



Strathmore 2018 ONLINE
WORKSHOP SERIES

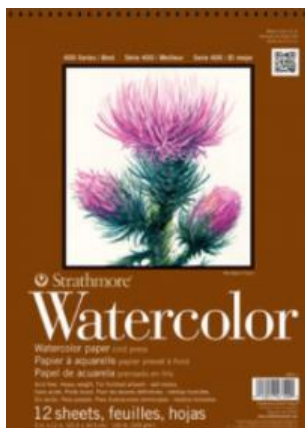
REALISTIC WATERCOLOR FOR BEGINNERS

with Kelly Eddington

Week 2: Bubble Gum Still Life

Discover the complexity and beauty in simple objects with this painting. You'll learn how to paint shiny surfaces, and once again, masking fluid will come to the rescue.

REFERENCE PHOTO:



Paper Used:

[Strathmore 400 Series Watercolor Pads or Blocks](#)

140lb. (300gsm) • Cold Press

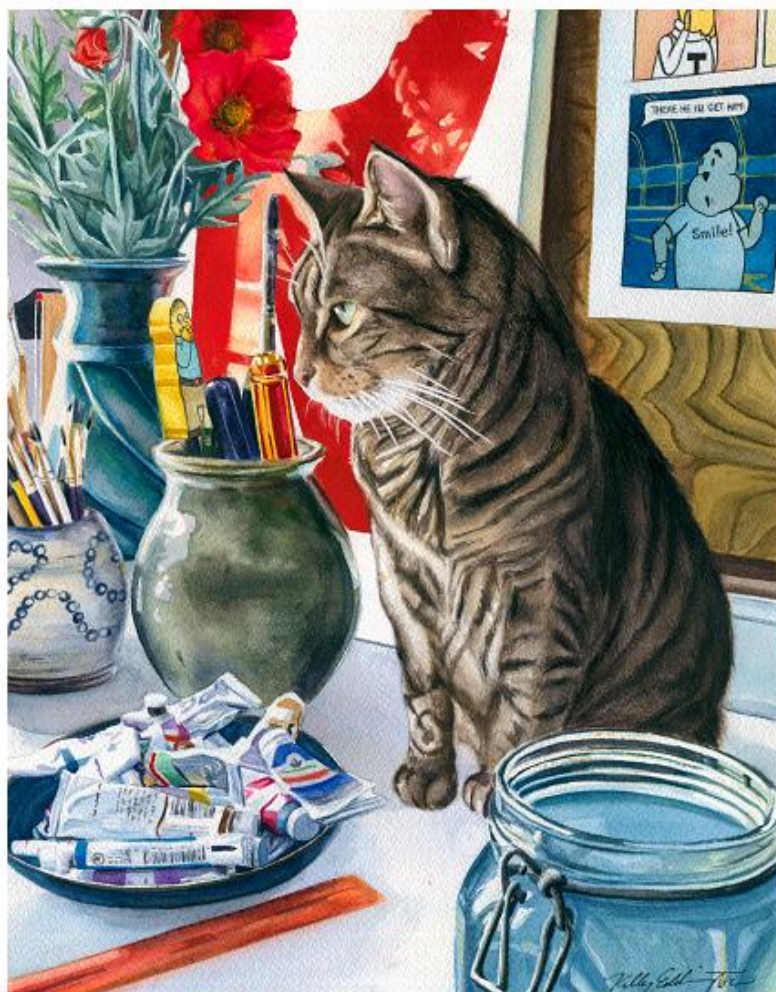
SUPPLY LIST

You don't need lots of special supplies or a studio. Your kitchen table will do the job nicely (and don't be surprised if your cat wants to help).



You also don't need a lot of different brushes when you're working with smaller-sized watercolor paper. Look for brushes with short handles, soft (but not floppy) bristles, and sharp points. Synthetic bristles--usually gold or white--are fine. Examples, left to right: 3/4" flat, #1 round, #6 round, #7 round, large mop.

Note: save your old, messed-up brushes such as the fuzzy #6 brush above. You can create great textures with these! Don't have any messed-up brushes? Art teachers usually have plenty--they'll be happy to part with them if you donate to their art supply fund.



YOU NEED...

Paint: see next page

Strathmore 400 Series Watercolor Paper (spiral or block)

Palette: it needs to be white, and you can use one with special wells and mixing areas, or you can try a white plate or tray.

Board or cardboard to tape painting on (for spiral paper)

Blue painter's tape (for spiral paper)

Pencil/eraser

Paper towels

Masking fluid and rubber cement pick-up or eraser

Masking fluid applicator (old brush, awl, toothpick, etc.)

Brushes: #1, #4, #10 rounds

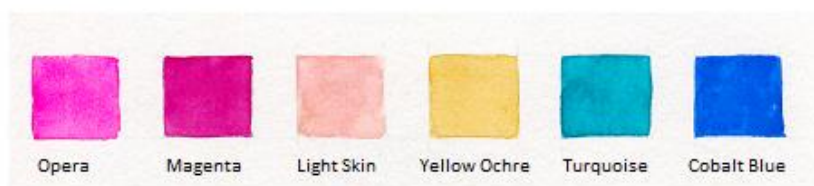
3/4" flat brush

mop or large flat brush

(you can always add more!)

PALETTE AND PAINT

Don't spend a lot of money on paint if you're a beginner. Student-grade watercolors will do the job. Buy them in tubes for the best color payoff, and keep them in a container with a lid so they won't dry out. The colors listed below (or similar) are must-haves, and here's a good way to line them up.



Magenta, opera (hot pink), and turquoise are impossible to mix. They're nice to have in your collection, but they're not necessary. Other handy colors: yellow ochre, cobalt or cyan blue, and a light skin tone base.

If you're not sure if watercolor is for you, but you still want to try it, look for a basic set of pan watercolors.



WHY NO WHITE PAINT?

Watercolor is transparent. When you paint a light layer (or glaze) of any color, you'll see the paper glowing beneath it. Any part of the paper you don't touch with paint will stay white.

Again, untouched paper = white. That means you will have to plan your painting before you start. What parts do you want to stay white? That should be your number one concern. Make sure you know where they are.

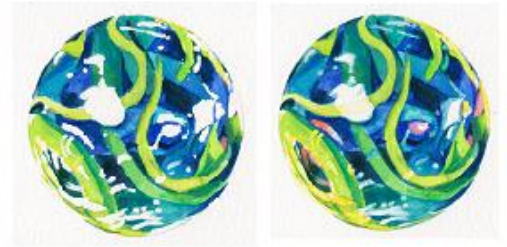
Then...do not paint there! You can either paint around those white places, or you can use masking fluid. Masking fluid is similar to rubber cement. It will protect your paper from your paint, and here's how to use it.



Apply the masking fluid with a damp, small brush you don't mind ruining. Dab it on dry places you'd like to stay white.



Paint! You can paint on top of the masking fluid with no worries. Then use a rubber cement pick-up or eraser to remove it, revealing white paper.

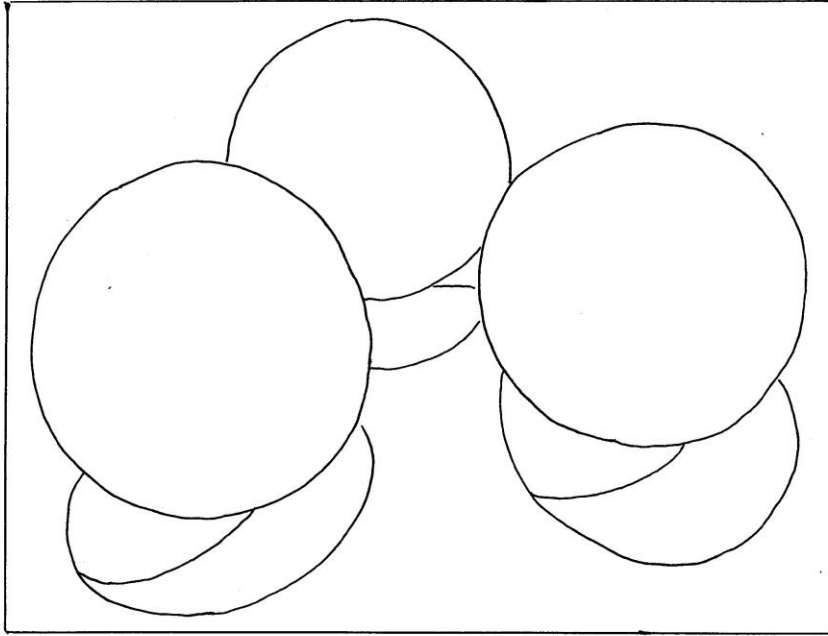


Soften the edges of the white parts with a damp brush. Tip: use masking fluid in spots where the colors are different from their surroundings, too.



A wet, floppy brush loaded with paint is difficult to control.

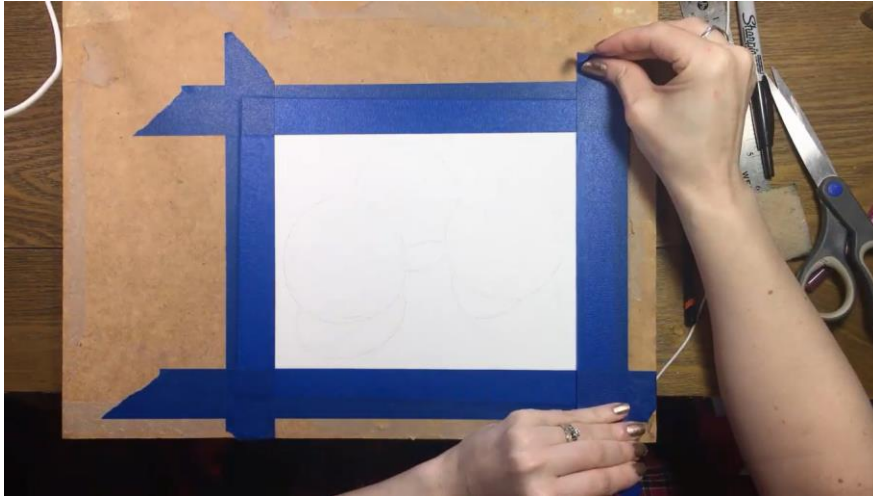
Solution: use the least amount of water necessary for the paint to flow. The size of your brush can also make a huge difference, so use the right brush for the job. Big areas call for a large brush. Small details need a small brush.



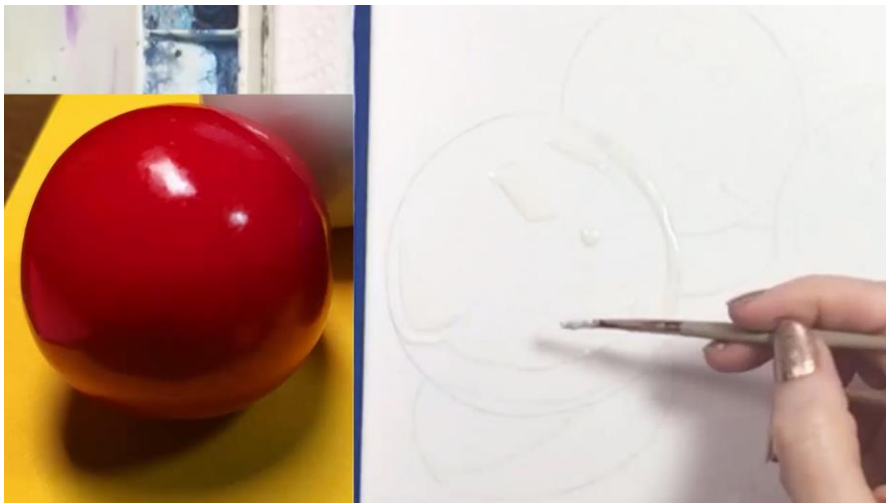
Outline the gum balls lightly with a pencil: three overlapping sort-of circles with oval shadows underneath. Use a ruler to draw a rectangular border around the drawing.



Next outline all of the highlights or unusual colors you see (i.e. those that do not match the main color of the gum ball). Really study each one.



Trim your paper, if necessary, until you have a 1-inch border around your drawing (just eyeball it). Tape this to a board with blue painter's tape. Have your tape go all the way around and right up to the rectangular border.



Apply masking fluid to all outlined shapes. Large areas do not need to be covered completely. Instead you can outline them and create what I call "dams" in the video.



Working on one gum ball at a time, paint the main colors on each and add shadows while those colors are still wet. Use the largest brush you're comfortable using for this (I used a #10 round brush).

Red gumball = bright orange (cadmium red light) and hot pink (opera).
Red shadows = deep red (alizarin crimson), purple (dioxazine mauve).

Blue gumball = bright blue (cyan)
Blue shadows = purple (dioxazine mauve)

White gumball = water with just a bit of grayish blue (cerulean)
White shadows = various colors from the other gumballs listed above



When this is dry, remove the masking fluid gently with a rubber cement pick-up.



Paint individual shapes in the masking fluid areas. Paint yellow reflections on the underside of each gumball where you see them. Blur the edges of the white shapes. Repeat on all three gum balls.



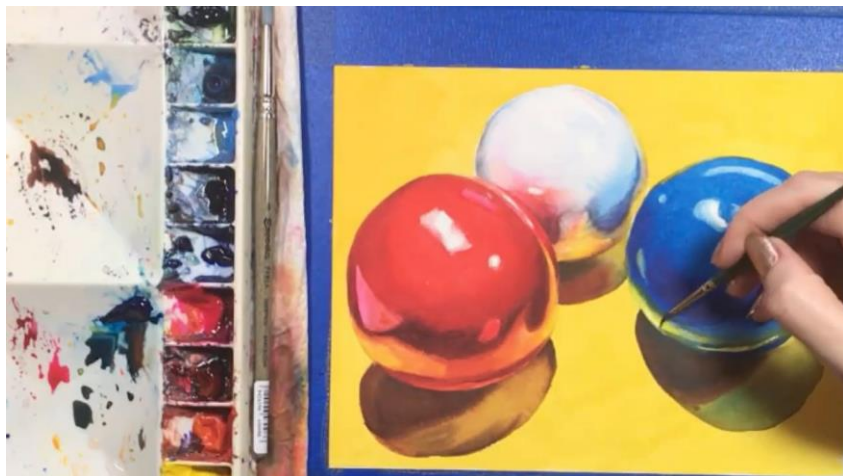
Mix quite a bit of yellow for the background. This is a mixture of cadmium yellow light and cadmium yellow medium. If you don't have those yellows, and yours is a little too cool/lemony, add just a bit of orange or red to it to warm it up. Using a large brush, paint the entire background above, around, and below the gumballs in one shot if you can.



Paint shadows beneath the gumballs. These are mostly reddish brown with blues and purples in the darkest parts. The shadow under the blue gumball is greenish. Add darker accents directly beneath the gum balls while the shadows are still damp.



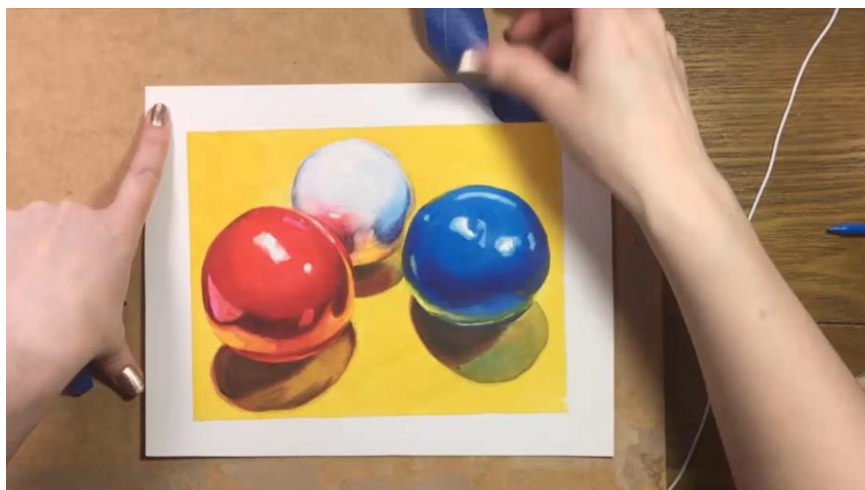
Fine tune the edges of the gum balls. Mix small amounts of their main colors and use it to refine any rough/jagged edges.



Spend some time studying each gum ball and adjust/darken any shadows that need it.



Blur and soften the edges of the shadows under each gum ball. Use a damp brush and wiggle it along any border that seems severe and sharp.



Untape the painting. Carefully pull the tape away from the painting and reveal a white border around it.

