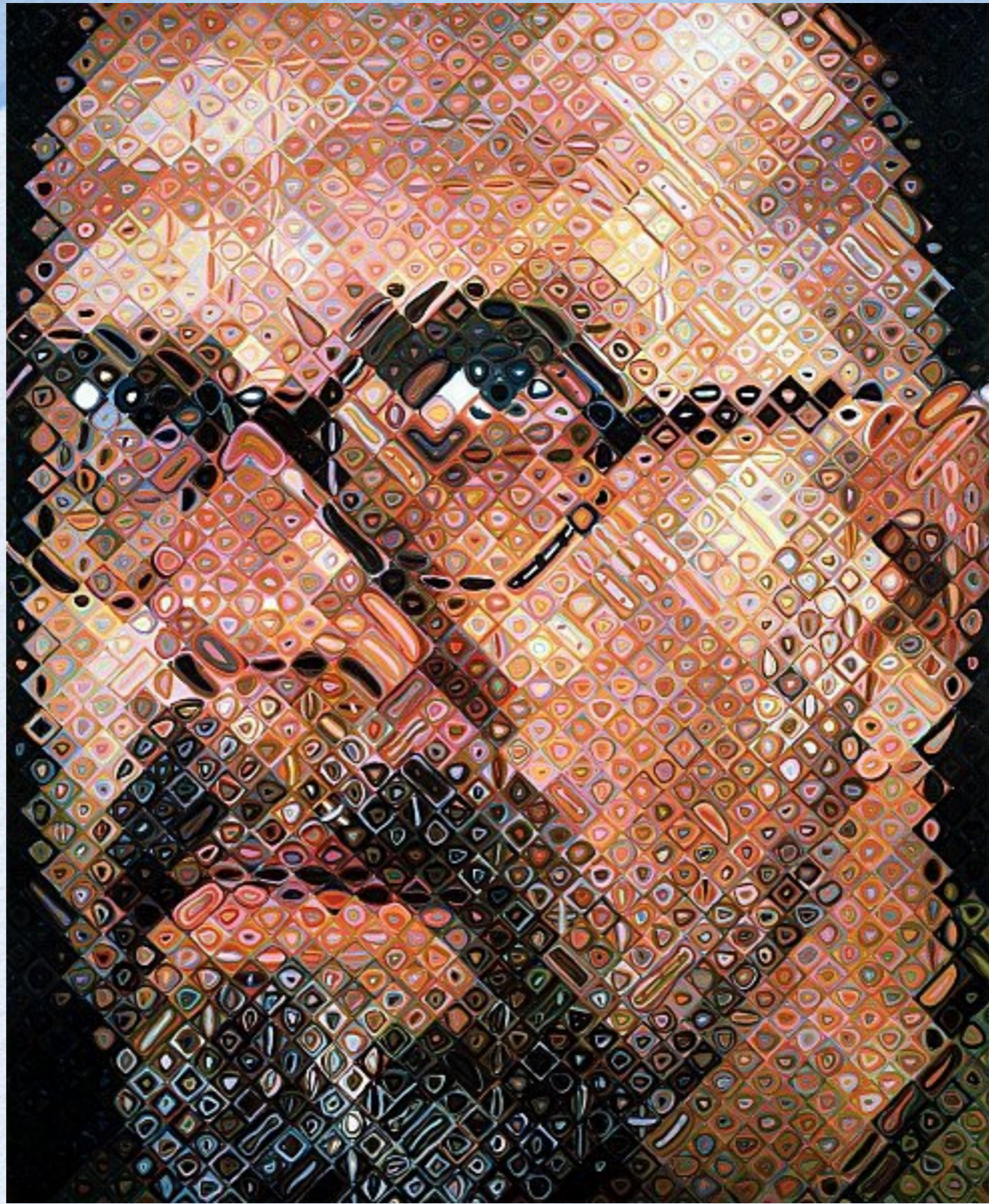
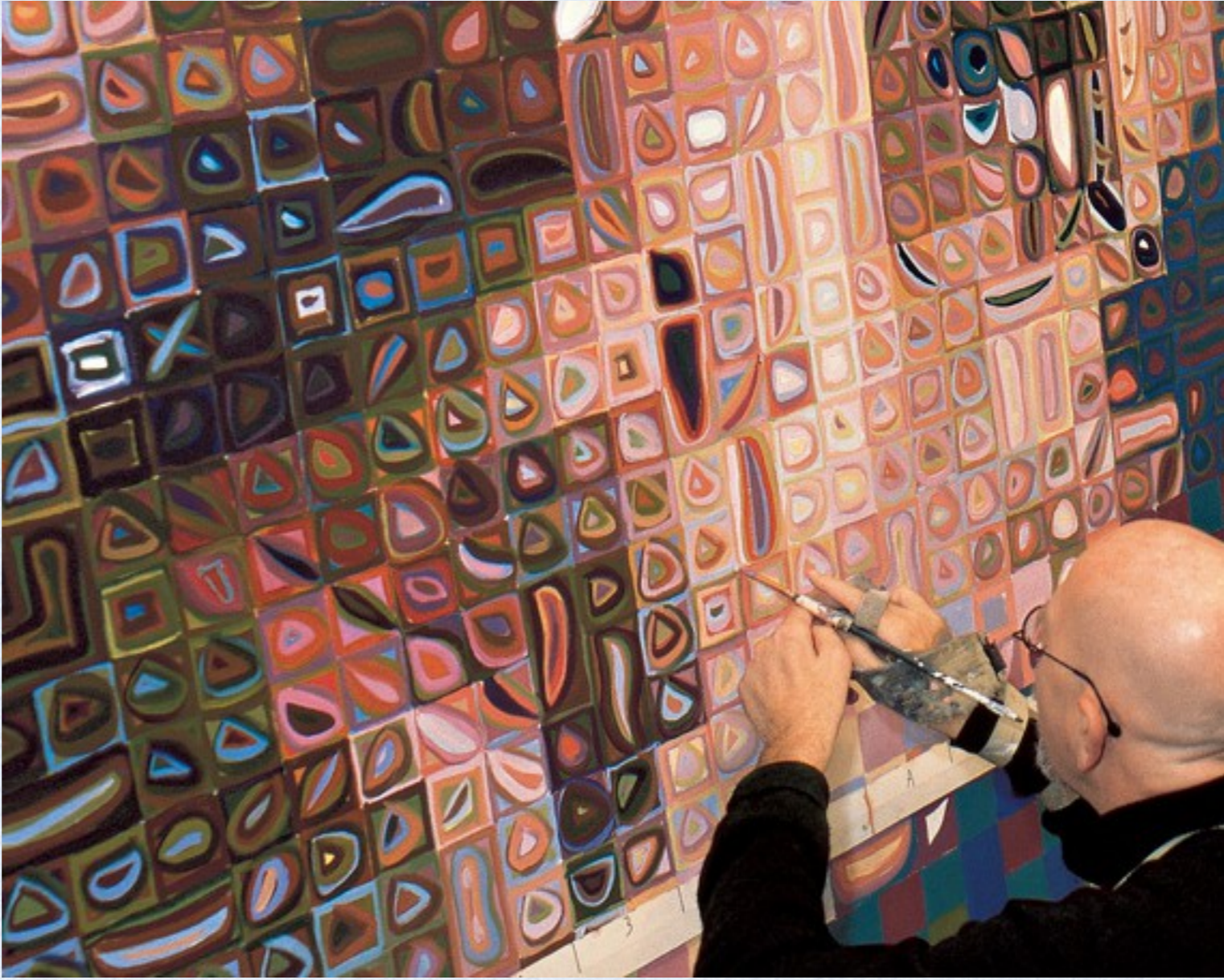


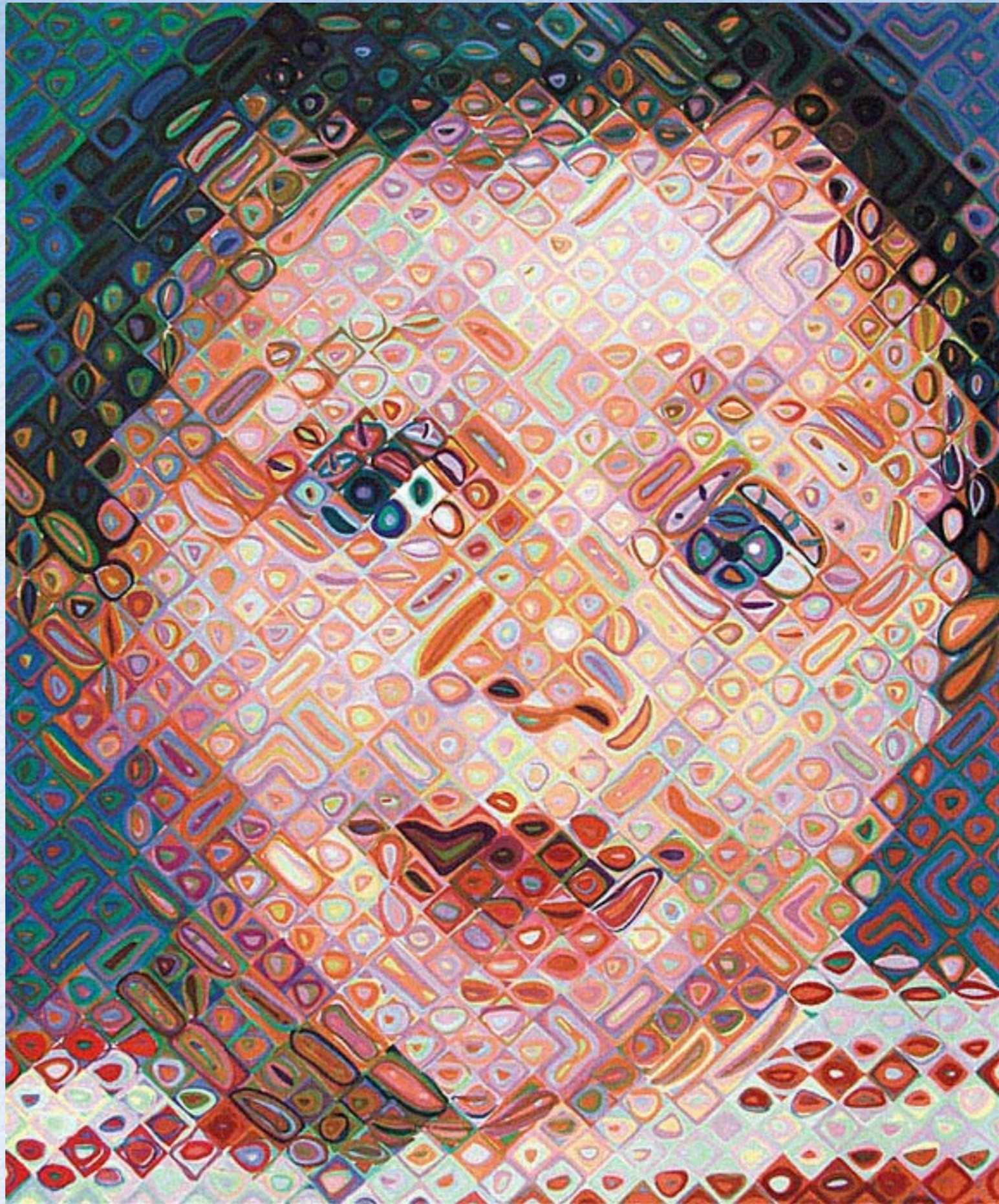
The background is a watercolor-style illustration. It features a central horizontal band of a vibrant blue color, which is slightly darker and more saturated than the surrounding areas. This blue band is flanked by lighter, almost white, areas that have a soft, painterly texture. The overall effect is that of a hand-painted landscape or abstract composition, with visible brushstrokes and a gentle gradient of colors.

WATER-COLOR project









- HAVE TO'S:
- 3 different painting techniques
- Theme of "WATER"
- Use A Color Harmony

Complementary

Analogous

Monochromatic





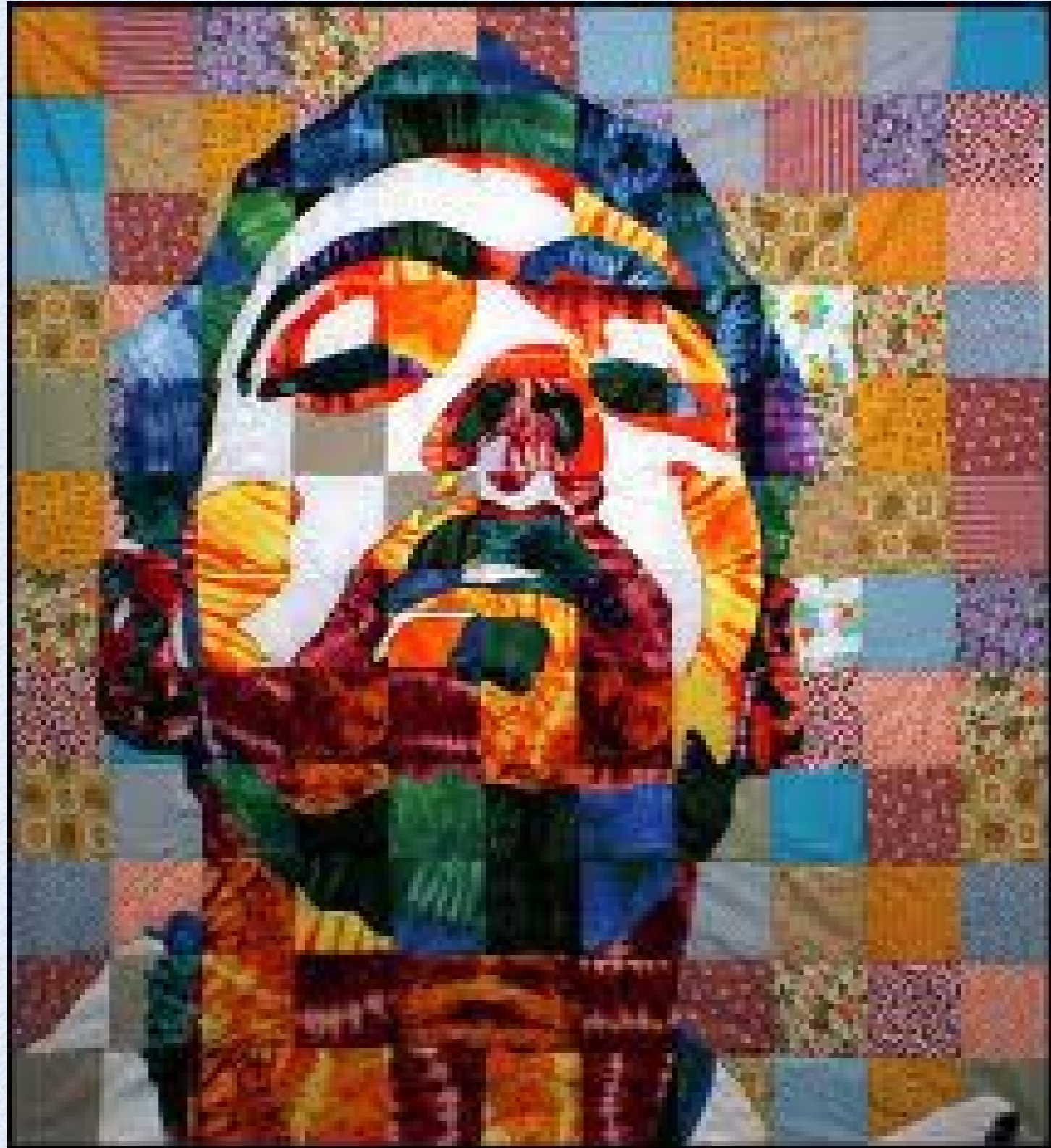
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Example by Annie Rogers
Example by Annie Rogers













Watercolor Methods and Techniques

flat wash - applying pre-mixed, even value color to wet or dry ground.

wet surface - there are many degrees of dampness, but an area freshly soaked with clear water will float the pigment and allow it to move freely over the ground; use brush soaked with water and paint.

damp surface - to get more control but retain softness, wet paper with sponge, let water soak into paper until surface is shiny and no longer dripping wet.

dry surface - apply brushloads of paint to dry surface for strong color in your wash, precisely where you put it, with well-defined edges.

graded wash - applying color over a wet or dry ground where a change in value or color or both takes place.

polychromatic wash - flat or graded wash in more than one color; prepare color puddles before beginning wash technique.

glazing - applying diluted transparent washes over dry paint.

wet-into-wet - apply wet paint into wet surface, another color or ground; when paint & surface are both very wet, paint spreads & bleeding occurs.

wet-over-dry - wet color applied over dry one, will stay where you put it; start with lightest colors, first color will show through the second color.

pointillism - applying dots of color next to each other for optical color mixing, for example placing red dots next to yellow dotted area to create orange.

white line technique - paint directly, leaving white lines between positive shapes; beware of backruns (paint bleeds uncontrollably into previously painted area) hard to correct.

dry brush work - applying stroke of paint quickly with nearly dry brush over dry ground or color, leaves previous color showing through; has characteristic ragged look because pigment hits only the peaks of paper's rough surface; good for grass or weathered wood.

lifting - to lighten a color or correct a mistake: blot wet paint with clean tissue, or damp sponge; if paint has dried, rewet area with clean water first; to remove color in specific area, use a stiff bristle brush that's slightly damp with clean water; staining pigments won't be lifted completely.

scraping - while paper is damp not wet, scrape off surface with palette knife or flat brush handle to create sharp or soft liner effects depending on how damp the paper is; use for tree branches, grass, or subtle highlights.

sgraffito - scratching dry paint to reveal ground/whites; use razor, sand paper.

straight lines - using straight edge of torn watercolor paper dipped in dark wash puddle; for tree limbs, etc.; continue tearing paper for smaller lines/branches.

masking - using masking fluid to keep areas white; use old brush as mask ruins ferrule; apply mask to dry ground, allow mask to dry before painting, use clean water.

wax resist - use white wax candle before painting for mottled effect, rub candle over and over an area so it won't accept paint.

waterspotting - dropping clean water onto barely damp area of paint.

spattering - to create texture, spatter paint onto wet or dry ground; use toothbrush, or tap loaded brush against your finger; drops landing on dry surface will keep their hard edges; for softer spots, spatter on damp paper; protect areas where spatters are not wanted.

salting - sprinkling salt onto wet paint; salt absorbs color while drying.

soaping - for unique effects, rub paint loaded brush into wet soap bar.