluid when the washes are dry and paint the shape.



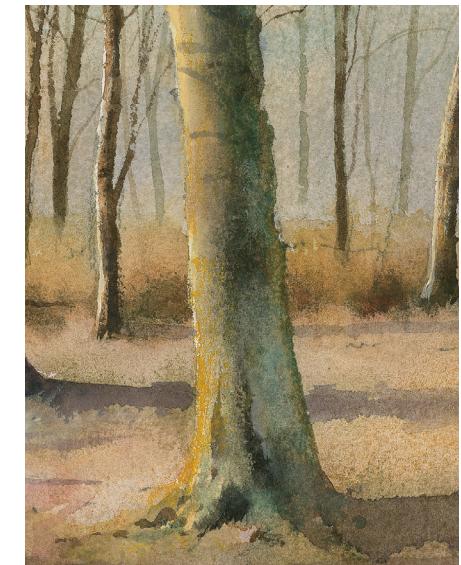
Creating a cylindrical effect

This effect is very important on trees where the trunk has a light and a shaded side. It is essential to think about what colours you want to use and mix them before beginning. This way, when you apply the colours, they will soften and blend immediately (below left), whereas if you have to keep stopping to mix more colour, the previously applied paint will dry and you are likely to end up with a striped effect rather than a rounded look (below right).



Correct.

Incorrect.



Dry-brush technique

This technique can be used to suggest broken, irregular shapes, such as for foliage or rocks and scree. The phrase 'dry-brush' can be a bit deceptive: obviously if the brush is completely dry, you will not deposit any paint at all, but if the brush is too wet, no matter how careful you are, the paint will flood onto the paper, filling in the whole area. It is a good idea to experiment with varying amounts of paint on the brush: as a rule of thumb, the drier the brush, the more subtle the marks. A big factor in dry-brushing is the texture of the paper, and it is partly for that reason that Rough paper has been used for the paintings in the *Trees and Forests* section of this book.

In the example (top right) you can see dry-brush work done correctly, creating a random, natural effect by skimming the side of the brush across the paper, just depositing paint on the raised tooth. In the other example (bottom right) the brush has been dabbed onto the paper, repetitively printing the brush shape.

This is a very common mistake in less experienced watercolour painters. It helps if you hold the brush hairs flat to the paper, thus using the side rather than the point of the brush hairs (see left).



Correct.



Incorrect.

Using opaque paint

Ninety per cent of the time we use watercolour as a transparent medium. It is this transparency that sets it apart from opaque media such as oil or acrylic, and is, arguably, its main strength. Having said that, there is a place for a limited use of opaque colour, and you will see this a few times in this book. Look at the highlighted autumn leaves in the bottom right of *Rowing Boats* (see pages 90–91) and the suggestion of snow on top of the bushes in *Kensington Gardens* (see pages 96–97).

The example (right) shows the three main opaque colours that can be used to indicate brightly-lit foliage against a dark background. Naples yellow is ideal for suggesting twigs and branches (far right). White gouache has many uses, both on its own and mixed with other colours. The way to ensure the most effective use of opaque colour is not to overdo it, and to use it almost neat out of the tube, because if it is diluted, it loses its opacity.

Below: Naples yellow, good for opaque branches and twigs.



Above left: cadmium lemon, good for spring leaves. *Above middle:* nickel titanate yellow, a less acid version of lemon. *Above right:* Naples yellow, good for autumn leaves.



Transparent washes

Overlaying transparent washes is an efficient way of building up colour and tone. Each of the layers contributes to the overall composition, creating depth, also known as 'aerial perspective'. All paintings, no matter how complex, can be broken down into a series of washes and brushmarks varying in size, intensity, transparency and opacity – the basic building blocks of watercolour.

In *Basic washes 1*, a loose wet-into-wet wash consisting of cadmium yellow, cadmium red and French ultramarine has been applied to set the warm, dramatic mood of the scene. In *Basic washes 2*, subsequent transparent washes of French ultramarine have been overlaid to create the mountains. The result is that distant objects appear lighter in tone and cooler in colour while nearer objects appear warmer and more intense, creating the illusion of depth.

It is essential to keep your washes light enough to allow previous washes to show through. Watercolour is a transparent medium, so we should seek to exploit that property. Also, it is important to have the utmost respect for the white of the paper, since this is where all our light comes from. Think of it as a backlight; if you apply your paint too heavily, then you are not allowing that backlight to show through. One question that accomplished artists are often asked is 'Why are my paintings going muddy?' Usually, the answer is that the paint has been applied too thickly, and consequently it is not allowing backlight to show through.

Also, notice how the subsequent wash has been carefully kept within the bounds of the earlier wash. When adding a new layer, the same French ultramarine mix has been used until the final wash, which has been intensified by adding more pigment and mixing in a small amount of burnt umber to tone it down.



Basic washes 1.



Basic washes 2.



Mindelo, Cape Verde Islands by Peter Woolley

The same principle has been applied to this painting of Mindelo, in the Cape Verde Islands. However, instead of French ultramarine a much warmer mix of cadmium yellow and cadmium red has been used, and the mix gradually darkened by adding French ultramarine, burnt umber and alizarin crimson. This same scene could have been produced very differently by drawing in the mountains and mixing different colours for each segment. The result would not be nearly as coherent, or harmonious.

Counterchange



Counterchange example.

Counterchange is a phenomenon of tonal contrast that can be observed in many different circumstances, but it is of particular importance when painting distant hills and mountains.

In this composition, note how the sky graduates from a dark tone to a lighter tone from left to right, while the line of hills below it graduates in a similar way, but in the opposite direction; this is an example of counterchange.

To paint this, the line of the furthest hill was drawn first and, ignoring the nearer hills, a graduated wash to the sky was then applied, using French ultramarine. To get an even, smooth gradation, it is often easier to turn your painting board onto its side to encourage the paint to flow more easily. When the wash had dried, the board was turned in the opposite direction and the process was repeated for the hills.

It is important to try to bring both washes as closely together as possible without overlapping. If washes overlap, then the result will be a dark line.

The two nearer layers of hills were applied after each subsequent wash had thoroughly dried, each time adding more French ultramarine and a touch of burnt umber.

Look out for instances of counterchange in the paintings that follow.

Landscapes

Terry Harrison



Poppies by the Track, page 18



Millstream Cottage, page 20



Winter's Day, page 22



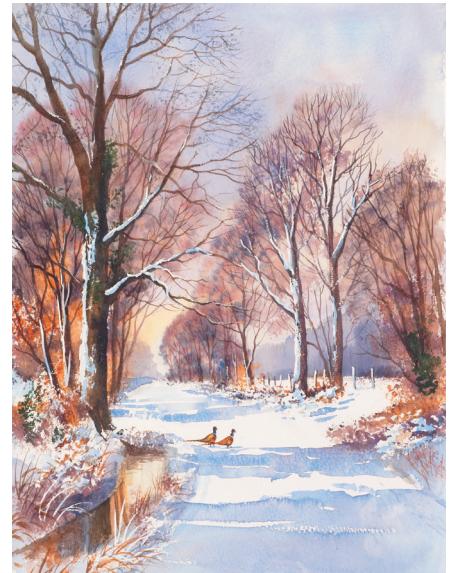
A Walk Along the Lane, page 30



Cornish Harbour, page 32



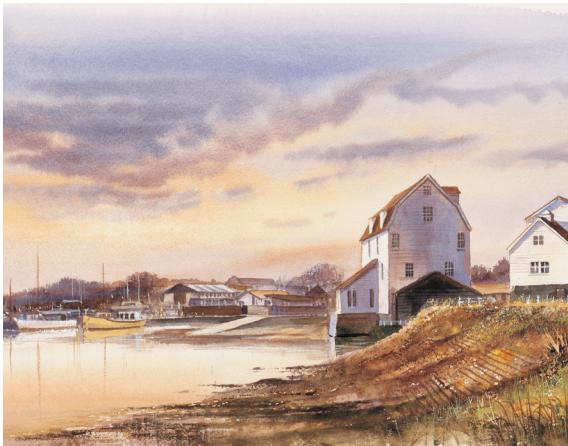
Waterside Walk, page 34



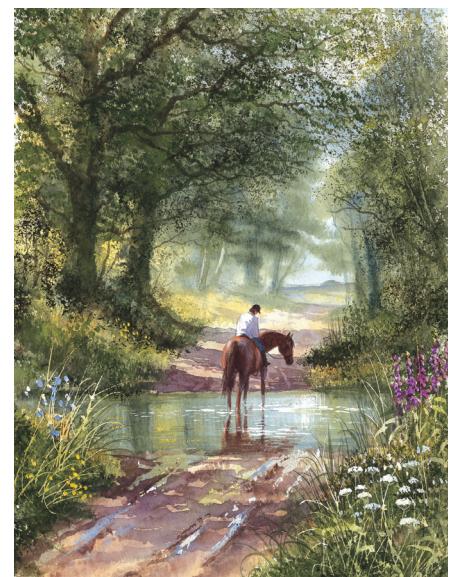
First Footprints, page 24



After the Rain, page 26



Tide Mill, page 28



Cooling Off, page 36



Hard Day's Work, page 38



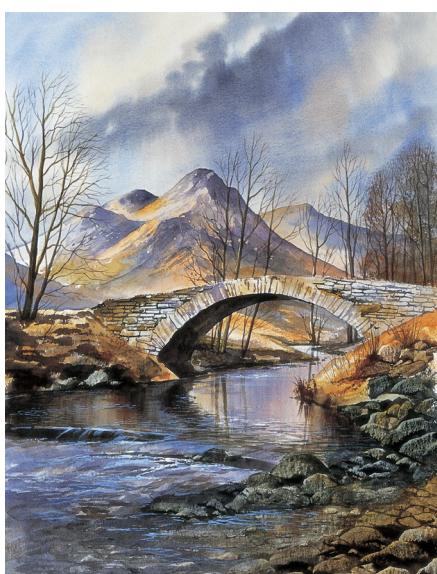
Castle Combe, page 40



The Village Gossips, page 42



Another Winter, page 44



The Mountain Stream, page 46