

Traditions Water-colour rose
Design by Moe Shier TDA TT
as inspired by Neadeen Masters CDA HA



BEGINNER WATERCOLOUR ROSE

(using Traditions resin acrylics and water colour medium)

(Based on the DVD Trinity Rose design by Neadeen Masters MDA HA)

It is important that you read through the notes prior to painting:

TECHNIQUES OF THIS LESSON

- **Wet into wet** – This technique is used when the artist wishes to avoid hard edges. The paint is applied to the surface while the area is also wet, (usually it has been pre moistened with water or another colour). The unpredictable movement of the paint will create a special effect.
- **Wet into dry** – This technique has the paint applied with the tip of the brush, allowing for a more controlled affect.
- **Casual wash** – This is applied in a casual or slip slap manner.
- **Flat wash** – This is an evenly distributed wash applied to a controlled area, showing little or no value change.
- **Soft edge** – Colour is deposited to an area. A damp brush is used to remove the hard edge and create a damp area where the paint can gradually fade away.
- **Charging colour** – The paint is deposited to an area and forced to ‘charge’ into another wet area.

Terms used in this design:

○ Juicy mix	○ Wash	○ Thinned	○ Shade
○ Opaque	○ Form	○ Wash	○ Highlight
○ Wet brush	○ Value	○ Transparent	○ Blooms

PALETTE		BRUSHES	
Traditions		JansenArt	
Yellow Deep	JA10	#4 round	JAB04
Pine Green	JA19	#3 round	JAB03
Indian Yellow	JA11	Script Liner #1 (for detailing)	JAB15
Burnt Umber	JA46	Antiquing 1" mop –(optional)	JAB20
Phthalo Green Blue	JA23		
Quinacridone Gold	JA07		
Quinacridone Violet	JA33		
Napthol Red	JA03		
Napthol Red Light	JA04	SURFACE	
Phthalo Blue	JA24	5" X 5", 140 lb. cold press water color paper	

ADDITIONAL SUPPLIES

○ roll of paper towels	○ Global palette keeper (by Traditions)
○ wax palette	○ water colour bubble palette
○ tracing paper	○ two (or more) water containers
○ palette knife	○ scissors
○ white eraser	○ painters tape (or butchers tape for securing surface)
○ pencils – hard lead only	○ clear ruler
○ stylus	○ wax-free grey graphite paper (an old piece is better)
○ form core or masonite to support our paper	○ scrap water colour paper for testing colour
○ eye dropper (great for dispersing water to paint)	

GOAL OF THIS LESSON

To introduce you to basic watercolor techniques, to paint an 'open rose' along with some warm and cool leaves, using wet into wet, wet into dry, apply washes and glazes from a limited palette.

PAPER PREPARATION

Make sure to soak the paper in luke-warm water for 25 to 45 minutes, the night prior to painting. I taped this to a small piece of masonite with painters tape to stop the paper from curling.

PAINTING INSTRUCTIONS - *Make sure you read the 'tips page' prior to painting.*

Trace and transfer the design to your watercolor paper surface, checking to ensure that the surface is clear of any distracting marks or dark lines from our graphite when complete.

Use light pressure while transferring with the tip of your stylus. Use a white eraser for removing any dark lines or marks as this will not leave any residue or mark your surface. If while painting you notice a missed line, use a 'hard lead' pencil with 'very little pressure'. The hard lead will go on 'lightly' and light pressure will help avoid any 'embossing' that might happen to your paper.

PAINT PREPARATION

Several mixes will be prepared from the paint palette but you first must 'prepare your listed palette' with the water colour medium before you begin and house them in an air tight container. I used the 'global palette keeper' to store these in as the airtight container will allow you to use them for weeks.

Pull paint from these as needed for mixes needed for the design and keep them in your bubble palette. Brush mixes will then be placed on the wax palette and thinned with 'clean' water using the eye dropper and brush depending on the amount needed.

You are ready to create some mixes for your bubble palette for the rose. Your colours do not need to be exactly the same as the design. In re-doing this design I have found a 'lighter' value was a beautiful look and actually preferred it to the original. One can never have the colours exactly the same, keep that in mind and so use your eye as to what is pleasing to you.

The mixes will be numbered and referred to in the instructions as follows:

- #1 mix – Yellow Deep + Quinacridone Gold + a touch of Quinacridone Violet
- #2 mix – Yellow Deep + Pine Green (a warm avocado hue)
- #3 mix – Phthalo Blue + Phthalo Blue Green + a touch of Burnt Umber (a cool green)
- #4 mix – Quinacridone Gold + Naphthol Red Light + a touch of Quinacridone Violet
- #5 mix - #4 mix plus Burnt Umber + a touch more Naphthol Red Light.
- #6 mix – Naphthol Red + Burnt Umber + a touch of Quinacridone Violet.
You can (add #3mix for darker value)
- #7 mix – Phthalo Blue + Burnt Umber (a warm black)
- #8 mix – Quinacridone Gold and Quinacridone Violet

You will be brush-mixing between these mixes and the palette colours so keep the global palette handy or if your bubble palette is large enough, put out all of the palette colours along with these mixes.

When painting with watercolor it is necessary to move around in the composition as we allow for the areas just painted to dry before we can continue working in an area anywhere close. With the rose pedals you will work one rose pedal and move to another that is not touching an area that is wet. If you do, it may create 'blooms'- (paint that bleeds into an area you do not want to accept that colour).

For this reason, you will have to jump around the design, working up areas only as they dry. The instructions will reflect the assumption that areas are dry when you begin a new rose pedal or leaf. Always 'test' your colour mix to the water colour strip to ensure you have the right value and intensity.

Begin with the rose pedals starting at the top and working down, remembering that each pedal is done independent of the pedals adjacent to them. Come back to this step after the first group has totally dried after moving to the leaves. A #4 round brush was used for this entire design although two were used at the same time so that I might apply colour with one and 'soften' and blend with the other moistened in water. A size #3 brush may come in handy for the smaller areas although if you are using a good quality brush such as the JansenArt brushes, you should have no problems maintaining the pointed tip of the brush.

Step #1

Using a #4 round brush, apply a 'flat wash' to the rose pedals with the **Yellow Deep** thinned with water. Load that same dirty brush into the **#8 mix** and place this color on the outside edge of the petal and let the colour charge into the center of the petal.

Step #2

The warm leaves are painted with a simple 'flat wash' with the **#2 mix**. Fully load the brush and deposit a watercolor bead all around the leaf, filling in the entire area with colour. This colour will be the highlight of the leaf, starting lightest and working towards dark. Although you do not need to do this for every leaf, it will interest to some if when flat washing the leaf you leave a space around the vein areas. This is called 'preserving the white line'. The white line area will receive the next layer of colour differently.

Pick up some of the **#3 mix** into the dirty brush, thinned with water (always test the colour!) and randomly place this hue at the base or side of the leaf, allowing a little bit of color to charge into the leaf. This will create a relationship or 'harmony' with the cool leaves.

All of warm leaves are placed such that you can complete this step on them. However, you must move back to **Step #1** if the rose petals are dry before moving to the cool leaves.

Step #3

The cool leaves both anchor and keep our focus on the rose and should have the most attention. There are four leaves so close together so we can only do the 'first and third' leaves and then allow these to dry before we move the second and fourth leaf.

The technique is the same as was done with warm leaves. Flat wash them with the **#3 mix**, remembering to preserve the white line of one or more. While this area is still wet, pick up the warm **#2 mix** in dirty brush, thinned with water (always test the colour!) and deposit a little of this colour to continue the harmony of the leaves.

Return to finish any rose petals that are left with **Step #1**, while you wait for the two leaves to dry and repeat these steps when you return to the remaining two leaves.

Step #4

You need to create some form on the rose petals. Load the brush with the **#1 mix** and place colour on the outside edge of the petal. Wash the brush in clean water (I like to use two brushes here, keeping one for the paint and one with clean water) tap of the excess water on a paper towel, and drag the damp brush along the front edge of the bead of color. This will soften the harsh line of colour forming a soft gradation of colour.

This step is completed on all the rose pedals to create various values. Less or more paint applied to the area and less and more water in the clean brush to soften the harsh line will allow for different values.

Remember to do petals that are not touching and return to complete the all in the same manner. Move to the leaves while you wait for them to dry.

Step #5

A darker value is created by adding **Burnt Umber** to the **#3** mix for shading to create some form in the darker leaves. Work 'wet on dry', adding this darker value into the base of the leaves where it connects to the stem and against the vein and with a clean damp brush, soften the edge. While this is still wet you add some **Burnt Umber** on the edge of one or two of the leaves to add texture or interest.

Remember you can only do a couple of leaves at a time as you allow them to dry. You can move on to repeat this same step on a couple of the warmer leaves that are not touching the leaves you have just done.

Brush mix of the **#2 mix** and add a touch of **Burnt Umber** to darken the value. If you want a more 'green tone' add a touch of **Pine Green** to this. Repeat the steps mentioned above for the cooler leaves and complete all the leaves, alternating the steps while you wait for areas to dry.

Step #6

Place a bead of your 'juicy' **#4 mix** along the edge of the rose petals and with a clean, damp brush soften the edge and allow the pigment to charge forward and create a gradation. Repeat this several times throughout the rose. (Careful of watermarks at this point as they can create problems if they are too harsh as are 'stuck' with what is left and will have to live with it).

Create detail striations or tiny lines from the outer edge of the petal into the center with the tip of your brush. This helps to create 'form' on the pedals. Change your colour a little by adding more **Naphthol Red Light** to the puddle on the palette and apply in the same manner.

Step #7

Wash the stem with a brush mix **Quinacridone Gold + just a touch of Burnt Umber**. Apply a darker 'shading' colour with this same mix, adding a touch of the **#7 mix**.

Step #8

Use the tip of your **#4** brush to apply the stems of the leaves seen with any of the greens on your palette. Move to a scroller or liner brush to add the thin veins. Remember to follow the contour of the leaf. Always soften between the veins as go so you don't have too strong a contrast. Remember variety is a good thing so have fun .

Step #9

Add some details on the rose petals creating some little divots and splits and petal shadows. Add the petal shadows first with a brush mix of **Quinacridone Gold** and touch of **Burnt Umber**. Apply the paint to the shadow area and soften away from the inner area towards the petal edge.

Begin with the **#5 mix** to add some of the lighter areas of divots and imperfections and the **#6 mix** for the darkest areas. Use the tip of a **#4** round for the wider, larger areas and a scroller or liner for the smaller areas.

Step #10

Carry some of the rose yellows and reds to the leaves with glaze of colour where you want to add a shadow or add some extra detail. Keep these transparent.

Step #11

Brush mix some **Quinacridone Gold + Yellow Deep + a touch of Burnt Umber** and with the tip of the brush, squiggle some background colour into the rose center, allowing for more coverage at the base of the rose up.

Allow this to completely dry before adding some dots with the **#7 mix**. DO NOT use a stylus for this but rather the tip of your #4 round. Keep the dots larger towards the base of the rose center where the colour is more opaque.

Review your design and the notes again to ensure you have covered all the steps. You can add more details to the leaves closest to the rose if you'd like, drawing more attention to the rose. Sign your work and frame under class.

It has been fun sharing this 'first' water colour design I created just for you. This genre is new to me and I found it both exciting and 'addictive.' If you are interested in more designs done in this medium then I highly recommend the set of four DVD's put out by Neadeen Masters CDA HA, whose beginner 'Trinity of Roses' design from those DVD's, inspired this design.

The DVD's can be ordered through me or you are welcome to contact Neadeen yourself on her website and order them directly from her by going to her website www.neadeenmasters.com or follow this link to take you directly to the Educational DVD section listed here:
<http://www.neadeenmasters.com/Educational%20DVD%20Store.htm>

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WATER COLOUR WITH TRADITIONS – TIPS

*Special thanks to Neadeen Masters CDA HA for providing some of these tips on our Traditions list -
<http://groups.yahoo.com/group/traditionsartist/>*

*For more 'educational articles' from color theory to art history, check
Neadeen's website at www.neadeenmasters.com*

- **Watercolors are very portable** – They are an extremely convenient way to paint and very cost effective as well. We can take watercolors with anywhere – here's a great little travel kit for you.....mix up your palette and store your premixed colours in those little plastic cubbies. Add a strip of sticky Velcro to the bottom of the plastic cubbies and secure this to the inside of a shallow Tupperware container. You now have a small sealed travel palette that can fit inside your luggage. Add a few watercolor brushes, folded paper-towels, pencil and eraser and off you go.....of course you need paper to paint on and this doesn't take up much room either.
- **Watercolors are very relaxing** – Watercolors are pensive and contemplative. We need to slow down and enjoy the process, watercolors lets us think about what we are doing. Too often painters muck about in the paint because they are not sure where they are going.....the nature of watercolors is such that we must stop and think about the next move – It's like playing chess! Careful and calculated yet fun and full of surprises!
- **Watercolors come in all styles and can appeal to all tastes** – Many of the comments that I hear is that they are loose. This leads me to believe that they have not hit upon a style or genre that appeals to them personally. Anything can be painted in watercolors, from the finest details of photo realism to the loosest and most impressionistic renditions. I have seen the strongest most brilliant of palettes to the palest and softest pastels – so anything can be achieved. With water colors it all depends on what you like.

CHALLENGES

First try – Do a little homework to learn about the materials and tools of the watercolorist. Start with the better quality of papers. Spend a whole day working with the watercolor paint. The learning curve will level off after that first day. You must first get your head around 'MOISTURE'!

Managing Moisture content – the steepest learning curve comes in managing the moisture content on the paper with that in the brush and therefore the relationship between them both. Practice on a good quality scrap paper prior to going to the actual painting. You'll soon figure out how the paper reacts to moisture. Work on wet, damp and dry paper to judge the response. Also use a wet, damp or dry brush to see the differences.

Understanding value – the watercolorist uses the white of the paper to help us control the gradation of values needed for form and dimension. Remember, all the highlights are already there for us (the white of the paper) – all we have to do is add the water medium values and then the dark values. Decide the direction of the light source first. (This of course will tell where the shadows and highlights should be placed).

Controlling the value for light and dark colors – There is usually a BIG challenge here when it comes to achieving either light colors or dark colors. Remember that in watercolors, water is what makes the colour lighter – add more water dilute the pigment and make the color lighter. Use less water to make the color richer and as a result will be darker.

Controlling the value for light and dark colors –continued

Experiment with one hue and try to paint a simple value scale moving from darkest to lightest, just by adding more water to the mix each time. Remember that in transparent watercolors, the white of the paper shows through and makes the value appear lighter still.

The exercise of making a value scale for each of your pigments will give you an idea on how much water is necessary to achieve a particular value. When you paint with watercolors, always use a piece of 'test' paper next to you, to check the value and intensity of the paint before you paint it on the actual painting.

- **Mixing -** When mixing the paint with the medium, the viscosity of the paint is thicker than that of the medium (which is more liquid.) so mixing 1:1 is not an exact science. The size of the WC medium 'puddle' will appear slightly larger than that of the paint because it is more fluid so will spread out more. The key is we have to cut the pigment molecules with the water colour medium so that when we add water to make our washes, it will cause them to 'pull apart' and disperse evenly in the water. If the two are not mixed well – the resin in the acrylic will harden as normal and we will end up with a puddle of dried paint. This is the most important step in working with the new medium! When we mix the two we are actually altering the working properties of the paint.
- **Too much medium** – Now on the other hand – too much medium will give the paint a glossy finish and may cause unwanted lifting of colour while painting. This is great for some special effects in watercolor painting, but not for standard use. So it is important to find the correct balance between the two. I suggest trying very small amounts to start.
- **Reconstitution** – In my experience – if the paint has been mixed correctly (more time spent actually mixing the two together) – there is no trouble with reconstitution from a dry 'cake' state, it just takes a little longer time and a little extra brush work to get the paint to move again and disperse evenly.
- **Storing paints** – The Global palette will keep the paint hydrated when it is closed shut as it prevents air flow which causes the paint to dry out. This way you will have wet paint to work with if you prefer working with 'juicy or richer' paint. However if your paint dries, just add water to each puddle and just let sit. A few hours later the moisture will help to reconstitute the paint although some mixing will be needed to mix the pigment

WATER COLOUR WITH TRADITIONS – TIPS

It is therefore recommended to put your 'working bubble palette' inside a zip lock bag to keep the air out. Maintaining the even hydration works well and you can resume painting every few hours with your original working palette when working a time consuming piece.

When getting started, have two areas where you work. After you have prepared your Traditions paint with the Traditions watercolor medium, set up the following like this'

- **# One palette:** The palette where the prepared paint is laid out. If the fresh pigment is laid out in a 'well' (those little indented separations) on your water colour palette, make sure the paint is diluted to a liquid form, not too much though. This is called a 'juicy mix,' where the pigment colour is strong and rich.
- **# Two palette:** Another surface where you can add water to make a more diluted version of the colour for your different values as you need them (a wax palette or the mixing area on your water colour palette works for this).

YOU ARE ONLY AS GOOD AS THE TOOLS YOU USE

We all know that the artist's tools are important. But how we use them will either make or break what we are hoping to achieve. In watercolors, the brush is really important. We need a brush suitable to the technique and also built to carry enough moisture (water and paint) to and on the surface.

Most of the problems new watercolorists encounter is the amount of paint and moisture in the brush – **either too much or too little**. This results in too strong or too washed out colour.

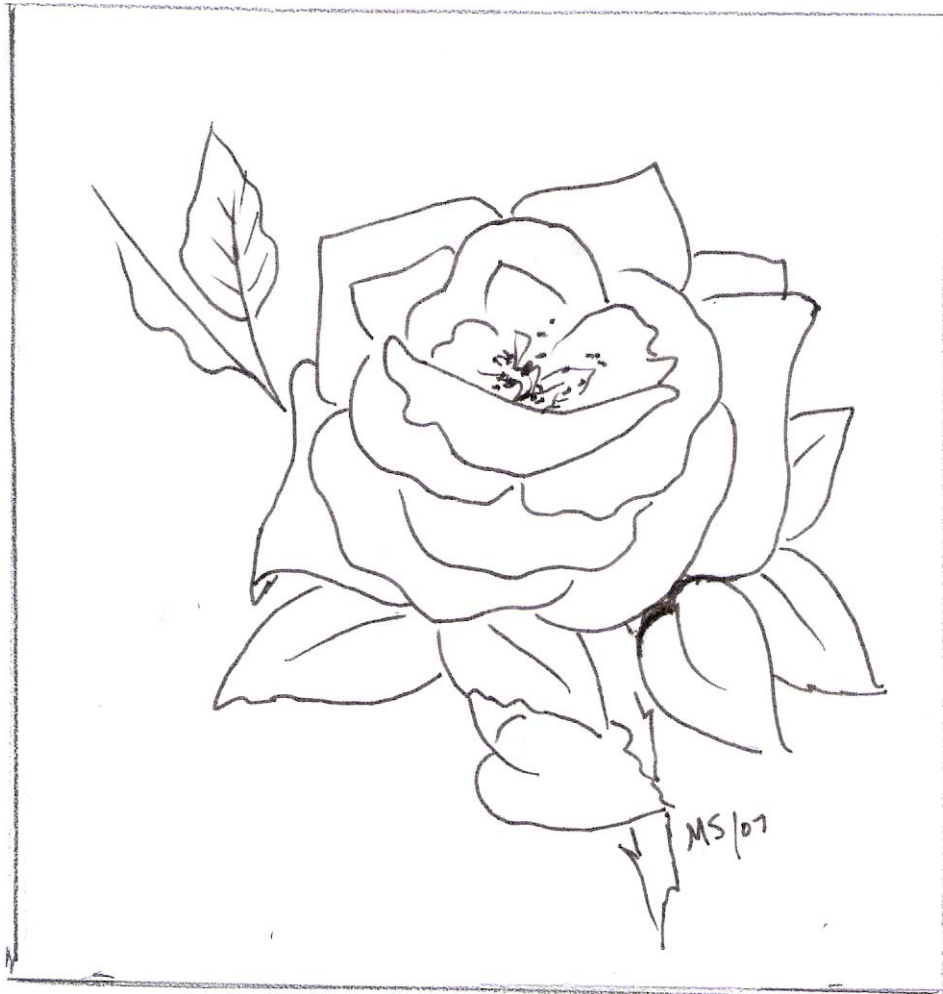
Too much means that you have used your brush to pick up too much 'pure pigment' from the palette, too little color (washed out) means that you have left too much water in the brush and not picked up enough colour – the problem lies with how you have set up your working palette and how you load the brush. Having two areas where you work as mentioned above with the #1 and #2 palette areas should help.

When you load your brush for watercolors, wet the brush and either shake out the excess water or remove some on a paper-towel...not so much that you leave the brush as dry as a bone, you want to leave the brush just 'slightly damp'.

Pass the brush across your fingers and feel the moisture 'content without there being a trail of wet'. When you dip the point of the brush into the paint (palette #one) you should be able to dip into the wet paint. **Most problems are here – the paint is not wet enough** and you pick up straight pigment that may be harder to control. **Wet paint is key while you are learning to handle the new media.**

If you need to work with lighter values, create a small clean puddle of water on the wax palette #2 or in 'another clean well, pick up and add some of the juicy color to this and test the value on the test strip of watercolor paper. This will give you a more accurate 'read' on what value or intensity you are looking for.

When you are loading the brush with either 'rich, juicy' colour or any of the lighter values from either palette – load the brush to about a third of the way up the brush from the tip. This will allow you take paint to the painting surface and you can then see what and how you are doing with controlling your color.



Have fun everyone!
Moe Shier 2007