MASTERING
ATMOSPHERE & MOOD
IN WATERCOLOR

THE CRITICAL INGREDIENTS THAT TURN PAINTINGS INTO ART

BY JOSEPH ZBUKVIC

MASTERING
ATMOSPHERE & MOOD
IN WATERCOLOR

THE CRITICAL INGREDIENTS THAT TURN PAINTINGS INTO ART
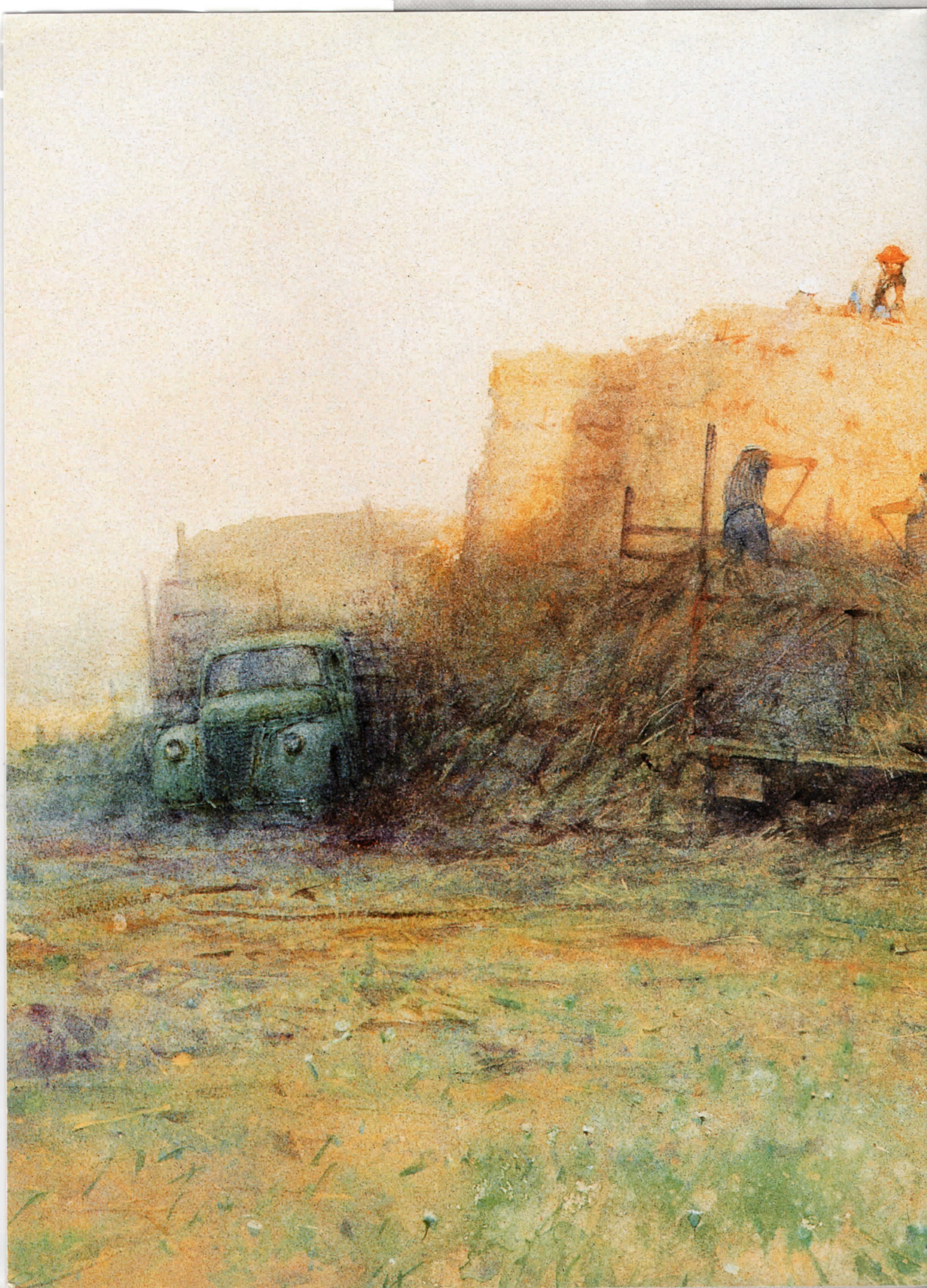
BY JOSEPH ZBUKVIC

international **artist**

MASTERING
ATMOSPHERE & MOOD
IN WATERCOLOR

THE CRITICAL INGREDIENTS THAT TURN PAINTINGS INTO ART

BY JOSEPH ZBUKVIC

international
artist

ACKNOWLEDGMENT

I wish to thank my grandmother, Ana, for her love and affection and for nurturing my talent in a world devoid of niceties.

This book would never have passed the initial stage of scribbles if it were not for my friend Nick Canosa. Thank you Nick for your wonderful friendship and support.

I would like to thank my publisher, Vincent Miller, who made this book possible and my editor, Terri Dodd, for putting up with my endless deadline delays.

Most of all, I wish to thank my daughters, Isabel and Rachel, for just being there and providing me with the reason to live. To them I dedicate this book.

FOREWORD

I well remember my first contact with Joseph Zbukvic way back in 1980. was attending the opening presentation of the Freemasons Art Awards in Melbourne, Australia and the first category to be announced was the Wildlife Award "The winner is Joseph Zbukvic!" proclaimed the judge. "Joseph who?" I asked myself in surprise, because I had never heard of this artist with the almost unpronounceable name. Well, from that moment on would never be allowed to forget him because his magical landscapes soon began to appear in major galleries and exhibitions, his works becoming regular winners of top awards.

Joseph Zbukvic won the 1991 US$10,000 Sun-Herald Camberwell Rotary Art Exhibition Prize and Gold Medal for Best Painting in Show with this work entitled "Reflections"

In the early 19th century, when the first settlers from Europe arrived in Australia the artists among them found great difficulty in adapting to the heat, harsh light and blatant color of the landscape. Joseph, having lived his early life in what was then Yugoslavia, must have gone through the same kind of transformation in coming to terms with this totally different set of conditions And he probably endured much of the same frustration in the struggle with his portrayal of the new and strange country. Suffice to say, he soon adapted to the circumstances. Not only is he now completely at ease with this environment, but he has no hesitation in inserting his own sensitivity and emotion into his very personal interpretation of the Australian scene or of anywhere else in the world for that matter

All great painters have had an obsession with light and its influence and Joseph is no exception His ability to convey a magical mood and atmosphere in whatever subject he is painting and his great versatility in tackling many different subjects, from landscapes to racehorses, has created a special place for him in Australian watercolor

In the 21 years since first became aware of Joseph's watercolors, have watched his work develop from being just good to being brilliant.

I welcome this book because it will bring him to the attention of a world-wide audience. have no doubt that his paintings will captivate all who view them and will further enhance his reputation as one of the modern masters of the medium.

Robert Wade

Robert Wade is a Signature Member of the Australian Watercolour Institute; he is a full Signature Member of the American Watercolor Society; a Member of the International Society of Marine Painters USA, Knickerbocker Artists USA and he is a Fellow of he Royal Society for the Arts, London.

CONTENTS

FOREWORD BY ROBERT A. WADE

INTRODUCTION — MOOD AND EXPRESSION

PART 1   THE CREATIVE ENVIRONMENT

You should be comfortable, ergonomically organized and use the best materials you can afford.

- Items you will need in order to work professionally and efficiently
- Studio equipment

It's a case of being in the right place at the right time.

- 3 stages of outdoor work: Drawing, Color Sketches and On-Site Painting
- The practicalities of working on site

Painting on location explained
Step-by-Step Demonstration: An Afternoon in Venice

Painting in the studio explained
Step-by-Step Demonstration: An Afternoon in Venice II

A gallery of examples and explanations

PART 2   DISCOVERING THE WATERCOLOR CLOCK

Once you are familiar with the Watercolor Clock you will never again wonder how to leave a particular brush mark or achieve that special effect. You will always find the answer somewhere on its face.

- The Watercolor Clock   Timing: Identifying the relationships between paint consistency and the moisture content of the paper
- How to make your Watercolor Clock tick   A full explanation

The Watercolor Clock in Action   Example: Furling the Sails, France

Achieving mood using the Watercolor Clock
Step-by-Step Demonstration: Princes Bridge, Melbourne, Australia

A gallery of examples and explanations

PART 3   MOOD IN THE MAKING

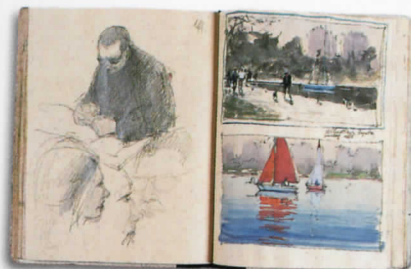**Here are the keys to planning and composing a painting so it conveys the message and the mood you desire.**

- Drawing and successful composition
- Sketching and painting
- Composing for mood
- Identifying shapes
- Deciding on the planes

Planning a painting for mood
Step-by-Step Demonstration: Capturing the Mood of Milthorpe

A gallery of examples and explanations

PART 4   IDENTIFYING THE MOOD

INTRODUCTION

I'll never forget the moment became aware of beauty for the first time was around six years old, sprawled on top of a haystack on my grandmother's farm watching the sun slowly sink into the cornfields. The atmosphere was full of gold dust made by the wings of thousands of insects floating in the summer evening could see my grandfather unhitching the horses and I could hear the gentle clinking of chains mixing with the sound of a distant church bell. From the kitchen came the delicious aroma of grandmother's poppy-seed cake Suddenly, was overcome with a feeling of timelessness that was impossible to explain was completely overwhelmed by the sheer beauty of the scene. That moment has remained with me to this day.

It was not a majestic subject, just a simple farmyard surrounded by cornfields and humble stables, but at that moment was seeing it for the first time have been trying to capture such quiet beauty ever since.

am happy to paint anywhere but always look for the gentler moments in life guess I am a hopeless romantic, which is somewhat old-fashioned nowadays, but it's who am.

Quieter paintings are not as noticeable to judges in art competitions and it takes a more sophisticated eye to appreciate them,. but can't see myself painting anything else. Someone once said that In the battle of life the banner of tenderness is the one most difficult to carry.

My love of painting has taken me to many places, call it a passport through society. It opens all doors and is universally appreciated

It has been a long road since those barefoot days in the cornfields, but they will always stay with me and in my paintings. I hope this book takes you on the same road and you can share with me the knowledge have gained on my journey.

"TUSCAN VISTA, ITALY" 22 x 30" (56 x 76cm)

This is my favorite painting from one of my favorite locations. 15 years ago I took part in a painting excursion to Italy with a number of other artists. We rented a typical farmhouse which was built in the 16th century. Can you believe this was the view from my bedroom window!

We painted every day in this magical landscape and spent the evenings sharing ideas and knowledge. The company of other artists inspired me to work harder and in the evenings provided drinking companions for the local "vino rosso"   a perfect combination for a creative environment!

Exchanging ideas with other artists is extremely beneficial because it is too easy to become insular in our lonely profession. This isolation reflects in our paintings, making them one-dimensional. Competition with others is sometimes the best form of motivation.

The illusion of floating mist in this painting was achieved with a number of glazes. I kept the foreground as crisp as possible to enhance the feeling of depth. The small figures and cars on the road set the monumental scale. I was extremely pleased to capture the mood of endless holiday romance.

MOOD AND EXPRESSION

The act of painting must come naturally and without conscious analysis of the process. It should be much the same as when we drive a car   we never actually think about the process of driving we just simply drive along However if you care to recall your first driving lesson it wasn't quite so easy.   have the fondest memory of my father's face as crunched through the manual gearbox of his precious 1956 Mercedes   it was a strange look of disbelief concern and agony all mixed into one! Needless to say, he paid for me to have professional lessons in someone else's car from then on!

   must admit that my initial attempts at watercolor were just as clumsy and full of hesitation. I was barely in charge of what I was doing and my early successes came from what I now term "happy accidents" The trouble with those is that you never know how to do them again. Nowadays feel much more comfortable with the medium and hardly ever lose control, that is, until get too smug, then it teaches me yet another lesson as to who is really in charge Watercolor can leave me totally deflated and wondering why I chose it as a medium   and then am seduced again by a beautiful wash or the lacework of an intricate detail which is impossible to create in any other medium

   When I'm painting alone in the studio   never pay any attention to the machinations of the process. More likely worry about the eventual outcome or if it's worth all that effort. I become totally absorbed in what is happening on the paper to the point of distraction. My only concern is to pursue the image in my mind's eye. That is, the force behind every good painting Clever technique merely creates clever pictures with no

"MY GRANDMOTHER'S BACKYARD, CROATIA" 10 x 12" (26 x 30cm)

To anyone else this may seem to be quite an ordinary European subject not worthy of a second glance. To me it brings back a thousand memories from my early childhood. There is the haystack I used to climb on and to everybody's horror shoot at the chickens with my slingshot. The main barn was where I was caught playing doctors and nurses when I was four years old! I still remember my father desperately trying to be serious as he was telling me off!

   As a painting, it is actually quite successful in portraying the late afternoon atmosphere. Note the figure in the dark doorway. In retrospect I should have placed a dark figure against the light wall which would have been much more effective. I guess I was emotionally too close to the subject. I can be forgiven this time, but one must always keep in mind the main elements of good traditional painting. Drawing and composition, tonal values, edges and color. It's easy to forget these things when you get too excited or emotional.

"THE MARKET ZAGREB, CROATIA" 28 x 35" (70 x 90cm)

When I returned to the country of my birth after a 20 year absence I had the good fortune to be made artist in residence at the Mimara Museum of Art in Zagreb. It was quite a welcome from a city that will always remain my heart's home.

As a child I spent many days at this market with my grandmother who would sell eggs and vegetables from her little stall. I always thought the purpose of this was to get money so we could buy cakes at the end of the day! Of course, this was just a bribe, the real reason was to supplement our income in any way we could.

My first pair of shoes was bought at this market when I was 5 years old. I promptly kicked them off, never having worn shoes prior to this; they felt terrible! Little did I know that 30 years later I would be wearing a dinner suit at a black-tie cocktail party and donating a major painting of the same place to the city of Zagreb Museum, where it hangs in perpetuity. What a journey!

vision or soul The desire to create an image that will inspire the viewer has to come from within and is far removed from technical aspects of painting   yet you can't have one without the other· you have to combine the scientific skills of surgeon with the emotional vision of a poet.

Despite many words having been said about inspiration intuition, beauty and inner feelings, they cannot be conveyed to the viewer unless the rules of traditional painting are used correctly. All too often we see work where the emotion takes precedence or is allowed to run riot at the expense of the laws followed by artists through centuries It's okay to paint with feelings and be excited while painting but you must never lose control of your medium and forget the rules of traditional painting Provided that is, if you wish to stay within the parameters of tradition, otherwise you can join the modernists and enjoy yourself without having to worry about rules or regulations and produce work understandable to yourself and nobody else. In traditional art, emotion is achieved through discipline!

Watercolor is not meant to be fully conquered   it is in fact the medium's elusive quality that we fall in love with. am still under its spell and will never cease to be amazed by its ability to mesmerize, even after 25 years as a professional artist.

With its gentle, subtle effects, watercolor is a perfect medium for creating paintings full of mood and atmosphere.

PART ONE
THE CREATIVE ENVIRONMENT

GETTING YOUR MATERIALS ORGANIZED

You should be comfortable, ergonomically organized and use the best equipment you can afford.

I DESIGNED MY STUDIO SO A LARGE SKYLIGHT LIGHTS THE WORK FROM MY LEFT

When we look at a beautiful painting it is easy to lose ourselves in its emotional and aesthetic content. It is also easy to forget that the painting required the correct use of the appropriate materials and equipment in order to achieve that finished result. So, our first lesson is that it is impossible to convey mood, or anything at all for that matter, if you are handicapped by your materials. Using the incorrect materials will interfere with the way you are trying to convey your message.

Ultimately, the brush marks you leave on the paper are the visual language you use to tell the story to the viewer. If you are unable to make the correct marks you will never get past that stage and will forever struggle with the language rather than with the story.

My father often said that the tools make the tradesman. I have used all kinds of brushes, paints and paper, sometimes even children's play sets, and still managed to produce passable work. However, it is so much easier if you use top quality equipment. Watercolor painting is difficult enough without hindering yourself with unnecessary obstacles. You should be comfortable, ergonomically organized and use the best equipment you can afford.

As I travel around fulfilling teaching assignments I am constantly surprised at the number of students who have been painting in watercolor for years and yet have managed to avoid learning some of the most basic skills required to produce successful watercolors. It's like trying to drive a car without knowing how to change gears, so you settle for traveling everywhere in first gear!

I recall one person who handled her watercolors with amazing dexterity considering she held her brush as one would hold a knife! (Many ex-oil painters tend to do this, by the way.) She had been doing this for some 30 years.

I remember another student who used a plate as his palette for mixing paint, which would have been perfectly acceptable if the plate had been white instead of green! No wonder he couldn't understand why the paintings looked too warm!

I have dramatically improved the painting skills of many students by giving them the same kind of basic tips I'm going to give you.

It's easy to want to have fun and play with watercolor. Many people have fallen under its magic spell only to learn the hard way that creating traditional paintings is not easy. There are no shortcuts in traditional art.

I know some of you will find all this somewhat obvious but I wish somebody had shown me some basic rules when I began my journey; it might have saved me many years of struggle and frustration.

Remember that the chains of bad habit are too weak to be felt until they are too strong to be broken!

Studio equipment

Ideally, every artist should have a studio. However this is not always possible, and those who don't have that luxury should take heart from the fact that many wonderful paintings have been produced on the kitchen table! That's the beauty of watercolor painting. It's quick to set up and pack up, relatively cheap and it's portable. If you do paint in the kitchen at least set yourself up so that everything is ergonomically arranged. (Ergonomics has to do with the efficiency of movement.) For instance, don't have your palette on your left if you are right-handed, or vice versa! Think how impossible it would be to keep an eye on your work while your arm is reaching over your painting towards your palette or water bucket.

I have also seen students spill paint

MY PURPOSE-BUILT STUDIO

on top of their work because they had their water on one side of their painting and their palette on the other. A set-up like this requires many precarious journeys across the painting with either a wet or fully-loaded brush, and really it's only a matter of time before there is a catastrophe. Instead, place your water container next to your palette on the side nearest your painting hand and you will avoid spillage. While your level of talent will not improve because you have correctly positioned your equipment your level of dexterity will. Why make the difficult act of watercolor painting even harder then it is?

I have a purpose-built studio which I designed myself, and it has certainly served me well. A large skylight directs light onto my work from my left side. I use a blind to adjust the brightness. This was knowledge learned the hard way. Many years ago I struggled because the light shone in from my right with the result that my hand formed a shadow over my work.

The light also reflected from my palette so I could not see what I was mixing! Oh, the ignorance of youth.

You should have enough room so that you can step back and look at your work from some distance. You should also have a large mirror that you can use to check any faults that might otherwise escape notice. Viewing through a mirror is particularly useful when painting symmetrical objects such as vases and bowls in still lifes — any errors will be immediately apparent when you view the painting in reverse in the mirror.

If you paint at night you must invest in some "daylight" globes, which are available from any good lighting shop. Ordinary light globes have the wrong color cast and will trick your eye, whereas "daylight" globes simulate outdoor light and your colors will be truer.

Your studio should have plenty of safe storage space for your paper and sketches. There's nothing worse than getting paint splatters on that brand new

Lemon Yellow	Scarlet Red	Neutral Tint	Cobalt Turquoise
Cadmium Yellow	Carmine Red	Burnt Umber	Cerulean Blue
Raw Umber	Permanent Magenta	Burnt Sienna	Peacock Blue
Cadmium Orange	Cobalt Violet	Cobalt Blue	Horizon Blue
Vermilion Red	Permanent Violet	Ultramarine Blue	Opaque White Gouache

HERE IS MY FAVORITE COLOR PALETTE

sheet of paper or, worse still, on a freshly finished painting that was your best one to date.

Most of all, your studio must have as much bench space as possible. I find that I always end up using the floor as well as all the tables for my references, photographs, books and all the other bits we seem to collect. All this material must be easily accessible because it is so easy to lose inspiration and momentum at the best of times, let alone while searching for that elusive sketch or photograph. By the time you have found what you are looking for you will probably be angry enough to tear it into a thousand pieces! Which is certainly not conducive to painting.

Ultimately the studio has to suit the artist's personality and it must be comfortable. I have collected many bits of memorabilia while on painting trips and I like looking at them from time to time and reminiscing. For instance, my prized possession is a clock in the shape of

Elvis Presley. My studio is also fairly modern and has little resemblance to the old-fashioned, rustic studios of yesteryear. I like to listen to music while painting, so I have a good CD player and an endless supply of Mozart, Big "O" and, of course, Elvis!

Easel

Your easel should provide a flat surface with a variety of angles, like a drafting table. It should be sturdy but easily maneuverable. If you prefer to stand while working, the table should be the right height. I like to sit most of the time and have a comfortable drafting chair on wheels for that purpose. I stand up when doing major washes or large paintings.

Pencils

Your pencils should be of medium hardness such as 2B or 4B because pencils that are too soft tend to smudge and produce dirty drawings, particularly on rough paper. On the other hand, hard

pencils dig into the surface and are impossible to erase. I use a clutch pencil because it stays the same length, unlike wooden pencils that become shorter with sharpening. It is imperative to use a beautifully sharpened pencil. You cannot produce a good drawing with a short, blunt pencil. It's quite simply an impossible thing to do.

You should restrict erasing to the very minimum or, better still, don't do any at all. I quite like to leave pencil lines as part of the finished work. This is certainly better than having bands of smudgy marks left by an eraser. If you must use an eraser please use the softest one you can find, the kneadable type used for charcoal is best.

Brushes

Just like the tyres on your car, brushes are probably the most important part of your painting equipment. Even the best, most exotic motor car will not handle well with bald tyres. Likewise, you will never do a decent painting if you are using brushes of dubious quality.

First of all, just like your pencils, your brushes must have perfect points. You are better off with two good brushes than 20 useless ones. They need not be the most expensive in the shop, there are some wonderful nylon brushes on the market today. Actually, I find sable brushes too soft and they lose their points quickly. Even your largest brushes must be pointy. How will you cut around any square shapes if your brush has a round tip?

Have a good range of brushes, but please throw out those tiny brushes under size 8, which are next to useless because they hold so little pigment. Always relate the size of your brush to the size of the shape you are painting. Large brush for large shapes, medium brush for medium shapes and small brush for small shapes. It's all so logical.

There is just one way to hold a brush correctly! You must hold it lightly and as far back up the handle as possible. You must never grip your brush in a white knuckle fashion close to the tip. The only time you may want to hold the brush fairly close to the point is when rendering

some very fine detail. You should always paint without touching the paper with your hand. The brush should dance freely across the paper without ever losing freedom of movement and dexterity. Never dab or puddle! Use confident strokes with the outmost economy.

Pigment

Never ever think of watercolor as paint. Even the word itself describes it as "water color", it consists of two separate ingredients: one is water and the other is pigment. I'll tell you more about that in the WATERCOLOR CLOCK chapter.

I believe watercolor in tubes is best because it can be used liberally and is gentlest on the brushes. However pans are great for travel and for making small sketches because they don't spill. Whichever you use don't be too stingy — buying good quality will pay off in the end. Not only will cheap colors fade but, worse still, they are terrible to use. They will not flow or mix on the paper and you will miss out on that wonderful watercolor translucency.

I think most artists own too many tubes of various colors. After all there are only three colors — red, blue and yellow — with hundreds of variations on the theme. So you need not own every tube ever known to man. Four or five variations of each primary color are enough. You can see my list of colors on the opposite page.

Palette

When I first began to paint so many years ago I used a white dinner plate as part of my equipment. One day I went out on a painting trip and discovered I had left my palette behind. I had to use one of the hubcaps from my car instead! Another time when short of a palette I picked up a milkshake container from the trash bin and fashioned that into a palette! Nowadays I keep one palette exclusively for outdoor work.

Most of my students seem to have reasonable palettes but I have seen some amazing things, like the green colored plate I mentioned before, as well as egg containers, tiny dishes and other

I AM FORTUNATE IN HAVING PLENTY OF SPACE FOR ALL MY MATERIALS

sundry things.

When you set out to buy a palette you'll find there are plenty to choose from. However, a lot of them have too many color wells and not enough areas for mixing color, so choose one with generous areas for color mixing so you can return to those mixes as you paint, and not have to continually remix them.

Water container

When you are painting it is essential to continually wash out your brushes perfectly clean in order to mix different colors. I have seen countless students trying to work with tiny water containers that barely hold a cup of water. You need a large water container that will hold at least five pints or more. That will give you plenty of room to swish the brush around. You might consider two containers in order to have access to clean water.

Paper

Paper type is your choice entirely. The style of painting will determine the type of paper. Some artists prefer a rough surface, which is better for impressionistic, looser types of work. Others use a smooth surface to create highly detailed work. The surface I seem

to use most of the time is medium texture. This gives me the flexibility to range from broad washes to relatively small details.

For outdoor work I simply tape the paper down to my board with some masking tape. Or I use block paper which is already stretched.

Before I paint larger scale work I stretch my paper by soaking it first and then I tape it down with gum tape. The board you use to tape the paper onto must be primed or sealed in some way to prevent staining. Buy a light board which is easily maneuverable and keep different size paper to suit it.

Miscellaneous items

There are other numerous bits and pieces we use when painting and I have certainly seen some peculiar equipment in my time. There was a student who had a full set of dentist's tools by his easel which he used for tiny details. Some people just can't leave their work at work!

If you need to use that old credit card for scraping, or the garden water spray for special effects, so be it! Whatever makes you comfortable and makes the difficult job of painting watercolors easier, do it!

PAINTING OUTDOORS — PAINTING INDOORS

It's a case of being in the right place at the right time.

PAINTED ON SITE — "AN AFTERNOON IN VENICE I"

If I had to name one single factor that lifted my work away from the ordinary it would be my journeys into the Great Studio Outside. I cannot overemphasize the importance of working on location. It is crucial. Initially I did it out of sheer ignorance. I watched artists in the movies and thought that was how it was done. Thank goodness for the ignorance of youth. If you don't do much work on location I strongly advise you to start. Watercolor is a perfect medium for this because it is quick and portable.

When I judge art competitions it's easy to see which paintings were done exclusively in the studio or done in the studio from photographs. In my opinion

LOCATION, LOCATION!
It is a good idea to park your easel well out of the way of pedestrians. It is also important to position your easel where you will be safe, preferably with your back against a wall. For instance, on this narrow footpath in Venice I had to be careful that over-enthusiastic backslappers did not inadvertently push me into the canal.

these paintings lack the freshness and spontaneity of work done on location.

Many people work from photographs, but it is important to realize that the camera merely records a flat visual pattern. It cannot discern mood — unless you are an extremely competent photographer. In photographs the tonal values are totally skewed, with the dark shadows simply black and showing no recession of tone with distance. Photographs also give a false impression of color. To give just one example, when you look at a grassy field in real life you will see a myriad of colors and tonal values, whereas a photograph will merely record the field as a monotonous green color. So make on-site sketches and drawings and only take photographs for reference and to jog your memory in the studio. But when you do take photographs, compose them as if you were composing a painting and you will be introducing a satisfying artistic element.

As usual, in all aspects of art there are constant contradiction. Yes, it is much easier to produce finished, competent work in the studio, but without an injection from Mother Nature we soon find ourselves producing stale, useless paintings which lack the magic touch of inspiration.

It is imperative to work outdoors from time to time to keep that magic touch alive.

PAINTED IN THE STUDIO — "AN AFTERNOON IN VENICE II"

THE 3 STAGES OF OUTDOOR WORK

When painting outdoors, don't try and finish the work there and then because you will inevitably "overcook" the painting trying to pack in all that detail. Be happy to take home the sizzle and not the steak! You can always add detail later in the comfort of your studio. It is also easier to see your painting in its own right in the studio and judge it on its merits and not against the subject.

1. The drawing

You require very few items of equipment for drawing outdoors — a sketchbook and some pencils, and a stool if you can carry it. Avoid erasers at all costs. Every line is precious. I believe drawing is an art form in itself and is very much neglected. In fact, I often regret having to cover a lovely drawing with pigment.

It is important to draw as much as possible because time spent observing the subject will result in a well-composed picture.

2. The color sketches

The second stage of outdoor work involves coloring those drawings or completing rough sketches in paint only. For this you will need a small paint-box with a few brushes and a sketchbook. I carry a briefcase wherever I go that contains all I need to execute a quick sketch. Many of these sketches have "grown" to become prize-winning paintings. Some are done sitting in a car or café and others while simply leaning on a lamppost.

At first I was very self-conscious when doing this, so my early sketches were totally devoid of people. I would run a mile if I saw somebody approaching. Nowadays I meet many people this way because for some reason everybody has to see what you're doing and, worse still, wants to give advice or ask numerous questions. It's interesting that nobody would think of bothering the plumber or any other tradesmen while they work!

3. The on-site painting

The third and I have to say the most important stage of painting outdoors is trying to complete a presentable painting there and then. It is by far the most difficult but also the most satisfying painting you can do. For this you will need some kind of easel and most of your studio equipment but, of course, in reduced quantity.

After many years of struggling with easels primarily designed for oil painting I decided to design my own easel specifically for watercolor painting. I call it the "Z-EASEL". This is a neat briefcase with fold-out legs. It holds the paper and all other equipment necessary, and a small camping stool as well. I carry water and my camera in a small shoulder bag.

- If the quality of the light is bright you are likely to end up with a vibrant painting full of color and sharp tonal contrast.

- If the quality of the light is dull, you are likely to end up with a somber painting with gray colors and subtle tonal contrasts.

"HERMAN AT GUNDAGAI, AUSTRALIA", 10 x 13" (25 x 34cm)

My good friend Herman was completely involved in his painting and totally unaware he was being immortalized. He is a true eccentric and makes me laugh endlessly. This time however, he just simply served as a prop for my painting. I never meant to include Herman but when the painting was completed it desperately needed something in the foreground. The true subject of this painting is the morning light. You'll see the same cottage in the middle ground in my mood scale demonstration.

THE PRACTICALITIES OF WORKING ON SITE

When choosing a location, look for mood and atmosphere, which is set by the quality of the light and by the tonal and color qualities of the major shapes. (I will go into this in more detail later.)

1. You must avoid working in full sun because this will dry your painting way too fast.

2. Working in strong sunlight will trick you into painting too dark because you will be compensating for the bright light. To prevent this problem you could do as I do and carry a small white sun umbrella to provide shade. Don't use a red one, like a friend of mine did once. When he got home he wondered why his painting looked so cold.

3. Don't wear sunglasses, and don't wear brightly colored clothes either because they will reflect their colors onto your work.

4. A hat is a must not so much to protect you from sunburn but to stop your eyes from being blinded by the light. How will you see the subject and its detail if you are forced to squint?

The wind, the flies, unwanted visitors asking questions like, "What are you painting?" — you'll think it's all too hard until you bring home that wonderful, spontaneous painting full of qualities which seem impossible to create in the studio. These excursions will not only produce paintings of high artistic merit but will also inject special qualities into your studio work. I call it recharging the creative batteries.

READY TO BEGIN

Having sat down at the easel, the first decision is what format and size to use — vertical, horizontal, rectangular or square?

Here, the tower suggested a vertical format. (When I paint on location I never paint larger than half-sheet. I chose a quarter-sheet for this one because it was a good manageable size, given the warm weather.)

I taped the paper at its perimeter with masking tape onto my Z-easel. (I don't stretch paper less than full sheet size.) The easel has a work plane that can be adjusted to allow me to paint at several angles.

1 THE DRAWING

I am always in a terrible hurry when I paint on location and avoid spending too long on my drawing. As soon as I feel it's good enough, I start to paint.

CONSIDERATIONS OF LIGHT

This is the Rio di San Barnaba in Venice. I set my easel up so I could paint into the light, with the sun behind the major shapes I intended to paint. When you paint into the light the objects are reduced to a silhouette. This is particularly handy when you are painting extremely complicated shapes, like these Venetian buildings with their windows and complex architectural detailing. Backlighting allows you to eliminate the detail to a great extent. This not only saves time but it allows you to concentrate on the mood.

On the other hand, if you paint "down the light", with the sun shining directly onto the major shapes, objects present themselves in a solid manner — they are not floating in a soft haze — and quite often they have a lot of sharp, dark tones which I feel are more suited to oil painting.

The other advantage of painting into the light is that your work will be shaded. If you paint down the light, with sunlight shining directly from behind you, the paper becomes so bright that you tend to overcompensate and apply excessive pigment. As a consequence, the painting will look dark and dirty when viewed in normal light.

ERGONOMICS IN ACTION

Set up your equipment so that everything is to hand. Here my water, tube paints, palette and atomizer are by my brush hand so I don't have to risk dripping water or pigment onto my painting by reaching across to the other side.

2 THE FIRST WASH

The first wash is the sky with weak mixture of Cobalt Blue and Cadmium Orange. Towards the bottom I increase the strength and color of the wash to resemble milk consistency. This is used for sustaining the buildings, water and the footpath. I leave white highlights for future use. I let this dry.

3 THE BUILDINGS

The buildings are washed in one go using Burnt Sienna, Ultramarine Blue, Cadmium Red and Cobalt Turquoise. When you paint things like this tower, don't be too neat with your lines or you will end up with straight lines with little character. On the other hand, you have to make sure that the shape is right. Any corrections can be done while the wash is wet; you cannot correct the shape once the wash has dried.

You also have to hint at the architectural shapes and darker values within the major shapes while the wash is wet or damp so that these details melt into the wash. If you paint such details when the wash is dry they may have a "stuck on" look about them.

All the shapes must be joined by the flow of the same wash or you will end up with an unrelated and unconnected series of shapes.

4 THE DETAILS

I compare the addition of detail with the way a woman adorns herself with jewelry after she has finished dressing. Once the major shapes are in place the "jewelry" — the birds, lampposts, small figures, car headlights and taillights — is added to create interest. These details come last and I am using a rich mix of pure color. I avoid using too many colors because I want to avoid disturbing the harmony. When I feel I have put in enough, I stop. I have ruined too many paintings on location by continuing to paint every bit I see. One could spend hours doing this and it's an easy trap to fall into. You can always add more detail when you return to the studio.

5 THE FINISHED PAINTING

This painting was finished off at home and exhibited at my solo exhibition at Sydney's Artarmon Galleries. I am beginning to regret selling paintings done on location because each one has a particular memory of the time spent painting it. This time a barge pulled up in front of me and, to my amazement, there was a grand piano on its deck! This was unloaded with much shouting and help from passers-by. For a moment I thought I would become a part-time piano mover as well! However, it was promptly winched up to the third floor and soon all was calm again. No photograph could tell that story.

I made another painting of this scene back home in my studio. You'll see how I did this on pages 28-29.

"PIAZZA DE POPULI, FLORENCE, ITALY" 13 x 10" (33 x 25cm)

"EVENING PROMENADE, VENICE, ITALY"
14 x 21" (36 x 53cm)

When the light is ebbing it's usually too late to start painting so that's the time for photographs. I rely on photographs a great deal but I refuse to copy them. Although they can never capture the atmosphere and mood the way our painting does, they can be an invaluable reminder of what the scene looked like at the time.

"PIAZZA DE POPULI, FLORENCE, ITALY" 13 x 10" (33 x 25cm)

Florence must be one of the most difficult cities to paint in because of its narrow footpaths and thousands of pedestrians, scooters, bicycles and, of course, cars. There is simply nowhere one can set up an easel without being in everybody's way. If you do find a quiet place it means there is nothing much to paint there!

I came upon this painting spot one day and couldn't believe my luck because the road workers had left barriers to protect an area of wet concrete which had dried days ago! (Italy is not known for being too organized.) I was able to sneak in and I only wish I had a photo of myself painting with a barrier separating me from the throng I imagined people thought the barriers were purposely placed there just for me. After a while a huge crowd formed to watch me! Maybe I should have passed the hat around when I finished?
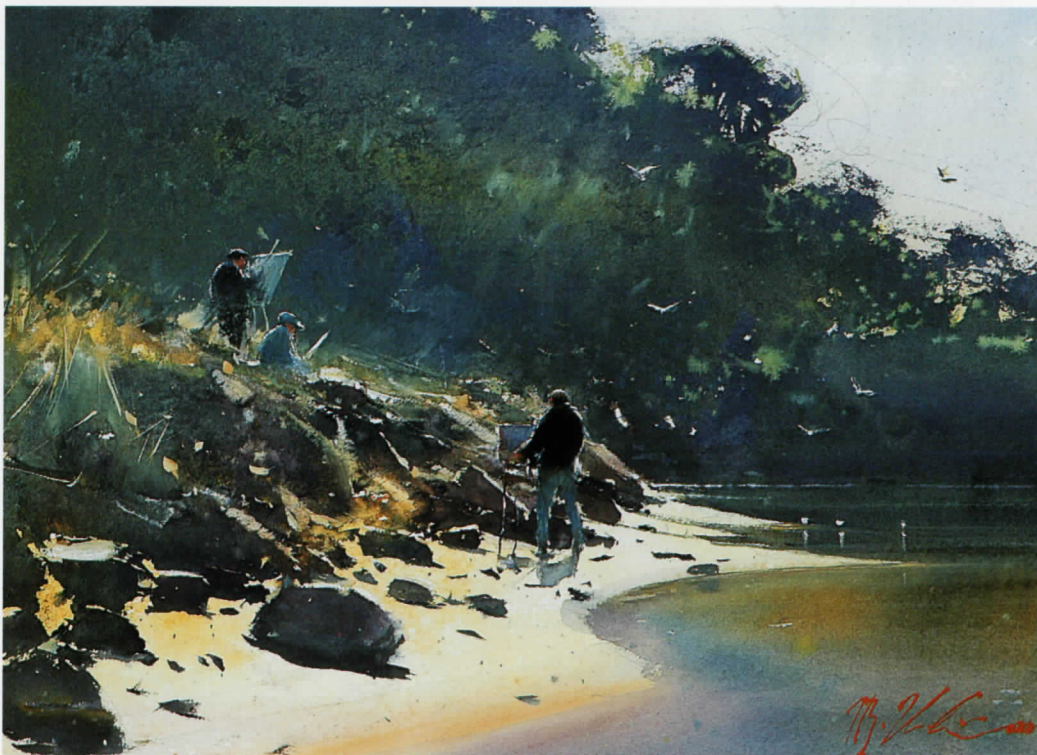
"THE BOYS, AUSTRALIA",
12 x 14" (30 x 35cm)

Because of how insular our profession can be, artists form very strong friendships. It is very important to mix with other artists otherwise we can become "a legend in our own mind" and become very mannered in our style.

Every winter I indulge in a wonderful painting trip with my five artist buddies. We are known as the "Winterlude 6". We work hard all day painting. Honest! We also play hard and have an amazing time together. The practical jokes never stop. We sing, we laugh, and we have endless discussions about art and life in general. I can honestly say that we are better people and artists because of our friendship.

My companions also make good painting subjects. Quite often the landscape is bereft of figures and having a couple of artists painting in the scene certainly changes the message. By the way, that artist on the sand is Alvaro Castagnet, author of "Watercolor Painting with Passion!".

PAINTING ON SITE

"FROM THE 26TH FLOOR,
AUSTRALIA"
22 x 28" (56 x 72cm)

I was able to do this painting on
location because I was provided
with an empty floor in an office
tower, otherwise I would have not
been able to paint so large. It's a
subject that has been tackled by
many Melbourne artists because
there is an observation deck on the
building's top floor.

I was lucky on the day to have
this beautiful sky. It was painted in
one go while the wash was wet,
because you can see all the edges
are soft. The only hard edges are
around the white paper, which was
left dry. The horizon was also
created into the moist wash.
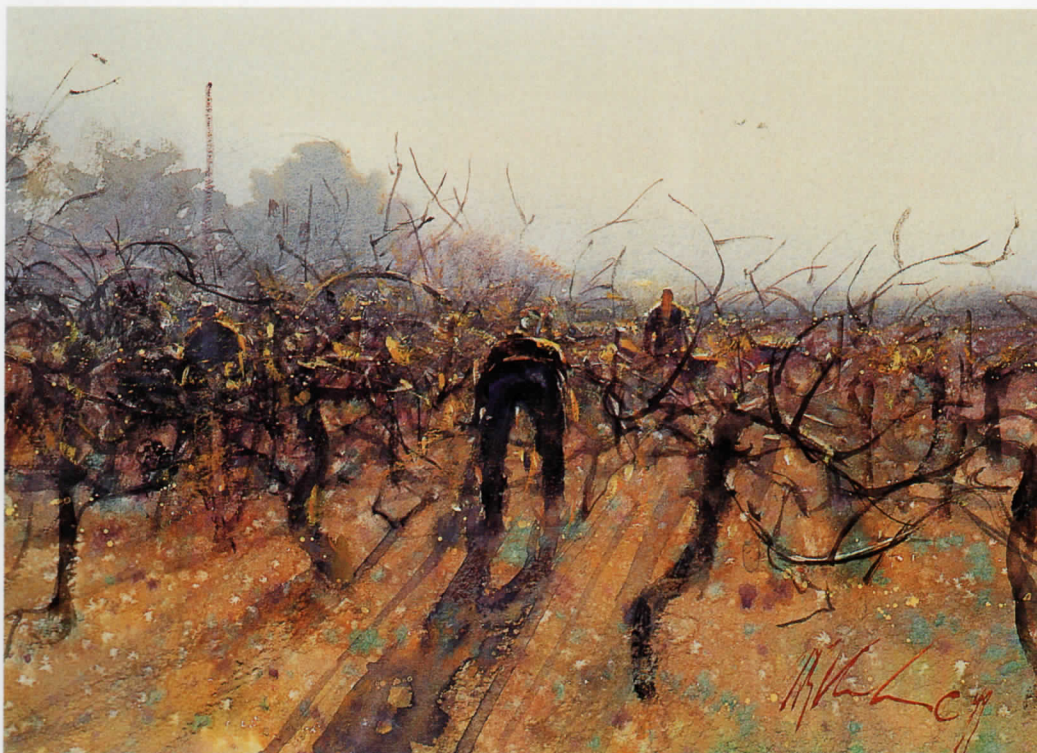
"THE LATE HARVEST
MUDGEE, AUSTRALIA"
12 x 14" (30 x 36cm)

I have always loved painting people
performing some sort of manual
labor It takes me back to my
childhood, I guess.

This was painted on one of the
Winterlude trips with my five best
pals or, as we call them here,
"mates" The trouble with this trip
was that it was in the middle of
wine country! Talk of opportunity
making a thief! Nevertheless, we
managed to do some lovely work
due to wonderful weather and
location. Throughout this book you
will see other examples of work
created on this trip. The only way to
charge your creative batteries is to
go to the great studio outdoors.

The late afternoon light created
soft warm highlights on the
branches and the workers' backs.
I managed to get most of those by
cutting around and leaving gaps in
the second wash, however, quite a
few were done with opaque paint.
There is a lovely Mother Color
of Cadmium Orange permeating
throughout this painting. I'll tell you
more about Mother Colors later on.

"THE BRIDGE OVER THE MURRUMBIDGEE, AUSTRALIA", 22 x 14" (55 x 35cm)

Reflections are difficult shapes to paint. It is so easy to overwork them and end up with the wrong message. Reflections are simply a flat repetition of the objects causing them. They must not overtake the major shape in the painting which in this case is the old wooden bridge over the Murrumbidgee River at Gundagai.

This painting was done on location and by the time I had finished it the sun was fully out and the scene looked nothing like this. When you see a subject and start painting you must continue the theme and not change your mind, even if the scene improves. In which case, you should really complete the first vision and do another version after that! Whatever inspired you to paint that subject in the first place should stay in your mind's eye, no matter what. That's why it is somewhat easier to paint from photographs because they don't change.

PAINTING IN THE STUDIO

This painting was started on site and finished in the studio. Most of my outdoor work is polished up at home and in this case most of the figures and much detail were handled in the studio. When you bring your painting to completion in the studio, in its own right, with no competition from the subject, it can look spectacular Don't try to compete with the subject, it will always win!

PAINTING IN THE STUDIO — AN AFTERNOON IN VENICE

Working on location is certainly not the only way to produce artwork. While the great studio outdoors provides ample inspiration it is also very restrictive in terms of the size of the work and because of changing light and time limitations.

The studio provides a comfortable environment with all your references at hand and, of course, the coffee machine and music! All my large-scale work is produced in the studio and after all it is this major work that carries your exhibitions and is noticed by the judges at art competitions. In the studio you can plan the painting process much more carefully and change your mind in an instant by choosing a different subject from anywhere in the world! It's just a matter of looking through your references and deciding what you want to paint.

There is also no urgency to complete your work due to the changing light or weather The studio provides constant light and your reference remains static and can be analyzed at will which allows you to plan the painting process much more carefully. You can even return to your work the next day, or whenever The major benefit of working in the studio is the ability to concentrate on your work. There are no interruptions just when you are in the middle of a major wash Mind you, there is always the telephone.

Therefore the studio is a comfortable and safe environment in which you can produce larger more sophisticated and much more complex work, which should be inspired by your outdoor experience.

THE SCENE
I am attempting to recreate the same scene I painted on site, but this time in my studio.

1 THE DRAWING
All my preparatory drawings are similar to this. They are fairly light and not too tight. The drawing should have character already and feel right. It's the very beginning of your painting on paper and if it's not satisfactory there is no point going any further. No amount of painting will disguise a bad drawing!

"BY THE WATER TROUGH, AUSTRALIA"
26 x 34 (67 x 85cm)

This was a major painting because of its size and complexity. Large paintings require a lot more information or they can appear empty. Reduced in a photograph like this they can appear too busy! In real life size this work has just the right amount of detail.

Note that texture in the foreground. I used a sprinkling of salt as well as some water droplets to create this. I was particularly pleased with the background   the shadows running across the foothills create an interesting pattern. I had to be careful not to overwork this and bring it too much forward and lose depth in the process. It was imperative to make the foreground as strong as possible That is why I painted the cows so prominently in the foreground.

2 FIRST WASH

The sky is washed down with a pink-gray mix of tea consistency wash   I'll tell you more about paint consistency later The color is not important as long as you keep it really pale. I just pick up a bit of any dirty leftover pigment on the palette! I assure you that as long as you apply the wash quickly, and with a large brush, it will have a beautifully translucent effect, no matter how dirty the original mix was! You can see the introduction of the next stage at the bottom of the picture.

3 LEAVING HIGHLIGHTS IN THE NEXT WASHES

The initial staining of the buildings, bridges and the water is next. I make use of the dry paper and leave highlights for the future. I also gray-off the footpath, making the wash stronger towards the bottom. The water is quite simply a wash of Cobalt Blue. The thin strip of white paper keeps it from running onto the footpath. (You must leave quite a few highlights all over the painting as required, otherwise your painting will appear dull.)

I LET THIS DRY COMPLETELY!

4 THE BUILDINGS

I start with the buildings working from left to right because I am right-handed. If you are left-handed I advise you please to start from the right side to avoid smudging the work with your hand. However you are probably used to this obstacle and know how to overcome it.

JOSEPHISMS

Over the years I have developed my own way of teaching and can lay claim to phrases which summarize the way I see aspects of watercolor painting. Some of them are my own interpretations of knowledge gleaned from art books and some are direct quotes from my artist friends. They all make sense and provide good advice to the beginner and accomplished artist alike. It's a pity that I tend to fall on my own sword and sometimes forget to listen to my own advice.

Painting should tell you the story of light, atmosphere and mood The location of that story should be secondary.

You start painting the moment you look at the subject, not with the first brushstroke.

Be true to watercolor and let its intrinsic value shine. Don't make it look like an oil painting.

It's far better, and so much easier, to learn the one and only correct way to paint, rather than hundreds of fix-it techniques.

"HIGH TIDE, LOOE, ENGLAND"
23 x 28" (58 x 72cm)
This painting was made into a limited edition print, one of the few I have ever done, and it feels strange to have all these identical images floating around.

The subject was truly magnificent. All those buildings nestled on the water's edge, with the business of the fishing port taking place. There was a wonderful, soft atmosphere.

England provides perfect conditions just made for watercolor painting. It's never too hot so the paint doesn't dry too quickly; there is always a slight haze in the air all the buildings and trees seem to be in exactly the right place for the perfect composition no wonder it's called "the home of watercolor painting" I made a small sketch of this scene at the time, however it was very cold, around three degrees! Needless to say the paint would not dry and I was frozen. I decided to run up and down the jetty to warm up and by waving the painting about, dry it in the process! Within minutes the archetypal English "Bobby" arrived and asked me to desist because I was alarming the locals! This is the only time I have ever nearly been arrested for painting watercolor. In the same town a friend of mine was given a parking ticket for placing his easel on the double yellow line! Very efficient police work!

5 RELIEVING THE MONOTONY OF LARGE AREAS

I vary the consistency and color of this wash. The distant buildings are cooler and contain a variety of blues as well as Permanent Magenta, Burnt Sienna, Light Red and anything else that takes my fancy. (When you do this you must use a fully loaded brush and let the colors run into each other and mix on the paper. Don't forget the highlights!) The main buildings including the tower are painted next using a milky wash of all the colors I previously mentioned.

6 WORKING WITH CREAMY PAINT

As I reach the pavement I reserve the highlights again, and increase the thickness of the wash to be quite creamy. These give sharp contrast to the light footpath tone. When it's your turn to try this painting, don't be frightened to go quite dark with some detailing in the buildings using cream consistency paint and use a small brush for this please!

7 PAINTING THE CANAL

The canal wall is painted at the same time as the waves. The wall is a slightly paler mix of Permanent Magenta, Burnt Sienna and Ultramarine. The waves are mainly Cobalt Turquoise. They have to be painted quickly and elegantly. No second chances!

The jewelry is next, including the boat, which I make almost black to achieve the highest contrast possible with the adjacent light footpath area.

8 PARTYING WITH DETAILS

The rest is just one big party of details! People, birds, street lamps and anything else that creates that Venetian look. I use some opaque paint here and there if I find a good spot to liven things up.

9 THE FINISHED STUDIO PAINTING

I was able to paint a much more complex painting in the studio, but it still has a lot of spontaneity which was injected by working on location and remembering the scene.

HERE'S MY ON-SITE PAINTING.
WHAT DIFFERENCES CAN YOU SEE?

PART TWO
DISCOVERING THE
WATERCOLOR CLOCK

UNDERSTANDING THE WATERCOLOR

This is probably the most important section in my book Please take the time to read it carefully because once you are familiar with the Watercolor Clock you will never again wonder how to leave a particular brush mark or achieve that special effect You will always find the answer somewhere on its face!

When began to teach watercolor found myself having to put into words concepts that up until then had been purely instinctive looked at numerous instruction books on watercolor techniques only to find complicated diagrams charts and statistics and most were incomprehensible They simply contained many tricks using everything but brushes.

decided that had to come up with a simple and easy to understand "driving manual" for watercolor painting

This elusive all encompassing diagram finally took shape after many years of refining Because of its circular shape and dependence on timing decided to cal it the Watercolor Clock. It has been an invaluable teaching aid because it covers just about every possible watercolor technique using brush on paper

It is my hope that the Watercolor Clock will help you conquer what is surely the most difficult medium of all Properly understood the Watercolor Clock holds the key to the magical world of watercolor Indeed if you take the time to absorb each section of the clock, you will never again wonder how to leave a particular brush mark or achieve that special effect You will always find the answer somewhere on its face and eventually you wi no longer have to look!

CLOCK

UNDERSTANDING THE WATERCOLOR CLOCK

We can all tell the difference between wet and dry paper. However when it comes to mixing varied consistencies of watercolor there is a tendency to mix something approximating the consistency of milk, and paint everything with it! Needless to say such a painting comes out lacking depth because everything has the same tonal value.

We will now look at the **physical quality of the pigment and what happens to it when we place it onto dry, damp, moist or wet paper**

Read the following pages carefully and you will soon understand the way the Watercolor Clock works.

THIS SIDE OF THE CLOCK REPRESENTS THE PAPER AND IT IS DIVIDED INTO FOUR DIFFERENT DEGREES OF WETNESS DRY, DAMP, MOIST AND WET

PAPER WETNESS AND EDGES

DRY PAPER

- For hard edged shapes and for dry brushing.
- Drawing, scraping and make lines.
- The time to do sharp effects.

DAMP PAPER

- For broken edges and shapes.
- A good time to lift pigment and to scratch out.

MOIST PAPER

- For soft, controlled edge shapes.
- Best for misting effects, shaping and for blending.

HOW TO READ THE CLOCK FACE

Suppose you want to paint a wash to suggest distant mountains. You've already painted your first, weak sky-to-horizon TEA wash on DRY paper The perfect next step would be to apply COFFEE consistency paint onto DAMP paper

Here's how it would look on the watercolor clock:

COFFEE ON DAMP

TEA ON DRY

Throughout this book I will give you examples of the Watercolor Clock so you can see the best consistency pigment to use at different stages of the painting.

WET PAPER

- For soft, "lost" or uncontrolled edge shapes.
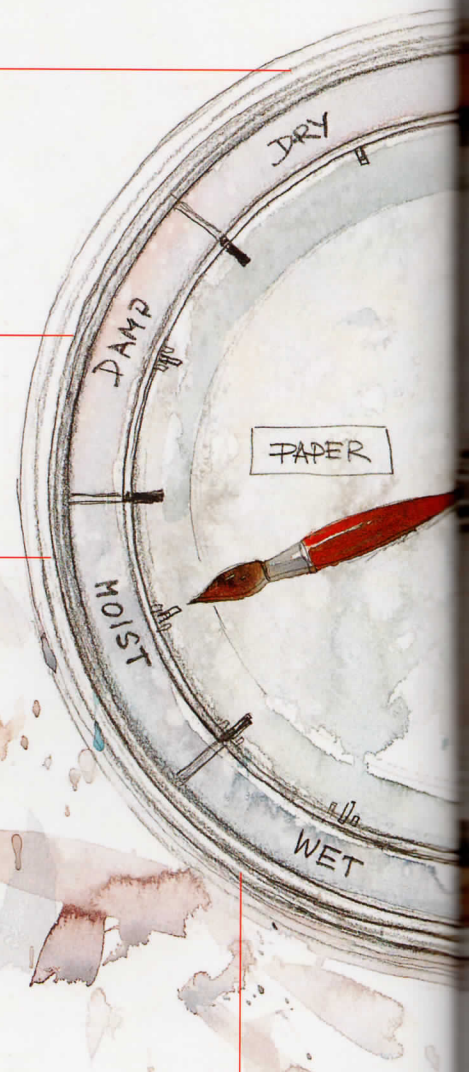
WHICH PIGMENT IN ORDER TO GET A SPECIFIC EFFECT

THIS SIDE OF THE CLOCK REPRESENTS THE PALETTE WITH VARYING CONSISTENCIES OF WATERCOLOR MIX. TEA, COFFEE, MILK, CREAM AND BUTTER.

TEA

- This is the lightest toned wash.
- Tea washes will run freely on a tilted palette.

COFFEE

- This is the wash to use for quarter-tones.
- Runs freely, but less than tea.

MILK

- Use this consistency wash for half-tones.
- It will move slowly on tilted palette.

CREAM

- Thick pigment for three-quarter tones.
- Will move only a bit, if at all, on a tilted palette.
- Cream wash will not bead.

NOTE DON'T CONFUSE THE ACTUAL COLOR OF TEA, MILK OR BUTTER WITH THEIR RELATIVE CONSISTENCIES

BUTTER

- Full tone pigment — no water
- This will stick to the palette like glue.

A FULLER EXPLANATION OF THE WATERCOLOR CLOCK

What happens when we place pigment onto the paper? How wi we get broken edges or form those beautifu soft ones? When should we lift the pigment off? How should we get granulation? How do we blend colors? It's all to do with timing Knowing WHEN to brush the particular pigment consistency onto the paper is the answer! This is where the watercolor clock comes in

It will tell you when to paint which pigment in order to get a specific effect

PAPER WETNESS AND EDGES

Most students are aware of dry or wet paper but of course there is more to it than that. Although the drying process is continuous and it really cannot be divided into sections, in order to simplify things I have divided it into two sections. That time when its nearly dry, which I call DAMP and the time when its not fully wet, which I call MOIST Combined with WET and DRY this gives us the four stages of wetness.

DRY

Great for sharp, staccato paintings bristling with razor sharp edges.

Obviously this stage will give you sharp edges with ability to create positive and negative shapes. Broken edges are created if you move your brush quickly across the surface. This is the easiest stage to work on because it lasts forever, so you can take your time. Don't let any mistakes dry because they cannot be disguised later.

DAMP

If you can handle it this stage can provide you with wonderfully loose, impressionistic effects.

This is a very dangerous time to paint anything, particularly if there is already a wash on the surface. It is very easy to create hard edge "explosions" and the more we try to fix it the worse they get. However if you use CREAM or BUTTER consistency paint you can create lovely lost and found edge shapes, such as rocks and trees. Avoid using thinner washes at this stage because the pigment underneath is not quite dry and will lift off.

MOIST

Moist paper is probably my favorite time to create those ethereal, misty, atmospheric effects.

You can recognize moist paper by its sheen and by the behavior of the pigment. Moist paper is a great time to get those soft, controlled edges for shapes in the mist or to create punchy darks with soft edges. The trouble with this stage is that it only lasts for a short time and as it dries it quickly becomes damp and dangerous. Whatever you need to paint in this manner you have to do it quickly and with the utmost economy of brushstrokes.

The moist stage is a good time to lift off pigment using a dried out brush or paper towel. This is also your window of opportunity to model the paint in the manner you would work an oil painting, to create soft passages of color and tone that melt luxuriously into each other.

WET

Wet paper is best for those rainy day paintings full of glossy, translucent reflections.

During this stage you can mix colors on the paper by letting them run into each other· you can make graduated washes; achieve granulation; create soft, lost edge shapes and generally play with washes using thinner mixtures because CREAM and BUTTER washes will not bead or run.

You can tilt the paper at different angles to make the pigment run in different directions.

This is not a good time to create any controlled edge shapes and it is very difficult to achieve a feeling of anything solid.

However this is watercolor at its best   fluid, glossy and beautiful. You can explore the most amazing affects.

Unless you add some structure after it has dried, it can look "cheap"

PIGMENT CONSISTENCY

This is the physical quality of the paint, not its color.

TEA

Weak transparent colors are suitable for those gentle misty paintings.
Think of a nice weak cup of English breakfast tea. No milk or cream. This is your weakest wash. If you lift your palette and tilt it from side to side, it will freely run and form a puddle in the corner of your palette. It will bead readily and spread easily.

Great for luminous skies and other light areas in your painting. Perfect for soft wispy clouds or barely discernible shapes in the mist. It is rarely used to paint individual shapes unless they are surrounded by a darker value to define them. Because it's very weak it will dry much lighter in value than it appears on the palette. You cannot dry brush with it because it will hardly leave a mark.

COFFEE

Strong translucent colors are ideal for bright and happy paintings that are full of light.
A good strong coffee has much more substance, as we learn every time we spill some. A wash of such consistency will leave behind quite a tone. If you do the tilt test with your palette, this mixture will also run freely, but will leave behind a thin film of pigment and will appear much darker than the tea wash. It will not lose much in intensity when it dries.

Coffee consistency can be used for many shapes of reasonable presence. Painted on damp or moist paper you can create distant ranges, clouds, misty shapes or, for that matter, anything within your painting requiring one-quarter tone. In lighter key pictures the COFFEE consistency can be a predominant wash and when contrasted with something much darker can provide most of the atmosphere. It is strong enough to create a contrast with white paper. It is perfect for backgrounds and gentle shading. It can be dry brushed to create wispy lines.

MILK

Great for pure color statements when creating strong, colorful images.
This is your old-fashioned full cream variety   forget this new trend of white colored water. Here we are talking about a half-tone wash that will move on the palette in a much slower manner and will leave quite a coating of pigment behind.

Shapes painted with this mixture will be relatively solid in appearance. When a MILK wash dries it will hardly lose any of its strength and can be used for most landscapes in the middle distance and foreground.

A MILK wash has to be handled carefully because it will quickly become muddy if brushed too much. It also creates a medium contrast against white paper and is probably one of the most frequently used washes. Over larger areas it will form those wonderful granulating effects and rich, yet transparent, colors. It can be dry brushed effectively.

CREAM

Fantastic for the strongest color notes in powerful, rich paintings.
I am referring to a fairly runny variety, not thickened, rich cream. This mixture will move lazily on the palette, if at all. It should be sticky enough to completely cover the surface of the palette but runny enough to easily spread over the paper. Paint with this mix as you would with thin oil paint or gouache, because this mixture is too thick to bead.

Cream mixes are generally reserved for large dark areas such as shadows, dark trees, rocks, dry branches and anything else of substance. Great for broken edges and foreground shapes. Still not strong enough for the darkest darks but will make light areas appear lighter and create great contrast with white paper. Cream is the best mix for dry brushing.

BUTTER

Not for the faint hearted!
Australian artists will know what I mean when I compare this mixture with the beef extract spread, "Vegemite" which is thick and sticky, like shoe polish.

You cannot go any stronger or richer with your pigment than this! Quite simply, this is pure pigment with hardly any added water, virtually straight from the tube. It will stick to the palette like honey and should not move even if the palette is vertical. It makes the transparent washes appear more so and adds strength to a gentle medium. It serves as a foil to large areas of weak washes and can provide tremendous contrast when placed against lightest areas. Don't dry brush it too much. It must also be used sparingly and directly or it will look dirty. Butter consistency pigment is good for solid color in small doses, such as stop-lights and small figures. It should be reserved for the very darkest darks when finishing your painting with those last magic touches.

HOW TO MAKE YOUR WATERCOLOR CLOCK TICK

All you have to do is pick up the correct pigment consistency with the appropriate brush and place it in the right place at the right time! Simple isn't it? However two incredibly important elements are missing!

1 HOW to pick up the pigment.

2. HOW to brush it on.

Study these pages for the answers.

USE BIG BRUSHES FOR BIG SHAPES AND SMALL BRUSHES FOR SMALL SHAPES

Don't struggle trying to use a brush that's "almost big enough" Instead use a brush that's "almost too big" This is particularly true when you are applying major washes— you must use a decent size brush to be able to build up the bead of paint to take the wash down the paper

The opposite is true for small shapes. If you need just a small amount of pigment, for dry brushing or whatever pick up the pigment with a small brush.

Always use an appropriate brush for the size of the object you are painting and hold your brush correctly. That means holding it well back up the handle Never hold your brush near the hairs except when you are getting into the tiny details and even then there should be a good inch left between your fingertips and the follicles.

BRUSHES FORM THE ARMS OF THE CLOCK BECAUSE THEY TRANSFER PIGMENT ONTO THE PAPER AT A GIVEN TIME
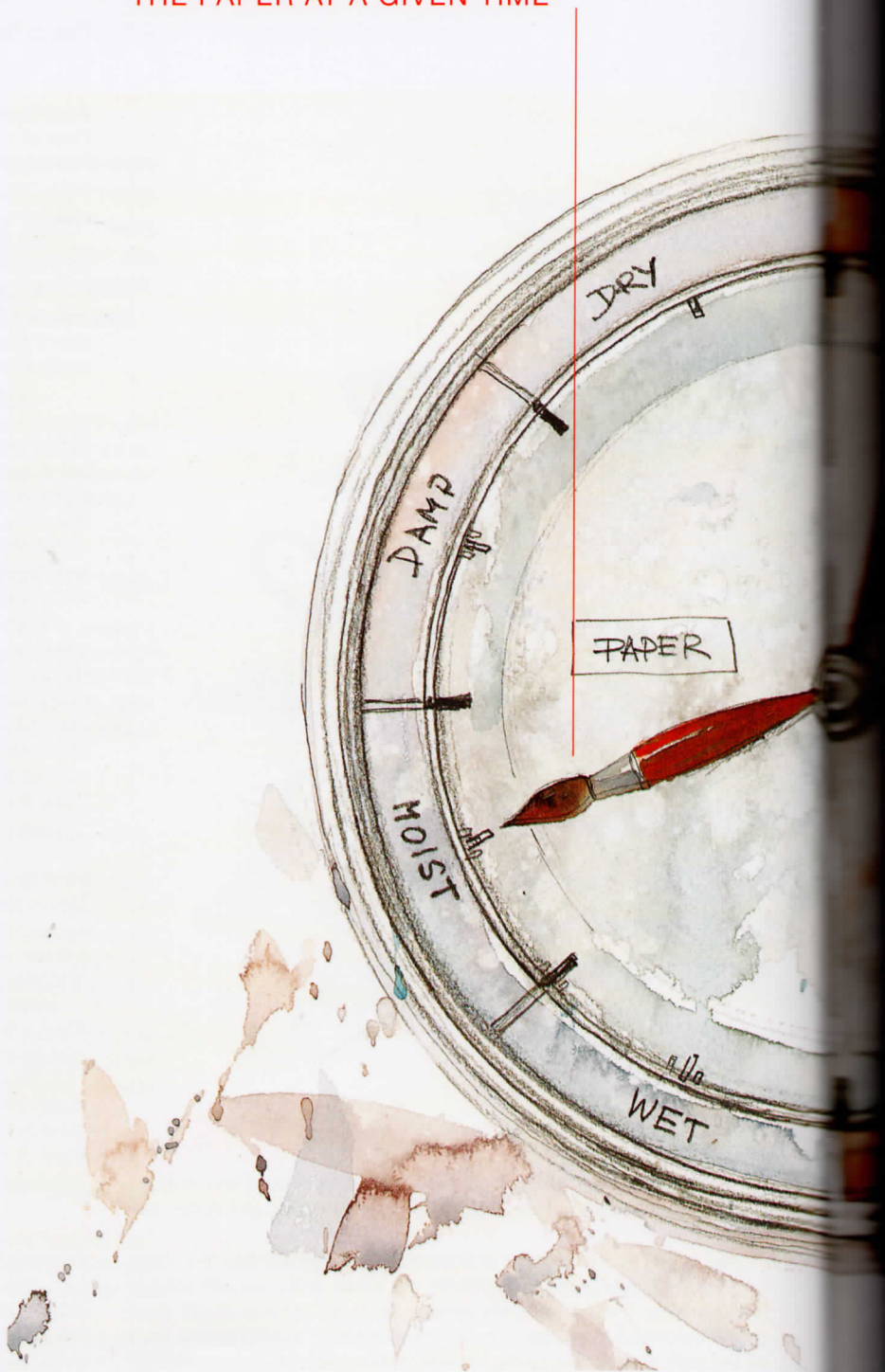
APPLY PAINT QUICKLY

How we apply the mixture onto the paper is like handwriting and is just as individual. You must apply paint quickly! The quicker the better! Never dab, always stroke. Your brush should dance swiftly and elegantly across the paper just as if you were an expert ice skater

The bead can be compared to a necklace of large teardrops   It allows the paint mix to flow on the paper If you do not paint with the bead you will end up with dry, dead looking watercolors. The bead is responsible for granulation, for gradual change of tone or color and large, flat, translucent areas in your painting.

It is imperative to work with your paper on an angle of approximately 35 degrees. Never change the angle while you work! The angle of the board makes the paint run towards the bottom of the picture.

So there it is! Practice some washes with TEA, COFFEE and MILK, and leave some powerful marks with your CREAM and BUTTER. See what happens when you apply any of these mixtures at different times of wetness You will acquire a range of brush marks which will become a visual language for your storytelling You will never get to tell the story properly while you are struggling with the language.

THE WATERCOLOR CLOCK IN ACTION

Let's study my painting "Furling the Sails France" and identify the relationships between the paint consistency and the moisture content of the paper

CREAM ON DRY

The masts and ropes were painted with CREAMY thick mixture onto a DRY sky using a medium size brush. The colors used to mix this dark were Raw Umber Ultramarine Blue and a touch of Cadmium Red.

MILK ON DRY

I used a MILK wash of Cobalt Blue with some Permanent Magenta to wash on the distant mountains. I added water to the wash at the base of the mountains to create a much lighter value to suggest mist.

MILK ON WET

While the wash for the mountains was still WET I introduced a MILK wash of Raw Umber and started to create the foreground area, leaving gaps for highlights.

CREAM ON WET

These deeper dark's were a CREAM mixture made from Burnt Umber, Ultramarine Blue and Cadmium Red. In order to get those nice soft edges they had to be painted in while the MILK wash of the foreground was still WET

VARIETY ON DAMP

I kept an eye on any DAMP areas which would give me the opportunity to create lost-and-found edges by dropping in various mixtures, including water.

MILK ON DRY

The numbers were painted on with MILK consistency paint on the DRY sail. The small figures in the middle distance were also done in this fashion.

COFFEE ON DRY

The sky wash was created with a large brush using a COFFEE mixture of Cobalt Blue with a tinge of Cadmium Red. This was placed onto DRY paper and I took the wash through to the foreground.

BUTTER ON WET

To give the masts more strength, while they were still WET some richer BUTTER consistency paint was used to darken some sections even further This created a foil for the soft sky, which appears even softer.

MILK ON DRY (SAIL)

The sail was painted in with Raw Umber approximating MILK consistency at the top, grading through COFFEE to finally end up with TEA consistency at the bottom.

CREAM ON MOIST (BOOM)

Note the darker boom at the very bottom which melts into the sail. This was painted on MOIST paper with CREAM paint.

BUTTER ON DRY

The last punchy darks were created using BUTTER consistency paint on DRY or DAMP areas. By placing them next to the lightest areas I created a sharper contrast which gives the illusion that the foreground is closer to the viewer.

MILK ON DRY TO DAMP

As the foreground wash began to dry I placed the boats into it using MILK paint with a combination of CREAM and BUTTER for the darks.

PREPARATORY DRAWING

I use a 2B pencil to create a fairly accurate drawing, but I keep the lines light and loose to avoid over-investing in the drawing because it might not work anyway. This also allows me to paint more freely because I am not fenced in by a tight drawing. It is merely there as a support for my washes.

THE FIRST WASH

I use a TEA wash for the sky and I stain the entire surface above the horizon. I reserve some white paper for highlights.

TEA ON DRY

WARMING IT UP

I warm up the wash in the middle distance area. The colors are kept weak and I use a large brush to create a big bead to wash down the paper. I use Cobalt Blue and Cadmium Orange with some Yellow Ochre. It is important to keep the wash as smooth and clean as possible.

TEA ON DAMP

COLORS USED·

Cobalt Blue
Ultramarine Blue
Cadmium Orange
Yellow Ochre
Permanent Magenta
Cobalt Violet

Opaque White gouache

WATERCOLOR CLOCK

CREATING THE WATER

I continue the wash down the paper, creating the water surface using a slightly thicker mix of COFFEE and some MILK wash color to create the area where the autumn tree is to go in the next wash.

Just before it all dries I splatter some stronger MILK consistency Yellow Ochre to create leaves and generally loosen the wash to avoid becoming too pedantic, which can result in a tight painting.

COFFEE
ON DRY

MILK ON WET
TO MOIST

INTRODUCING THE BUILDINGS

The buildings on top of the bridge and beyond are next, but only after the initial wash is COMPLETELY DRY
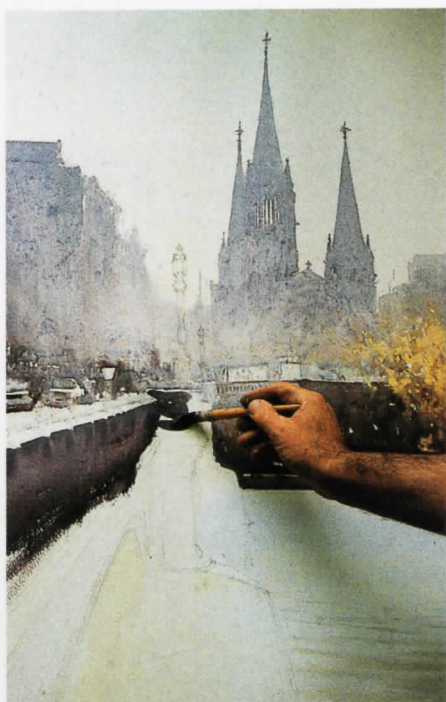

MILK ON DRY
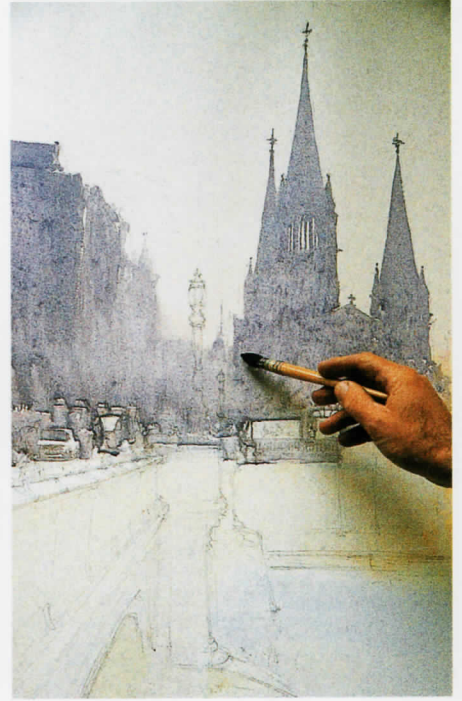
VARYING COLOR TO PREVENT MONOTONY

I use a CREAM mixture of Ultramarine, Permanent Magenta and Cobalt Violet. I throw in some other colors as I go along to vary the work and prevent it becoming monotonous. The brushwork is kept loose and I paint as quickly as possible but without being messy.

CREAM ON WET

GOING DARKER

I darken the work by going into more CREAM to create the detail around the cars and other jewelry —those finishing touches.

CREAM ON WET

THE PEOPLE, THE SIGNS AND DETAILS

These are painted into the WET or MOIST work to create a variety of edges and tones. I try to place the darkest tones next to the white paper to create the effect of sunlight.

The bridge area is painted next using the same colors, but using a much stronger CREAM mixture into which I place even stronger BUTTER pigment while WET. However, some areas are much lighter, using MILK or even COFFEE.

I blend the bottom of the bridge into the water, adding some Yellow Ochre for warmth. This is an important area because it is actually the foreground and serves as the lead in to the painting.
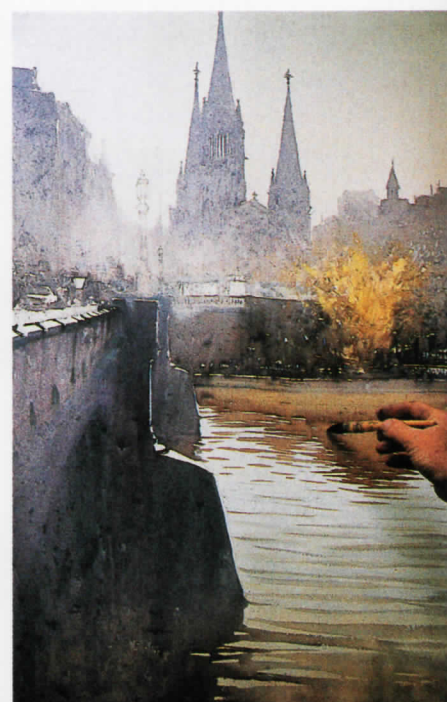
CREATING REFLECTIONS

The water reflections on the opposite bank are worked in with a MILK wash of Yellow Ochre, Cadmium Orange and a touch of Ultramarine Blue to cool it off. It's important to achieve the correct pattern of waves to create a realistic water surface.

MILK ON DRY

CREAM
ON DRY

BUTTER
ON WET

MILK
ON WET

COFFEE
ON WET

DETAIL. ADDING THE ROWER
I add the suggestion of a rower, and bring that beautiful tree to completion.

DETAIL. ADDING TEXTURE
That huge, dark mass of the bridge had to be relieved to make it more interesting so I "spatter" some paint on top of the wash to create a pleasing texture.

DETAILING
The "jewels" and most details are painted with a BUTTERY rich paint to create the final illusion of reality and complexity.

I keep the brushwork very light and quick to avoid overworking and therefore killing the freshness.

I do use a bit of Opaque White gouache for highlights on the areas that have been "lost" during the process. It's best to use white paper for this, but I always justify the use of gouache by saying that the end justifies the means. (If you can create a good painting, who cares how you go about it! Many watercolorists refuse to use opaque paint and that is perfectly within their rights, but I do think some purists should not take such a high moral ground about it. Live and let paint!)

BUTTER ON DRY

THE FINISHED PAINTING
"PRINCES BRIDGE, MELBOURNE"
The ubiquitous pigeons, the lamp posts and poles and the dark crevices in the bridgework that emphasize the light are the finishing touches. This scene is quintessential Melbourne and the bridge itself is an icon for many artists a bit like the Eiffel Tower or Sydney Harbour Bridge. It can be painted in many ways but can look a bit "kitsch" if you are not careful. You be the judge of how this version works.

COFFEE ON DRY

47

"THE FARMYARD, BONNIE DOON, AUSTRALIA" 10 x 13" (26 x 33cm)

Two steps created this! The first TEA wash established the sky, the hill in the background and the foreground. I left some white paper spaces for the groups of highlights. While this wash was WET I dropped in those soft trees in the middle distance using MILK. When this was all DRY I painted in all darker shapes creating sharp features using COFFEE.

Most of my paintings are done in three steps: I apply the major ground wash first to establish the principal shapes of earth and sky. Then the second wash establishes all the shapes placed on ground. The third stage is the addition of detail. If you keep the process simple you are more likely to succeed.

TEA ON DRY

MILK ON WET

COFFEE ON DRY

"THE LAGOON, VENICE, ITALY"
22 x 28" (56 x 72cm)

I love the lagoon in Venice as much as I do its intimate canals. Apart from St Marks square the lagoon is the only expanse of space. On this occasion the buildings of St Georgio cut such a lovely shape against the evening sky. I was particularly happy with the way the water surface came off in one wash. I caught the paint drying just at the right time to create those waves. I used Cobalt Turquoise and Cobalt Violet, alternatively handling them so they ran into each other.

The sky was started with Cobalt Blue TEA and slowly transformed into a COFFEE mix of Cadmium Orange. While this was still quite moist I applied the clouds with some MILK purple.

Subjects like this can quickly turn very kitschy. Take care not to paint them "too pretty"!

 TEA ON DRY

 COFFEE ON DRY

 MILK ON MOIST

"ON THE ROAD TO GUNDAGAI, AUSTRALIA" 12 x 13" (26 x 30cm)

This painting was inspired by a famous Australian song of the same title. I painted this late in the day after many hours of driving and really wasn't trying too hard. Sometimes I do my best work when don't try too hard. If you let watercolor do its job it will paint itself. Too much input from you and your painting will become tired and flat.

I used TEA for the first sky wash comprising Cadmium Yellow and a touch of Ultramarine. This was transformed into the green fields once I reached the horizon. When I reached the road I left some white paper and continued to paint the foreground very quickly, skipping over the paper with a MILK wash of Cobalt Turquoise, Ultramarine Blue and Yellow Ochre. While this was WET I used a smaller brush to drop in darker areas in the foreground using CREAM consistency Raw Umber and Cobalt Violet.

When this was dry I re-wetted the horizon to enable me to paint the soft edge to distance with a MILK mix of Ultramarine Blue and Cobalt Turquoise. The middle distance trees were painted with a slightly thicker mix of the same colors. Finally I painted the large dead gum tree and the foreground sheep with a CREAM mix of Raw Umber.

 TEA ON DRY   MILK ON WET   CREAM ON WET   CREAM ON DRY
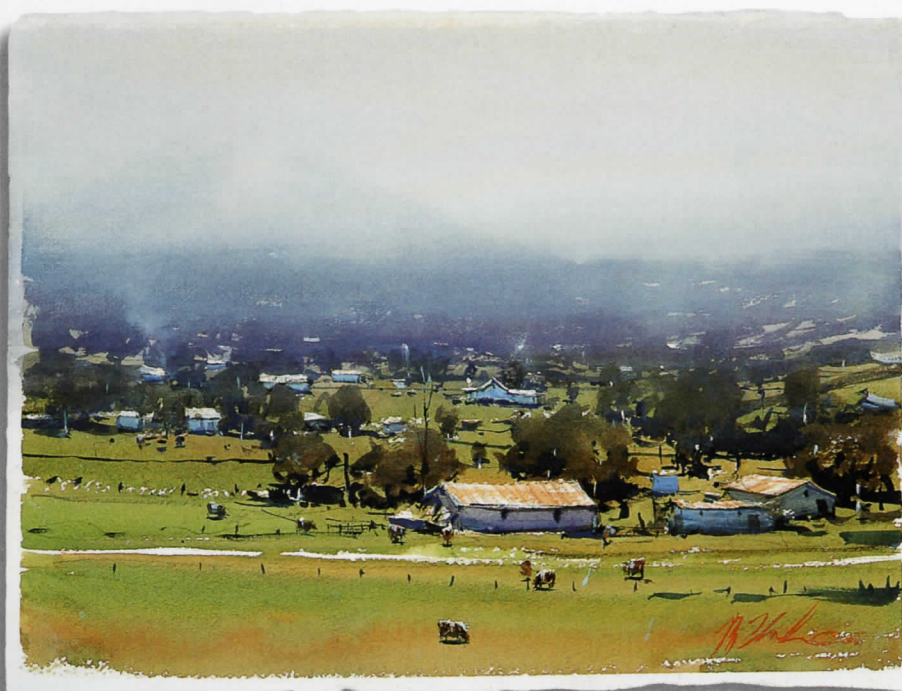
PART THREE
PLANNING A PAINTING

PLANNING YOUR PAINTING FOR MOOD

Here are the keys to planning and composing a painting so that it conveys the message and the mood you desire

"SPRING, HEALSVILE, AUSTRALIA" 10 x 13" (26 x 33cm)

This small "start" eventually grew into a number of major paintings. I found this location while I was on a drive. I was looking for somewhere to stop because I had seen a great view but couldn't park safely. I thought I would park the car and walk back. Instead I found a quiet lane with this view!

Notice the way the soft skyline on the distant mountains creates depth. This was painted while the sky was still wet. Also note the way the trees, buildings and the distance connected into one big shape. The only bits on their own are the cows in the foreground.

By using fairly strong tonal contrast I created the feeling of bright spring sunshine. Compare the tonal value of the fields to the tonal value of the sky! Look at the foreground in particular and see how much darker it is than the sky. This instant feeling of space was created by the two major shapes in landscape painting: sky and earth.

Composition is how you relate the shapes in your painting in terms of their position, tonal values and color

After we make the decision to paint a particular subject it is imperative to plan for how to execute the painting Remember you begin each painting the moment you look at the subject, not with the first brushstroke! It's too late to think about composition after you have begun to paint.

The first step takes place before you even start to draw. The way we see the subject is of utmost importance. An accomplished artist can decipher the important bits of information from the subject and turn it into a simple message. Most students want to put down every tiny detail thinking this will improve the message All this does is confuse the viewer If you paint small bits all you end up with is a collection of unrelated elements or as I call it, "a junk drawer collection"

What we are after is a plan that will set the "mood" we want to convey.

Identifying shapes

The first thing you must do is look for the major shapes and then establish them on the paper Next, identify the medium-size shapes and place them and when you've done all that, look for the finishing touches last. Don't start a portrait by painting the eyelashes first.

Unless there is no skyline, every landscape will have at least two major shapes. sky and ground. The sky might have smaller shapes within it, such as clouds or moon. The ground of course has many shapes on it, however they all sit on the ground.

challenge you to look out of your window this very moment and test the "two shapes theory" Ask yourself how many shapes you see. Begin with the

largest shapes first. As said it must be two the sky and whatever is underneath it. Then you might start looking at slightly smaller shapes such as a distant mountain range, large trees, buildings, or whatever Last, look at the details, such as those small buildings in the distance or the branches and leaves on the trees.

If you learn to look at your subject in that order you will compose your paintings correctly.

Deciding on the planes

The best way to compose any painting is to look for a foreground, a middle ground and a background

Foreground

The foreground usually contains the highest degree of contrast and is an

"NICE, FRANCE"

essential lead-in to your painting. It may contain directional lines, texture or other elements that work as visual stepping-stones into the painting Many artists have a degree of difficulty with the foreground they either overwork it. and prevent the eye from travelling into the painting or they do not give it enough importance.

Middle ground

The middle ground is usually where the major interest should be located and is therefore incredibly important. compare it to the stage in the theater That's where you focus your attention, not on the back of the heads of people directly in front of you, or on the backdrop but on the actors The shapes you place in the middle ground are the actors in the painting.

Background

The background gives the painting the illusion of depth. It usually ends up overworked because it is painted first. The temptation is to keep working on it and put in all those tiny buildings in the distance, or whatever Don't! It's only a backdrop for your middle ground and needs to be quite simple and understated.

Handling the drawing

The drawing is the skeleton that supports the body of the painting Drawing establishes the relationship of shapes in terms of their size and position on the paper You must take great care to define the major shapes. A good drawing is achieved when the relationships are accurate. For instance, a man standing next to a doorway must be just slightly shorter than the doorway so that in the viewer's imagination he can walk in. If he is drawn too big in relation to the size of the doorway, the viewer perceives that the man could not possibly walk through the doorway. Such incongruity can make the painting fail

In the case of a building the relationship of smaller shapes within the larger shapes must be accurate. For instance the size of the windows in relation to the size of the wall; the size of the panes within the window· the area of the roof to the height of the walls, the height of the chimneys to the size of the building.

You can bend these rules, but not break them. You can make the windows just that little bit smaller Or maybe you might move a window over a bit because it looks better on that part of the wall Perhaps you adjust a chimney or move it over or eliminate it altogether for the sake of conveying to the viewer a correct shape that is appealing to the eye. How far you move away from the original is a matter for fine judgment and in the end is what distinguishes the artist from the apprentice.

Many people ask me how far they should go with their drawing in light of the fact that the watercolor washes will be painted over the top of the lines. It is a pointless exercise over-detailing the drawing if you are going to eliminate the pencil work. On the other hand, in cases where there are a lot of small windows and little dark openings on buildings, will pencil those in fairly dark and simply leave them under the wash as a finished product. won't even add any dark color on top However if you want to use some of the pencil work in your finished painting you must plan for it. It is a time-wasting exercise spending hours drawing all the bricks if you are going to obliterate them with a dark wash.

In this section you'll see some elaborate drawings that are finished pieces of art in themselves and then you will see some paintings that have different degrees of drawing content in them.

urge you to practice your drawing at every opportunity. Specifically, learn to get the all-important relationships between the sizes of the shapes correct.

"SUNDAY MORNING, CASTLEMAINE, AUSTRALIA" 7 x 9" (18 x 23cm)

This small sketch was probably painted in less than 15 minutes! If you study it closely you will see that it actually consists of one shape! The only part of the painting not connected to the rest of it is the single car on the road. Even this is arguable. This painting shows how it is possible to create a myriad of shapes with one wash.

I spent a weekend in this charming township with my group of fellow artists and some of us went out painting before breakfast. We had enjoyed a pre-Christmas dinner the night before which consisted of ten courses, each one washed down with some beautiful Australian wine! It was a miracle any of us could get up, let alone paint! However, sometimes when you least expect it you can do lovely work. Maybe it's because you didn't try too hard.

The creative process must be spontaneous, and left alone. There is no surer way of killing inspiration than too much thinking and too much excitement. You really need to be calm when painting. You have to combine the skills of a surgeon, the clear thinking of an engineer and the emotion of a poet! No wonder it's so hard to paint watercolors!

Be happy to take home the sizzle not the steak!

"THE MAIN CANAL, CHIOGGIA, ITALY"

This is a line drawing with minimal shading. Works like this are handy for noting the natural positions of the shapes so you can place them in your painting. The camera will never capture natural looking perspective. We also take liberties in the process of creating a drawing. But, much more importantly, we spend time observing the subjects we draw.

MOOD NDICATORS

All these elements can be used to set the mood of your painting. Think about how you can use them in your painting.

- Mist.
- Clouds.
- Puddles of water on the ground.
- Smoke.
- Sunlight.
- Color   subdued or bright.
- Shadow   soft or harsh.
- Tone Value   contrast or medium tone.
- Space   high horizon, low horizon, zoomed-in view, distant view.
- Chimney smoke, animals, people.
- Line   s-shaped curves, intersecting verticals and horizontals, diagonals.
- Brushstrokes   smooth, blocked, chaotic, sweeping.

"PARIS, FRANCE"

ART IN THE MAKING
CAPTURING THE MOOD
OF MILTHORPE

Milthorpe is a typical Australian country town Charming old buildings, smoke lazily curling from chimneys and a totally relaxed lifestyle. People never hurry in those places and it takes some time to adjust to the pace, or rather the lack of it. see these places from an artist's point of view and truly enjoy them as a subject matter However   also think something inside me still harks back to my childhood days because I always feel at home in the country, and usually finish the day with the locals at the pub.

THE DRAWING
The only shapes requiring drawing are the man-made ones. Trees and paddocks are indicated with few loose lines. I draw the buildings and the cars quite carefully, and even include some dark detailing for the windows. Because I am planning a fairly soft picture, these darks will remain part of the finished work and will require no further painting.

56   The chains of bad habit are weak to be felt until they are too strong to be broken.

"AIX, FRANCE"

THE FIRST WASH

I mix a weak silvery TEA wash from Cobalt Blue and a touch of Yellow Ochre. I wash these down to the tops of the roofs, and while it still MOIST the distant misty background shapes are floated in with a MILK mixture of Ultramarine with a touch of Carmine Red. I keep these simple and brief because it is only a background and merely provides a backdrop for the middle plane.

DETAIL. THE FIRST WASH

This is a continuation of the previous step. The bead of paint should travel downwards avoiding the highlights for the roofs, cars, road and anything else I feel requires highlighting. While the wash is still WET I lift off areas to suggest the chimney smoke. At this stage the painting looks like a snow scene.

TEA ON DRY   MILK ON MOIST

It is very exciting to find a new subject, particularly when it's close to home. I discovered this place about two miles from my studio! I knew it was there but had never bothered to visit. However, this was obviously meant to be, because it is not an easy subject to paint and I don't think I would have had the ability to tackle it years ago.

First of all there is the surface of the water to contend with and then the boats, which are not easy to do, and finally, the people   the most difficult shapes of all.

DETAIL

I could leave the painting as it is because it already has a message of mist and softness. However it all looks at bit too weak so it's time to paint the actors on the stage.

I introduce the darks around the buildings by firstly painting a weaker MILKY purple through them and while this is all still WET I work in some darks using a CREAM mix.

CREAM ON WET

INTRODUCING THE FOREGROUND

The foreground plane is next. This is painted as a continuation of the previous step, however the color is quite different. I use a greenish warm MILK mix of Yellow Ochre, Cobalt Blue and Cobalt Turquoise and near the bottom I introduce Burnt Sienna.

This wash is crucial because it enables the large foreground to lead the viewer's eyes into the painting. I don't want to be too close to the small township because I wanted to achieve a feeling of distance and an air of detachment. A closer viewpoint would require a different approach.

I let this stage dry thoroughly. This is the time to have yet another cup of coffee and plan that next step.

MILK ON DRY

The best way to compose any painting is to look for a foreground, a middleground and a background.

"AFTERNOON IN AIX, FRANCE"
10 x 13" (25 x 33cm)
This subject was quite complicated and took some time to draw up. Amazingly enough it only took a very short time to paint. The good thing about shadows is that they create volume quickly and effectively.

The detailing in the foreground helps to create depth of field.

DETAIL
I work on the left-hand side of the road first because it's too difficult to paint all the buildings at once. I finish each building as best as I can while continuing on. The idea is to let the shapes melt into each other and connect.

DETAIL
It is of utmost importance to connect shapes if they are grouped. There is nothing worse than having a collection of unconnected shapes   it looks like a junk drawer collection of unrelated objects.

"GOLDEN HARVEST AUSTRALIA"
10 x 13" (26 x 33cm)

My childhood memories flood back every time I come across this type of subject. However, it is important not to get too emotional when painting. You still have to remember all the rules!

Notice the way I positioned the hay bales so that they take you into the picture. The figures and the tractor are also positioned so they lead your eye up towards the two figures on top of the haystack.

The haystack and the tractor are stronger tonally than the foreground so I used warm color extensively to create depth. This was accentuated by the texture of grass in the immediate foreground.

DETAIL
I repeat the process on the right side of the road and start introducing some jewelry at the bottom of the buildings to connect them to the foreground.

DETAIL
Now you can see why I left those strange highlights throughout the painting. I make use of them wherever I can, transforming them into cars, people and cattle.

Decipher the important bits of information from the scene and turn it into a simple message.

"HOBART HARBOUR, AUSTRALIA"
11 x 12" (28 x 30cm)
I have always had an affinity with water I grew up near a large river and my grandfather had a punt for transporting produce across to the river. I remember once sitting on top of some pumpkins while the rest of my family swam alongside because we were so loaded up. To this day I associate pumpkins with fear of drowning!

This subject nearly eluded my attempts to capture it until that sail went up and connected the sky to the water. It's important that the painting works as a whole, rather than just sections of it. That is why it is essential to connect all the major and minor shapes.

DETAIL
The jewelry stage is a lot of fun and very seductive because it's all too easy to end up with too many bits and pieces and spoil the painting. That would be a great shame at this stage, after all my work, but believe me it does happen! That's when you hear loud screams emanating from my studio!

This time I resist the temptation and keep it all very simple. Just a few posts and cows created enough interest. However I couldn't resist putting in a few tiny chickens around the farmer and the inevitable black farm dog. See if you can find them!

THE FINISHED PAINTING   "MORNING MIST MILTHORPE, AUSTRALIA" 22 x 28" (56 x 72cm)

MOOD INDICATORS
This painting captures the morning mist feeling well. I particularly like the distant misty shapes and that feeling of dew sparkling in the morning sunlight. This painting tells the story with a minimum of fuss and an economy of brushstrokes. I only wish all my paintings worked out like this one. Ah well, next time

PART FOUR
MOOD IN THE MAKING

IDENTIFYING THE MOOD

Let me explain the three basic moods that can be applied to any subject

THE MOOD SCALE

What is it that makes some paintings appear romantic and others exciting? Is it the subject matter the way it is painted or a combination of both? Many a romantic scene must come to mind a moonrise with cattle gently grazing, a Venetian sunset; boats reflecting in the water· someone in repose gazing into distance, or a lonely figure strolling down the beach.

On the other hand there are many subjects full of movement and bustle such as busy streets or markets that we consider vibrant and exciting.

You can represent any subject in a variety of moods by manipulating the tonal scale, the edges and the color

I have devised a mood scale in order to help you identify a mood setting for each subject, and how to achieve it.

There are three basic moods that can be applied to any subject.

1 Soft and hazy

To achieve this mood the idea is to use a small range of tonal values all closely related so there is not much contrast between them. Usually this also involves making many soft, merging edges and using a restricted range of muted, secondary colors.

Most of the painting would be done during the WET and MOIST stages of the Watercolor Clock.

2. Medium mellow

This would involve a slightly larger range of tonal values arranged in such a way as to create medium contrasts. The number of hard edged shapes would increase, and we would use a brighter range of colors which are more primary.

Paintings would be done over the entire range of the Watercolor Clock, from DRY through to the WET stage.

3. Sharp staccato

This mood is created by the use of a smaller range of tones, which are not closely related, placed to create high contrast. There would hardly be any soft edges at all most would be sharp or broken edges.

There would be a range of fairly primary colors, and most of the painting would be done during the DRY stage.

sound just like my father when say that the world seems to be getting louder and faster by the minute. It's hard to keep up with the latest inventions designed to make our lives easier only to find them impersonal and frustrating People in the public eye, so readily portrayed in the tabloids, seem to have qualities that we once found crass and aggressive. It would appear that we are heading for a world which has little time for the finer things in life. Always busy, always rushing, with never any time to stop and observe the world around us.

There's a tendency to treat art the same way. We give strong vibrant work center stage and the lion's share of the publicity and yet each one of us has stood quietly in front of a romantic painting and indulged in values which will remain timeless In our private lives we treasure those old-fashioned values which soothe our soul   What can be more satisfying then reading a good book by an open fire with some romantic music and a good glass of wine?

Some of us are more romantic than others, and I must admit to having a soft touch about the way see the world I will

SOFT AND HAZY
"Home Paddock Cottages, Gundagai" 10 x 13" (25 x 33cm)

MOOD INDICATORS

Overall, the painting gives the feel of softness and romance. You can almost feel the dew on the grass and the freshness of the cool morning.

There are just enough hard edges, particularly around the highlights, to signify crispness.

always find the quiet side of the street. prefer to paint at dawn or dusk rather than in the bright sunshine in the middle of the day. This is not to say that don't enjoy a variety of subjects I'm always seeking new ones wherever go. For instance, recently I have taken great interest in painting equestrian images, which are a new addition to my library of subjects. But even when paint horses rarely show them at full gallop across the winning line, instead I have explored motifs like the dawn training sessions, the mounting yard or the stables, the jockeys' silks and other behind the scene subjects.

The subjects themselves merely serve to portray the mood. If we simply paint the subject itself all we achieve is an illustration. We may as well take a photograph for what it's worth.

It's up to the artist to capture the mood and atmosphere of the scene and convey it to the viewer Watercolor is an incredibly versatile media. With its subtle and gentle effects it is perfect for capturing soft, mellow light; but it can also be used to create vibrant and powerful statements, or any other mood for that matter

MOOD IS DETERMINED BY LIGHT

The mood of the subject matter before you will be determined by the quality of light. Sometimes there is a lovely haze in the air creating a softer mood At other times we have what I call "the black light" when the shadows are literally black, creating sharp, staccato contrast.

Of course you can alter the mood of the same subject by using different mood scales. Over the page you will see demonstrations of the same subject painted in each mood scale, and you will see how I manipulate tonal contrast, color and edges to create a particular mood.

MEDIUM MELLOW
"Home Paddock Cottages, Gundagai" 10 x 13" (25 x 33cm)

MOOD INDICATORS

The mood of this painting is much sharper and warmer telling a story of finishing the morning chores rather than beginning them. Maybe it's time for morning tea.

The biggest difference is in the sharper treatment of every edge and the higher contrast of tone.

SHARP STACCATO
"Home Paddock Cottages, Gundagai" 10 x 13" (25 x 33cm)

MOOD INDICATORS

Just about every edge in this painting is hard and the darkest tone is placed next to white paper to create the highest possible contrast. I reserved just a touch of softness for the background hill to achieve some depth. You can see that this painting has the least amount of mystery because everything is clearly defined and relatively colorful compared to the other two.

The message is of warm sunlight and dryness. The farmer has some hot work ahead of him.

VERSION 1 MOOD — SOFT AND HAZY

1 THE DRAWING
Not much drawing required. Just enough information for the cottages, Farmer Brown and the cow.

2 THE FIRST WASH
I take the first gentle TEA wash down the paper until I reach the base of the cottages. I leave out highlights of white paper where they are required, such as the car, the roof and other bits and pieces where the light is catching the objects.

While this wash is quite MOIST I drop in a slightly stronger mix of COFFEE and even MILK for the background shapes in the mist and the stronger values around the buildings. I keep colors very simple using Ultramarine, Permanent Magenta and just a touch of Burnt Umber.

3 EXTENDING THE WASH
I keep working under the verandahs and the large tree while the wash is still DAMP When it all starts to tighten it's time to stop. I don't introduce any colors except just a bit of Cadmium Orange for the taillights on the car.

VERSION 2 MOOD — MEDIUM MELLOW

1 THE DRAWING
The drawing is kept very simple but does require a little bit more information than the previous painting.
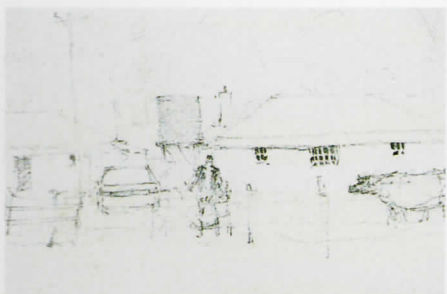
2 THE FIRST WASH
I place the key wash for the sky (TEA on DRY) in an almost identical manner to the first demonstration, but this time I define the background hill with a MILK wash while the original sky wash is still MOIST That way I achieve some definition but the image remains soft. I also begin to introduce some roof color using COFFEE on MOIST.

3 THE FOREGROUND
I make the paddock slightly stronger and slightly warmer by increasing the amount of Raw Umber and Cadmium Yellow in the mix. While that is drying place some background trees with a MILK mix of Ultramarine, Neutral Tint, Cobalt Turquoise and Burnt Umber. I use a slightly CREAM mix of this to paint for the large tree. All this is done on DRY paper to get a hard, or broken edge.

VERSION 3 MOOD — SHARP STACCATO

1 THE DRAWING
This time the drawing has to be relatively detailed because there will be many defined edges so I need to know where to stop. Some of the pencil lines will also appear in the finished work, so they need to be accurate.

2 THE FIRST WASH
I mix a slightly stronger sky wash (TEA on DRY), this time with some Cobalt Blue content, and take it down towards the buildings. When I am approximately one-quarter way down the painting I introduce a MILK wash of green mixed with Cobalt Turquoise, Ultramarine and Cadmium Yellow, with a touch of Cadmium Red for the background hill. I carefully cut the wash around the buildings and the water tank.

3 THE FOREGROUND
I use an identical procedure to the previous version in order to create the foreground field of grass. However this time I increase the thickness of the MILK pigment somewhat to make the colors brighter. I also sprinkle some salt onto the pigment to introduce texture.

4 THE FOREGROUND

The foreground field is next using a MILK mixture of Raw Umber Cadmium Yellow, Cobalt Turquoise, Cobalt Violet, and anything else I feel like putting in as long as it has milky consistency and a greenish appearance. I work on DRY paper I quickly apply this mixture across the paper leaving as many incidental small highlights as possible. Before this has a chance to dry I splatter some droplets of CREAM mix into this to create a dappled effect. As this is drying I keep splattering water and paint until I achieve that long grassy field look.

5 DETAIL

The details were applied with CREAM pigment on DRY paper. This painting took a relatively short time to paint, and was certainly much quicker than the next two paintings.

6 FINISHED SOFT AND HAZY PAINTING

Using a small brush and a CREAM mix of Ultramarine and Burnt Umber I place the fence posts, Farmer Brown and the cow. I also use a touch of opaque white here and there but most highlights are actually white paper You can almost feel the dew on the grass and the freshness of the cool morning.

Note numerous soft edges, particularly in the background. The buildings seem to melt into the paddocks. There are just enough hard edges particularly around the highlights to signify crispness. Overall, the painting gives the feel of softness and romance. The story it tells is of early frosty morning, with the first chore of the day awaiting the farmer emerging from the house.

4 THE DETAILS

The jewelry (CREAM on DRY) comes last after that MILK on DRY shadow under the verandah. The fence posts, the farmer, the dog and the cow are painted with BUTTER on DRY I also use some opaque paint here and there.

5 DETAIL

The only soft edge in this painting is in the background outline of the hill and a few soft edges to the trees. All other edges are hard or broken.

6 THE FINISHED PAINTING

Notice the difference between the way this building sharply sits on the ground compared to the misty painting where the building dissolves into the ground.

The biggest difference is in the sharper treatment of every edge and the higher contrast of tone. There is also the increased use of color.

This version took much longer to paint because of its extra detail but not as long as the third demonstration.

4 THE TREES

The trees behind the buildings are next, using a MILK on DRY mix of dark green. While this is WET I drop some CREAM purple for shading. I leave a few highlights to avoid bland, flat shapes.

5 DETAIL

This painting definitely took the most time to complete and was more dependent on the car and jewelry than the other two. It also has the least amount of atmosphere.

6 FINISHED PAINTING

When painting staccato it's important to have many sharp highlights throughout the painting to give it sparkle. I connect the trees with the shadows under the verandahs. I continue from left the right until I reached the large tree which I give just a bit of form with light and shade on the branches. When the work is DRY I place all the jewelry, using BUTTER consistency pigment to create contrast.

HOW TO CHANGE MOOD BY VARYING

went to Chioggia years ago. In fact it was so long ago that the waiter at the local trattoria returned my tip! doubt if that would happen today. always find Chioggia an inspirational place to work. have done many paintings along its main canal which provides an endless variety of moods as the day progresses

from pink dawn, to bleached mid-afternoon to soft evening light.

In these examples show how you can change the mood of the subject by varying the tones and edges.

know you could argue that these two paintings were done under different light conditions, and that is true, but the means

SOFT AND MISTY

"CHIOGGIA"
You can readily see in this first example that the dominant notes are soft and close in value.

SOFT CONTRAST
Most of the painting in the background is taken up by soft contrast.

MEDIUM CONTRAST
I arranged the contrast of medium strength in the middle ground. Each plane was given a different tonal contrast.

STRONG CONTRAST
There is a small area of strong tonal contrast in the foreground, which effectively gives the illusion of bringing this area forward.

TONAL VALUES AND EDGES

of conveying these two different moods was to vary the tonal range and introduce color All this seems very obvious and logical once you point it out, but unless you start thinking in terms of tonal value and color BEFORE you begin to paint, you will never achieve the desired mood.

SHARP STACCATO

"SIESTA TIME, CHIOGGIA"
This is more or less the same subject. It has even fewer notes on the tonal value scale and much more color It is obviously the more vibrant of the two paintings.

STRONG
CONTRAST
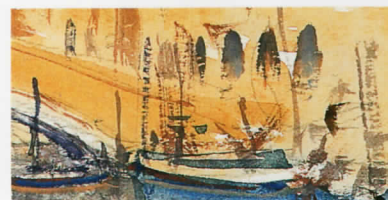
STRONG
CONTRAST

STRONG
CONTRAST

MOOD IN THE MAKING
A FORGOTTEN CORNER OF CHIOGGIA

The focus of this painting will be the water and the reflections. would like to achieve the feeling of stillness and tranquillity that is so typical of a lazy afternoon in a forgotten corner of Chioggia.

1 MAKING A PRELIMINARY DRAWING

I like to do a fairly precise drawing but I do it lightly so I don't follow it too carefully when I start painting. However, it is very important to be happy with your preliminary drawing because that is the very start of your painting and there is nothing worse than a bad start. No amount of paint will disguise a bad drawing. Often I become carried away and draw too much detail, which is subsequently lost under the washes. My theory is that this detail lets me get involved with the subject and it is then easier to paint so it does serve a purpose even if it's never actually seen.

2 STARTING ON DRY PAPER

I always start with DRY paper because this allows me to cut around any highlights required. I also always work on an angle to allow the wash to travel downwards.

TEA ON DRY

3 COLLECTING THE BEAD

When you attempt this demonstration, work out your lightest tones before you start. Your darker tones will be placed on top of this wash. I call this a base wash and it usually covers the entire painting   except when the lightest tone in the picture demands white paper.

The darker line at the bottom of the wash is the "bead" I collect some of this and draw it upward.

4 APPLYING THE SECOND WASH

After waiting for the first wash to thoroughly DRY I place the buildings on top.

MILK ON DRY   CREAM ON DRY

5 CREATING TEXTURE
During the DAMP stage I lift out some of the paint with a tissue to suggest a soft, hazy atmosphere.

6 BUILDING THE BRIDGE
Using a deeper, richer wash I brush in the bridge confidently. There is plenty of pigment on my brush.
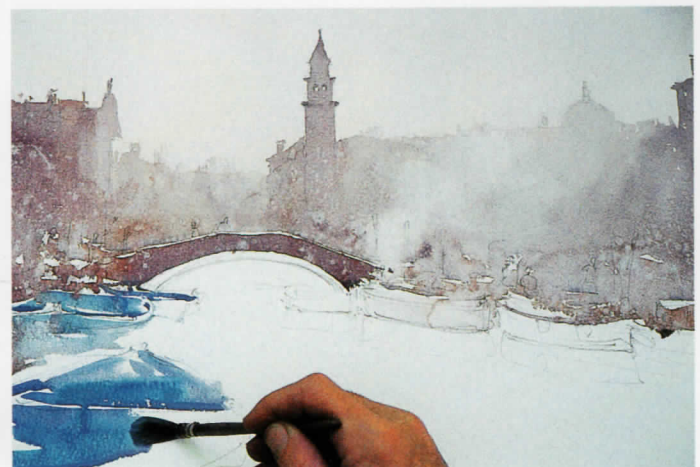
MILK ON DRY   CREAM ON DRY

7 APPLYING A SPECIAL EFFECT
While the buildings are still DAMP I spray some water right across the paper using my atomizer to suggest the weathered texture.

8 BEGINNING THE BOATS
Using a COFFEE mix I begin suggesting the boats.

COFFEE ON DRY   CREAM ON DRY

9 WORKING WET-INTO-WET

While the first boat wash is still WET I drop in the gunwales and seats using a CREAM mixture of Cadmium Red and Burnt Umber. I use some of the mixture for the building wash to extend the area beneath the bridge, then quickly wash in the water using a TEA mixture.
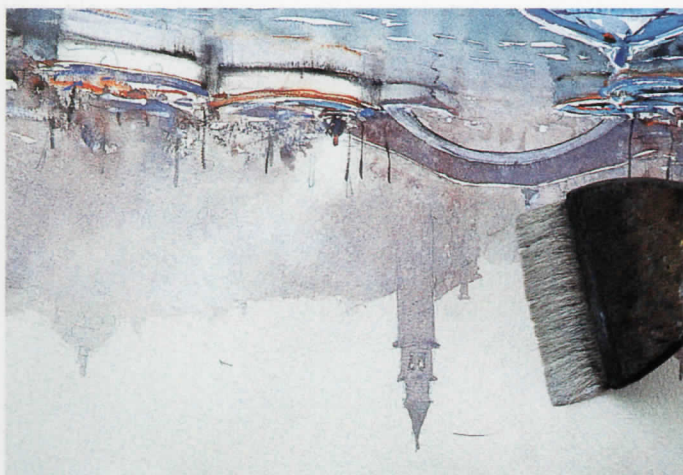
 CREAM ON WET

 TEA ON DRY

10 ADDING DARKER TONES FOR THE WATER

When the water is DRY I lay on a COFFEE wash of a darker, grayer tone to suggest the color of water under gray skies.

 COFFEE ON DRY

11 APPLYING A CLEAR WATER WASH

I allow the painting to thoroughly DRY then I turn it upside-down and apply a clear water wash over the entire painting. Then I use one of my favorite brushes to soften the sky and buildings so they merge into each other.

12 DRYING THE PAINTING

To speed things up while the painting is still upside-down, I dry the surface using a hairdryer, not focusing on one sport for too long, just moving the dryer around,

13 STARTING TO DETAIL

Once the sky is perfectly DRY I use CREAM consistency paint to apply details such as the birds, the masts, oars and the colored stripes along the boat hulls.

CREAM ON DRY

14 FINISHING OFF

There is not much sunlight in this picture, so instead of creating mirror reflections my aim is to paint the deeper type of reflection seen on a gray day. Because this is the focus of the picture I take care to keep the reflections fresh and clean. I mop up the bead at the end so it does not explode upwards as the picture dries.

Last of all, I generally polish up any rough edges, taking care not to overwork things. I feel I have achieved what I set out to do. It certainly brings back many memories of that wonderful fishing village.

"MELBOURNE GRAMMAR SCHOOL, AUSTRALIA" 14 x 21 (53 x 36cm)

MOOD SCALE: SOFT AND HAZY

Fall light is the real subject of this painting. The front gate of a prestigious private school provides the setting. The actors are the boys in their white shirts.

Never forget to tell a story with your painting. It's so easy to paint the subject and forget what it is about the subject that attracted you in the first place.

Before you begin any painting, ask yourself a simple question, "What is it I am painting?" The answer should be MOOD and ATMOSPHERE. The location should be totally secondary and only provide the means to tell the story.

Note the way I floated the wash of the building into the fence and eventually into the shadow in the foreground making it all a single shape painted in one go, from top to bottom!

"THE SAW MILL IN BUCCAN, AUSTRALIA" 20 x 29" (56 x 74cm)

"LITTLE BOURKE STREET AUSTRALIA" ▶
21 x 14 (36 x 33cm)

MOOD SCALE: MEDIUM MELLOW

I can't really tell you why, but I particularly like this one   it speaks to me the way few paintings do. It simply portrays the feel of a narrow city laneway without too much fuss and detail. All good paintings are easy to paint. Lumbering, difficult work never has the appeal of a spontaneous, fresh painting.

MOOD SCALE: SOFT AND HAZY

This is a paradoxical image because it beautifully portrays something causing the destruction of beauty. Art is however apolitical. I call it a passport through society because it is accepted in every circle.

This is an "into the light" painting, which I must admit is my favorite treatment of any subject. By using large, juicy washes it was easy to create that shimmering light atmosphere   those large darks in the foreground and all that wonderful smoke melting into the background.

This painting hangs in the Castlemaine Regional Art Gallery, Australia, one of very few galleries permanently displaying watercolors in their collection. It's an enormous privilege to be hanging next to some of my greatest heroes. Unfortunately, based on the fairy tale that exposure to light will destroy them, most government galleries never exhibit their watercolors. For that reason it's not surprising that watercolors hold such a lowly position in the art world.

Clever technique without purpose creates clever paintings without feeling.

"BOATING ON THE YARRA MELBOURNE, AUSTRALIA"
14 x 21" (35 x 54cm)

MOOD SCALE:
SHARP STACCATO

I often cycle to this spot and sketch this idyllic scenario. The late afternoon sun creates a lovely warm glow and it's easy to see why it's such a popular spot.

A high vantage point creates problems of its own mainly to do with perspective. It's very easy to make it all look rather strange by incorrectly placing the boats. The trick is to make them look as if they are floating on the same plane when they appear to be on top of each other The boats have to be positioned "just so" or they look as if they are floating in space and the illusion of the water surface is lost.

I was pleased with the water reflections which created the surface for the boats the main interest in this painting.
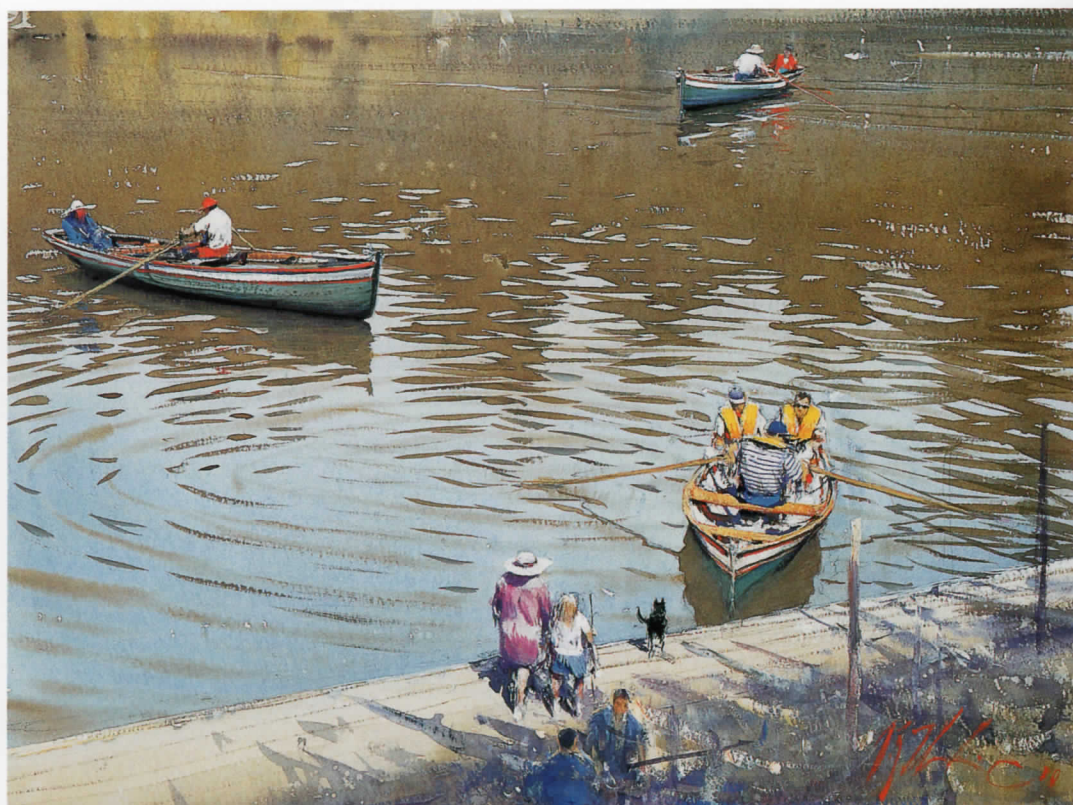
"THE CORNER PUB, AUSTRALIA"
11 x 13" (28 x 33cm)

MOOD SCALE:
SHARP STACCATO

Country towns provide wonderful subjects. There is always the corner hotel with a couple of pick-up trucks parked outside. The pub serves many functions, apart from providing the cold beer at the end of the day. It's probably the only social contact for the locals and they jealously guard its integrity. They don't take too kindly to out-of-towners, unless you pay due respect. If they accept you into their circle you can truly have a wonderful time, as long as you can handle drinking copious amounts of beer!

"THE NEW SCOOTER, ITALY" 13 x 12" (31 x 26cm)

MOOD SCALE: SHARP STACCATO

This was a class demonstration done very quickly at the end of the day just to prove the point that you can make a subject from almost anything   as long as you tell a story.

Even though the real subject of this painting is the bright Roman sunshine and that wonderful wall texture, there is an almost whimsical tale happening here. The man was looking at the yellow scooter for some unknown reason. I imagined he was looking at it with all the pride of a new owner. However, it could also have been anger at the cheeky person who left it parked in front of his shop! We will never know.

Set your mood scale early. It's too late to change midway through the painting.

MANIPULATING TONAL VALUE FOR MOOD

If you can recognize the various tonal values in a subject you will have the means to conquer mood at your fingertips

It has become more and more obvious to me over the years that the tonal value relationship of shapes is the most important element in creating depth and suggesting volume. Ultimately, that's what painting is about   creating an illusion of three dimensions on a two-dimensional surface. So, unless your tonal values are correct your painting will have no depth or atmosphere. And unless you understand tonal values it will be almost impossible to achieve a feeling of mood.

UNDERSTANDING THAT TONAL VALUE HAS COLOR

- Different tonal values of the same color are not different colors. One color can be many different shades of itself   it is the concentration level that is different, not the color!

- Evaluate each shape in its own right and decide where it belongs on the tonal value scale.

- Deal with the tonal values in your painting first by asking how dark or light is this shape? Then think of it in terms of color by asking what color is that?

- Work from light tonal values to dark tonal values   don't jump the sequence.
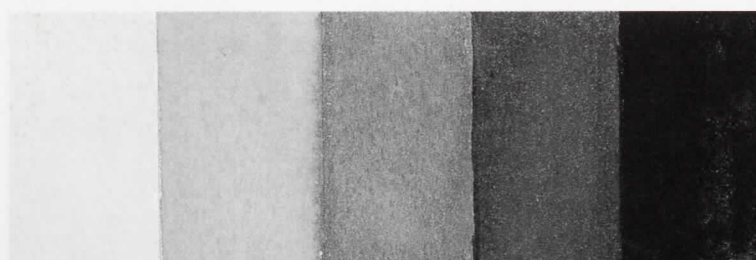
TEA	COFFEE	MILK	CREAM	BUTTER
weakest tone	one-quarter tone	half-tone	three-quarter tone	full-tone

Combined with white paper there are enough tonal values here for most paintings!

Achieving mood and depth through tonal value

Think of the tonal value scale in your painting as a piano keyboard You will have to use most of its notes if you wish to create a flowing harmonious melody, particularly if played softly. The opposite is true if you wish to play a much sharper staccato melody   there'll be fewer notes and more noise!

By placing numerous tones, closely related in value, next to each other you will create a soft, gentle painting particularly if you paint it with soft edges. By placing shapes of vastly different tonal value next to each other you can create a sharp contrast, particularly if you use hard edges.

So if you wish to produce a soft and gentle mood in your work, you will have to use tonal values that are closely related and avoid too much sharp contrast. Obviously as your tonal value scale diminishes, the painting will become much more vibrant. The ultimate contrast comes by juxtaposing black and white, which are at the opposite ends of your "keyboard" The more notes you jump the more jarring the sound.

The most important tool for creating depth in your work is the tonal value scale. If you look at black and white photographs of any of the Old Masters' work you will see that they retain their depth even when bereft of color
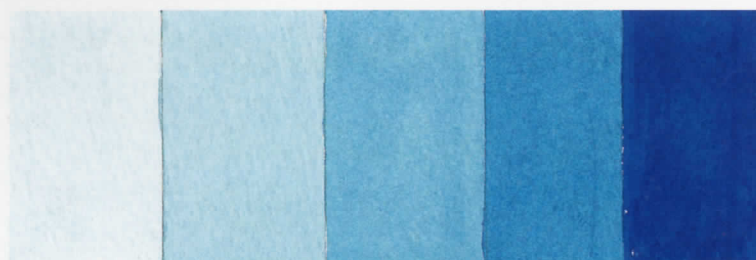
Identifying tonal values

To identify the tonal value quality of any shape within your painting it's important to look at each shape independently of the others. The same tonal value can appear to be lighter when placed next to a darker

"EARLY TRACKWORK, MELBOURNE, AUSTRALIA" 14 x 21 (36 x 54cm)

My latest discovery is equestrian subject matter. I never tire of looking at horses and they give me an exceptionally strong desire to paint them. Again, this must spring from childhood memories of my grandfather harnessing the two Clydesdales and the rides he gave me on the hay wagon. There was a certain presence about those majestic creatures and the memory has stayed with me to this day.

MOOD AND TONAL VALUE

The combination of these noble animals and the first light of dawn is a perfect subject. I am now a familiar figure at the track   all the trainers and jockeys recognize me. At first they were somewhat mystified by this crazy person bending over his easel and nearly freezing to death at four in the morning!

I love the atmosphere in this picture, which I achieved by using strong tonal values in the foreground and by connecting the figures to the luminous sky through the steam clouds of the horses' breath and the soft horizon. The strong, warm streaks of sunlight were painted in the first wash. This was allowed to dry before I painted the foreground on top of that, leaving some of it to show through.

I sometimes face peak hour and think how fortunate I am not to have to do it twice a day! For me, it merely provides yet more great subject matter, for others it's the long drive home. I have been very close to running into things many times while looking at possible subjects so it's no wonder one of my passengers once called me a radar-head!

This is not a pretty painting and yet I quite like it for that very reason — it portrays something so mundane but so current. Apart from being concerned with aesthetics, artists are also recorders of everyday life. We can learn much about the history of locations by looking at old paintings. Unless they are exceptional, photographs can never tell a story the way a painting can.

MOOD AND TONAL VALUE

This is a purely tonal value exercise devoid of any color except for the taillights. It is also an exercise in creating a variety of edges, ranging from the sublimely soft to razor sharp. The juicy reflections were dropped in while the road wash was still completely wet.

IMPORTANT POINT

Never confuse tonal value with color, or vice versa.

Deal with the tonal values in your painting first by asking how dark or light is this shape? Then think of it in terms of color by asking what color is that?

"TONAL VALUES ARE QUITE SIMPLY A RANGE OF PIGMENT CONCENTRATIONS. THAT'S ALL. MORE PIGMENT MEANS STRONGER TONE AND LESS PIGMENT MEANS WEAKER TONE."

tone, or indeed darker if surrounded by lighter tonal value. This can be extremely deceptive So you must evaluate each shape in its own right and decide where it belongs on the tonal value scale.

That tonal value scale in your work will also give you the order in which to paint your shapes. The lightest tonal values first, and so on, until you reach the darkest tone. **You must not jump this sequence**. quite often catch students jumping from one tonal value to another to end up with insurmountable problems. If you paint your darkest tonal values too soon they will smudge when you try to paint your lighter values over them.

Recognizing the various tonal values within your subject is the most important element of your painting plan, particularly establishing the lightest tone. After all you will compare all your other tonal values to this and if you start too dark you will soon paint yourself into a dark corner! Remember that watercolor is the medium of light. Leave the dark and somber work to the oil painters!

Understanding that color has tone

Tonal value seems to be readily comprehended when we speak of black, gray or white, but when it comes to color many people think the different tones of the same color are different colors This is absolutely incorrect. One color can be many different shades of itself it is the concentration level that is different, not the color!

Any color can be made into a full range of tonal value qualities. Specific tonal values can be made from any color For instance, red can range from very pale pink through to a rich, dark, blood red color This is the tonal value range of red. Each tonal value is still red in color

If you pick a particular tonal value, say one-quarter tone, it can be any color imaginable but it will always remain one-quarter tone in value! I know this is somewhat confusing but only because we are speaking of tonal value and color in one sentence. That is why it is imperative to separate the two.

Tonal values are quite simply a range

of pigment concentrations. That's all More pigment means stronger tone and less pigment means weaker tone For some reason this seems to elude even the best of us The way to understand this is to look at a newspaper photograph using a magnifying glass if need be. Please choose a color photograph! You will see it is composed of small dots that are grouped areas of different concentration The smaller the space between the dots. the less paper you see, which in turn creates a stronger tonal value The larger the space between the dots, the more paper you see, therefore the weaker the tonal value. The lightest tonal value possible in watercolor is the white paper itself The strongest tonal value is achieved by using very thick paint straight from the tube. As you add water to your mix it will create a lighter tonal value of that color

"ROMAN HOLIDAY ITALY"
15 x 22" (38 x 55cm)

This was another class demonstration, this time to show how to create bright sunshine by using strong contrast of tonal values. Note that the dark shadow against the white building is the center of the painting.

The vantage point for this work was the Spanish steps in Rome. Usually this is so crowded with people that it is impossible to see the ground. But it was very early in the morning and very quiet for Rome.

One of the most difficult things about painting in Europe is finding a spot where you are not in everybody's way and, more importantly, where you will be left alone. Oddly enough, while the locals have very little interest in artists the tourists are another story!

SKETCH FOR LATE "SUMMER, WARRANDYTE, AUSTRALIA"

This small sketch was done on location. Then in the studio I worked a larger painting from this information.


"LATE SUMMER, WARRANDYTE, AUSTRALIA" 22 x 24" (54 x 72cm)

It is not a good idea to paint large, complex paintings without a good plan. When I came to do this large work I took care to change the detailing and complexity in comparison to the essential preliminary sketch. For instance the foreground in this painting is much more complex than the sketch shown alongside. I used an atomizer to create the little highlights resembling grass seed heads. There is also much more detail in the distance and throughout the overall painting. This is when photographs come in handy   to remind you of the complexity of shapes.

However if you compare the sketch to the painting there is one characteristic they share equally. The quality of light! As a matter of fact in this regard the little sketch almost beats the big one.

MOOD AND TONAL VALUE

By keeping the foreground tonally high in key and contrasting it with the strong tone of the pine trees I was able to achieve the mood of a bright summer day. Note the strong shadow under the hay bales. They also contribute to the strong tonal contrast. This time I even made the sky and background slightly stronger than usual in order to make the ground appear as light as possible. If you cover the top part of this painting with your hand you will notice that much of the sunshine will disappear.
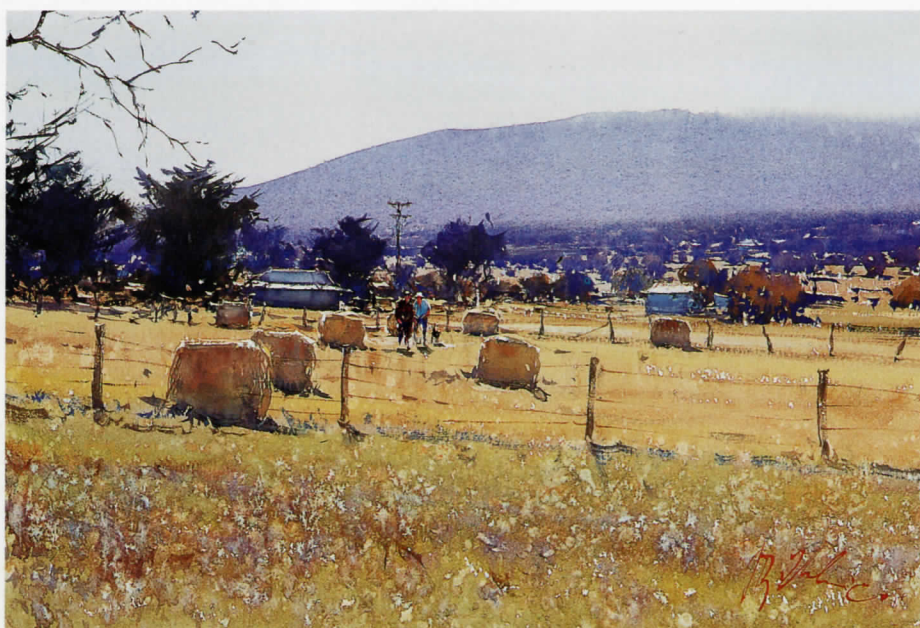
"LA BELLA LUNA (THE BEAUTIFUL MOON) VENICE, ITALY"
15 x 22" (38 x 46cm)

Venice lagoon in its full glory can be a bit "kitschy" unless your leave enough mystery. You must paint the mood   not the place itself.

MOOD AND TONAL VALUE

My main interest was to capture the incredibly subtle play of light reflecting from the water's surface. This had to be done while the MILK wash was WET to keep the edges soft.

I had to keep all the tonal values in the background very close to each other in order to create recession. The gondolas and the jetty were done after the initial wash was DRY to get those sharp edges. The contrast in the foreground was made much sharper, in order to bring it forward. At the same time I was very careful not to make any discord that would detract from the harmony of this beautiful interlude.

SOME EXAMPLES

"THE BARN IN TARADALE, AUSTRALIA"
14 x 20" (35 x 50cm)

The larger painting took probably one hour to complete to a reasonable degree of finish in the morning. Then it took almost the entire afternoon to place those two figures! It's amazing that it can take only a couple of seconds to wash in a large sky and yet it will take two hours to paint a farmer no bigger than a thumb.

Of course I didn't spend two hours painting the figures! I spent most of the time trying to make a decision where to put them and what they should be doing. A decision like this can make or break a picture!

I decided this painting needed some sort of action in the foreground because all the other shapes were interlocked and very busy. Often, I just simply put in Farmer Brown with his trusty dog; it seems to do the trick most of the time. However this time I felt more animation was necessary.

MOOD AND TONAL VALUE

The dark tonal value of the pine trees behind the barn provide contrast, not only for the roof but combined with the walls of the barn, provide contrast for the foreground as well. It is this tonal difference that determines the quality of light. You can't "dial up" this contrast at will and change the impact to suit the mood. The closer the values are to each other, the weaker the light, and vice versa.

This time I wanted a fairly strong contrast in order to create a feeling of strong sunshine.

introduced just enough softness in the background to suggest atmosphere.

"STUDY FOR THE BARN IN TARADALE, AUSTRALIA" 3 x 4 (7 x 10cm)

This was a tiny sketch done for my students in order to explain the tonal values within this subject. In fact, the sketch is no bigger than the palm of my hand! However if the tonal values are right you could probably get the same impact if it were the size of postage stamp!

Compare this to the larger work below painted as a demonstration later and you can see it holds just as much impact.

My sketchbooks are full of these types of notes and they truly assist with my larger work. Sometimes they turn out sweeter and more successful and end up in a frame!

"THE APPROACHING STORM, LORNE, AUSTRALIA"
15 x 23" (38 x 60cm)

The figures and the jetty and other detailing successfully connect the sky to the sea. A point to bear in mind is that in seascapes the ocean horizon line can look terribly hard and tends to cut the painting in half. It's best to paint it softly or break it up with other shapes, as I have done in this case.

MOOD AND TONAL VALUE

By placing the darkest shapes against the almost white paper I created the incredible brightness of this work. If I had painted that sand much darker, the key of this work would have completely changed. It's all a matter of relative values. How much is THIS darker than THAT? The difference is accentuated by a sharp edge.

It's a strong painting. I don't mind creating strong images from time to time It's important to step outside the safety zone on a regular basis, otherwise we become one-dimensional and typecast. In this respect you must consider your collectors. They will soon stop coming to your exhibitions if there is nothing new to see.

"SAFE HARBOUR, AUSTRALIA"
21 x 29" (54 x 74cm)

This is another tranquil scene of a type that seems to captivate me. I believe there is too much aggression in today's world and I seek these quieter moments as an escape from it all. I freely confess to being a hopeless romantic.

MOOD AND TONAL VALUE

I used some masking fluid for the boats so I didn't have to stop my wash by cutting around them. This is always a problem when painting small light shapes within a large dark. In contrast, the solitary boat against the light area was relatively easy to do.

Water reflection is the most important element of this painting because it creates a mood of tranquillity and peace by its mellow character.

Light tonal value watercolor paintings with relatively few sharp darks are much easier to do than those paintings that rely on the impact of small areas of light.

"SPRING PASTURE, AUSTRALIA"
26 x 34" (67 x 85cm)

The texture and colors were created in the original wash using MILK mixtures of washes including Raw Umber, Raw Sienna, Burnt Umber and Yellow Ochre with a touch of Cobalt Turquoise. I let bands of these colors run into each other until they were nearly dry and then I sprayed droplets of water onto them using an atomizer.

MOOD AND TONAL VALUE

When painting a texture like this it's worth remembering that it is actually created in the same way as everything else: from shapes of varying tonal values. The smaller the shapes, the busier the texture. If you place some punchy darks next to the lighter values, you will create that sparkly, sunlit mood. It is important not to lose too many high values when doing this otherwise the light will disappear and the texture will appear dirty. You should also make sure that there are some soft edges among these spots or it will look too dry. Unfortunately, much of this is a "happy accident" affair and has no formula.

"MELBOURNE EVENING, AUSTRALIA" 16 x 11" (40 x 28cm)

This location provides a great variety of city subjects. Note the famous Melbourne tram with its single headlight. Many artists make a mess by painting such things too prominently. Rather than making the tram too obvious I placed it snugly into the scene so it is merely part of the story. As I always say   don't state, indicate!

MOOD AND TONAL VALUE

The real interest lies in the twilight mood created by the fairly close tonal range using a minimum of color. I had to paint the headlights and streetlights with some gouache. I am not shy about using body color. Purists might disagree, but I think anything goes if it produces a good painting. I hope you agree that in this case the end more than justified the means.

"FLINDERS STREET MELBOURNE, AUSTRALIA" 22 x 6" (55 x 15cm)

Every now and then I like to do paintings of slightly unusual proportions. Particularly tall, narrow works. It's easy to become complacent and always get out that rectangular piece of paper every time.

MOOD AND TONAL VALUE

This is a perfect tonal value composition leading the viewer's eye in by the use of stronger tonal value and contrast in the foreground, which eventually disappears into the soft distance. On hazy days one can see this effect everywhere and I never miss an opportunity to go out painting on days like this. On clear days you have to intervene to create this effect by pretending that it's hazy. I have stopped to paint at this location many other times only to find it all very flat and boring. Again, it's amazing the difference sunlight can make to the same subject.

Always remember that the perfect tool for creating depth is tonal value, which can be assisted by perspective and eventually enhanced by the use of color. The few color notes are restricted to stoplights and a touch of color in the figures.

◄ **"TWILIGHT, VENICE, ITALY"** 13 x 10" (33 x 26cm)

This painting is fairly strong because I wanted a fairly somber mood. I needed a high contrast between the sky and the buildings in order to state the fact that it was fairly late in the day. When the light is stronger it tends to create much more atmosphere in the shadows.

When the work was finished and I was placing the finishing touches I also splattered the painting with fine drops of pigment from my brush. You must be careful when you do this so you don't splatter the sky or any other clean areas. I often cover those areas with some newspaper roughly torn into the required shape. Better to be safe than sorry.

"MAIN STREET BATHURST AUSTRALIA" 22 x 28" (56 x 72cm)

Twice a year I teach at the University in Bathurst and have promised myself to paint this view twice a year for the last 10 years! Well here it is! I have other promises going back 20 years! Just wait! It frustrates me greatly that there just isn't enough time to paint everything I see.

Australian country towns have a certain feel or character unique to this country. The streets are incredibly wide and apparently this was done originally so that the bullock wagons could turn around.

Nowadays this gives them a slightly deserted look and I always have to put in extra cars and people to make it look more interesting.

MOOD AND TONAL VALUE

This painting has a full range of tonal values from white to black and as you can see various shapes have lots of soft edges punctuated by super sharp features here and there. The Church Spire gives depth and a very necessary vertical. The color is almost non-existent and not really necessary for such a cold subject. That lovely purple tinge is created by mixing in Permanent Magenta and Cobalt Violet into Cobalt Blue and Cerulean Blue.

MAKING TONAL VALUES WORK TO SUPPORT THE MOOD
SPRINGTIME, YARRA VALLEY, AUSTRALIA

The hunt for that perfect painting spot never ends. This particular location draws me back every time head for the country. It is an idyllic scene and looks fabulous in any weather and in all seasons. have done numerous paintings from this vantage point and never gone home empty-handed This particular painting is of course a large studio piece, however all my visits to the spot gave me time to observe and learn the intricacies of this landscape. No amount of photography can replace this!

Unfortunately, because this area is close to the city a lot of development is starting to occur Soon it will go the way of all such places and become yet another housing estate. guess my paintings will be a permanent record of how it used to look. They can't take that away! Many places have painted through the years no longer exist except in my work. While you can take and keep photographs they will never record the mood and atmosphere!

Landscape painting requires very little drawing. You will find that most of the shapes can be rendered with your brush because they belong to the family of "free" shapes. You only need to indicate the spot where your tree will go. All free shapes should be drawn very loosely. However as you can see, I took great care when drawing the buildings because they are from the "man made" shape family.

The mood was after in this painting was that wonderful balmy feeling of a warm, sunny afternoon didn't want anything to jar the peaceful atmosphere. At times like that we almost feel an urge to snooze in the sun and forget our cares. Landscape painting has recently lost favor to streetscapes but personally love the country and will always find time to paint its quiet beauty.

1 THE FIRST WASH

I wash in the sky area using very pale Cobalt Blue TEA consistency, and as I reach the horizon line I transform it into green fields using a MILK mixture of Cobalt Turquoise, Cadmium Yellow with a touch of Cadmium Red.

The proportional mixes of color are continually altered to create distant fields.

TEA ON DRY

2 CUTTING AROUND

I take great care cutting around the sheds and dams, and any small incidental gaps in the wash are purposely left there for interest and sparkle.

3 CREATING UNDULATIONS

Most of the time I use MILK consistency mixture but occasionally I place a strip of CREAM consistency across the paper to indicate undulations in the landscape.

The foreground is painted with a variety of mixtures and colors to create texture and interest which will lead us into the painting. The idea is to emulate a grassy hillside in spring.

MILK ON
WET AND MOIST

CREAM ON
WET AND MOIST

4 DETAILING THE FOREGROUND

I keep throwing paint on while this area is still WET, including droplets of water from a small brush and from my atomizer. (Take care when creating this effect as it can turn into a complete mess! It has to be done quickly!)

By the time you reach the bottom of your paper you should start seeing the effect of the two major shapes in any landscape — sky and earth. If your tonal value contrast between those two is not sufficient you will find it impossible to plant anything onto the earth. The tone of the field colors should overall be one half-tone darker than the sky. The painting should already have a feeling of depth. If it doesn't, no amount of trees, sheds or cattle will create depth! Let this dry please!

MILK ON
WET AND MOIST

CREAM ON
WET AND MOIST

5 INTRODUCING THE PLAYERS

This is the second stage and the most important. I am about to place the actors on the stage. It must be painted during the dry stage of the watercolor clock! Any impatience at this stage will disturb the original wash and ruin the painting!

First, the distant mountains are washed in with a COFFEE on DRY mixture of Ultramarine with a tiny touch of Permanent Magenta. When I reach the horizon line I stop for a moment and make the mixture much richer in tone, say CREAM. This establishes the horizon line and the illusion of distance. I drop the mix into the MOIST wash of the distant mountains to produce a soft edge.

COFFEE ON DRY   MILK ON DRY   CREAM ON DRY

6 ADDING THE TREES

Into the previous wash I add some Raw Umber as I travel into the foreground and start painting slightly larger, more defined trees. I make certain I connect the trees. Remember what I said about shapes. Eventually as I travel downwards I end up painting the much larger trees near the sheds with almost pure Raw Umber.
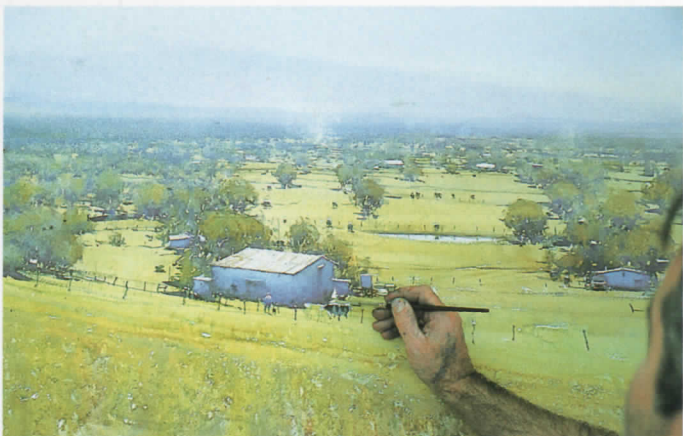
MILK ON DRY   CREAM ON DRY

7 ADDING SHADE

Before these trees have a chance to dry, or even think about drying, I paint in the shady parts with MILK Ultramarine Blue mixed with Carmine Red.

It's all fairly complex but it can be done! This is the only way to connect the shapes of the trees. There's even time to lift off some smoke before this dries.
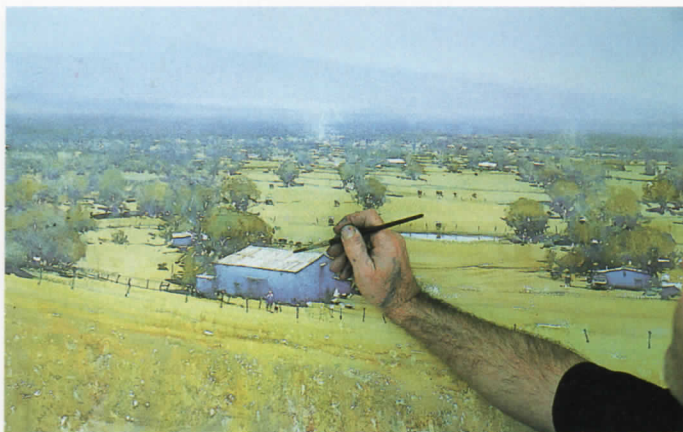
MILK ON WET

8 DEVELOPING THE BUILDINGS

The sheds and other middle ground details come next. I can relax now because they can be painted individually. This is because the paper is DRY and will stay dry forever. It's only during the MOIST and DAMP stage that we need to hurry because the paper will soon dry out.

MILK ON DRY

9 INTRODUCING THE ANIMALS AND FENCES

This is the time to place some cattle and fence posts and whatever can improve the storytelling. The amount of detail will determine the look of the painting. Years ago I went too far and put in the fence wires as well! Nowadays, I keep it all much simpler and am more interested in the quality of light and the mood of the subject.

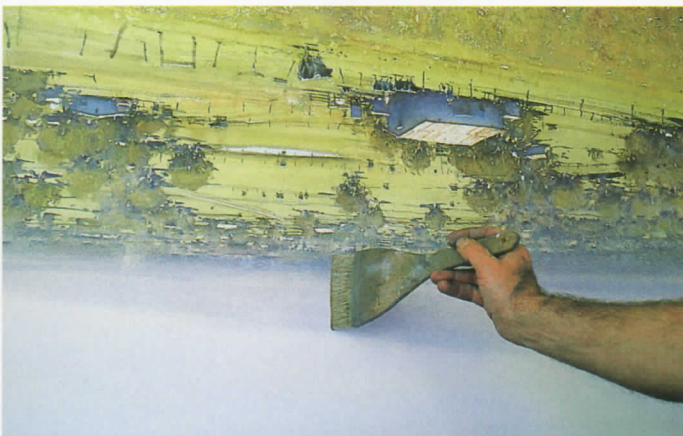TEA ON DRY AND
CHINESE WHITE ON DRY

10 TURNING THE PAINTING UPSIDE-DOWN TO GLAZE

The final polish was given by turning the painting upside down and glazing over the top half with a very weak TEA wash of pink.
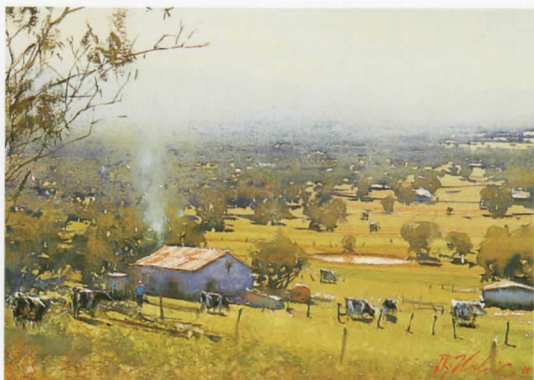
TEA ON DRY

10 CREATING SMOKE
While that was totally WET I dropped in plumes of smoke using Chinese White. This enhanced the depth of the scene.

11 THE FINISHED STUDIO PAINTING

"YARRA VALLEY STUDY AUSTRALIA"
7 x 9" (17 x 22cm)

This is the small on-site study from which I produced the large studio demonstration. Even though it is so much smaller it still carries the subject well. This proves yet again what I have said many times; that any subject looks okay when painted small.

It was a particularly beautiful day when I painted this. I had a packed lunch including a small bottle of wine. When I had finished this study I used my easel as a picnic table and while leaning back on my trusty old sports car, enjoyed a bit of lunch and a glass of wine while looking at this view. It's tough work, but someone has to do it!

USING EDGES TO SUGGEST MOOD

It's time to banish flat, unexciting work The way to do it is with edges — and you can suggest mood at the same time

"THE HAYSTACK, AUSTRALIA" 14 x 21" (36 x 53cm)

When I discover a good subject like this, I tend to paint quite a few versions on the same theme because I like to exploit my excitement. Sooner or later I tire of it and then return to an "old faithful" subject with new energy and vision, or I search for another place that will inspire me.

Never copy your own work! Every painting should be a new experience.

MOOD AND EDGES

To achieve that mellow glow most of the edges in this painting have a slight fuzzy quality. This was done by painting extensively during the damp stage of the watercolor clock. The only sharp edges are on the sunlit figures, which helps with the focus point and also emphasizes the softness within the shadow. A sharp edge will always stand out more than a soft one. Our eye can focus on that definition in an instant while the eye simply wanders around the soft tonal values without ever stopping. This can be helpful when trying to define shapes, or vice versa.

Edges can be used in many ways to create an incredible array of effects. They can be used to connect shapes to each other   just melt them together by using soft edges You can use sharp edges to create directional lines, broken edges to create an exciting area in your work, a combination of all these to make your work more interesting.

As a matter of fact, believe every watercolor should contain every edge possible in order to fully exploit the medium and create an exciting painting. see too many paintings composed from shapes containing only one or two types of edge The result is flat, unexciting work.

The two obvious types of edge are SOFT and HARD However you can create a VARIABLE edge which may start soft and end up sharp, with everything in between. Or you can have a BROKEN edge.

The key to achieving all these can be found on the left side of the Watercolor Clock. This is how it works   the type of edge you achieve depends on the moisture content of the painting surface. As explained in the Watercolor Clock chapter there are basically four types of edges. The Hard Edge the Lost and Found Edge the Soft Controlled Edge and the Soft Uncontrolled Edge.

"CHASING THE CLOUDS, MELBOURNE, AUSTRALIA" 21 x 29" (54 x 74cm)

Even though this is an equine painting, the sky is the main subject. The horses tell the story of a breakaway on the home turn with a straggler tailing the field, but this drama somehow seems unimportant under that majestic canopy of clouds.

I repeated the colors of the sky in the silks of the closest jockey to connect the sky to the landscape.

MOOD AND EDGES

One of the hardest things to achieve in landscape painting is the connection between the land and the sky. I recommend that creating some soft edges where the sky meets the ground is the way to do it. It's so easy to end up with a painting that is cut in half by a crude horizon.

Despite so many strong elements there is a lovely balance in this painting, creating an almost detached mood.

"EARLY MORNING, MUDGEE, AUSTRALIA" 22 x 27" (56 x 70cm)

My favorite time to paint is just before breakfast. An artist friend of mine said that if you do one before breakfast you'll have at least one painting done, even if you fail for the rest of the day! However for me the reason for painting so early is the quality of light.

I love that fresh, crisp atmosphere and that lovely morning haze. It's a perfect subject for watercolor, particularly when painted into the light. As a matter of fact, I prefer painting into the light period. It reduces all shapes to silhouettes which are quite flat and much easier to handle in watercolor than the complex shapes presented to us when everything is lit directly.

This same subject in the evening, with the light behind us, would present many more shapes and much more detail. Therefore it would be much harder to paint. So as a general rule, it is advisable to paint into the light.

MOOD AND EDGES

With softly lit paintings like this it's imperative to have some sharp edges to give the whole composition structure. It is true that all paintings should contain every edge possible, as well as every tonal value, however they don't need to contain every possible color.

While we are concentrating on edges in this chapter it is important to remember they are just another visual signal helping us to create a particular mood and atmosphere.

1 HARD EDGE

This edge is the easiest edge to achieve. You simply paint on a DRY surface. Many students rush their watercolors before the original wash is dry and lose the painting completely by painting the next wash too soon Patience is a virtue Remember you will only get a HARD edge if the surface is DRY! This is true for positive and negative shapes.

The HARD edge creates a sharp separation of shapes, which is imperative when painting crisp, staccato effects.

The ultimate contrast can be achieved when you combine the HARD edge with two shapes of vastly different tonal values, which you have further enhanced by juxtaposing cold and warm colors.

2. LOST AND FOUND EDGE

When the paper is nearly DRY or DAMP it will create a slightly furry edge. You must be extremely careful creating these edges because it is impossible to go over them more than once! You must be very quick and sure of what you are doing because if you try to correct anything at this stage the result can often be disastrous. If you try to add more moisture when the original wash is drying you will end up with a terrible mess consisting of "explosions" with that awful, hard, furry edge.

The LOST AND FOUND edge is excellent for trees, rocks, clouds and any other shapes that require a broken edge. It is also connects shapes by allowing them to partially flow into each other

3. SOFT CONTROLLED EDGE

This edge is painted onto MOIST paper and as long as we don't overload the brush we should be able to control and create lovely blended edges The process shouldn't take too long otherwise the paper will start to dry and you will end up with a hard edge.

With SOFT CONTROLLED edges you can achieve soft blending and create tremendous interlocking of shapes they really belong to each other because there is no telling where one starts and the other one finishes. This is watercolor at its very best and you must endeavor to have this type of edge in every painting No other medium can achieve this effect so beautifully.

I live close to this location and have painted there many times. It has a small park in an island in the middle of the road so I am able to sit there and paint without being bothered by traffic. It's one thing to see a good subject but another to find a quiet spot to paint it from!

Sometimes I have endured incredible distractions. Why is it that just about every time I set out to paint in the country somebody starts a lawnmower as I place the first wash? Passersby can be the worst offenders by asking questions such as, "Did you do that?" and, "Are you an artist?" or " What are you painting?" Or even, "Do you know my Aunty Mary? She paints."   all this while you are trying to work.

MOOD AND EDGES

Hard edges dominate in this painting creating a crisp atmosphere. There was no haze in the air and I wanted to portray that clean sharp winter evening mood. I introduced just enough soft edges as a foil and to give the painting a more sophisticated look. Avoid maintaining a single quality of edge on all the shapes in your painting because this will definitely make your painting appear flat.

There is another painting of this subject in the book and it is quite opposite in its mood, with many soft edges to portray a different, much softer moment. This is a good example of how the change of edges can completely change the mood and atmosphere of a particular subject.

4. SOFT UNCONTROLLED EDGE

This is easy to do when the paper is totally WET The paint will simply run everywhere and you can really have fun with it. You can change the direction of the flow by changing the angle of your paper

This effect can be very seductive and it can be overdone to the point where it looks "cheap" It is hard to paint anything of substance with this edge, but when it is combined with some sharp edges it can truly sing!

PLANNING THE EDGES

When you plan your painting you must observe each shape to be painted and determine what sort of edge each shape has. Those edges will tell you when to paint them.

- **Soft uncontrolled edges means painting into WET.**
- **Soft controlled edges are painted on to MOIST.**
- **Broken edges are achieved during the DAMP stage.**
- **Harder, crisp edges are obviously painted on DRY paper.**

You cannot change this rule or cheat by re-wetting areas. If you have missed the stage when you should have done a particular edge then, regretfully, you have missed the boat and there is no going back. That is why watercolor is referred to as the most difficult medium of all It is so unforgiving of even the slightest mistakes. However if worked correctly it is also the quickest and simplest way to paint and believe it or not, the easiest. All you need to do is to use a correct brush with the correct mix of pigment and leave a correct brush mark at the correct time. Simple!

I strongly advise you to fully exploit the edges available and make certain you use every type of edge in every painting! This will give the viewer an array of effects making the painting appear exciting and give it a sophisticated professional finish.
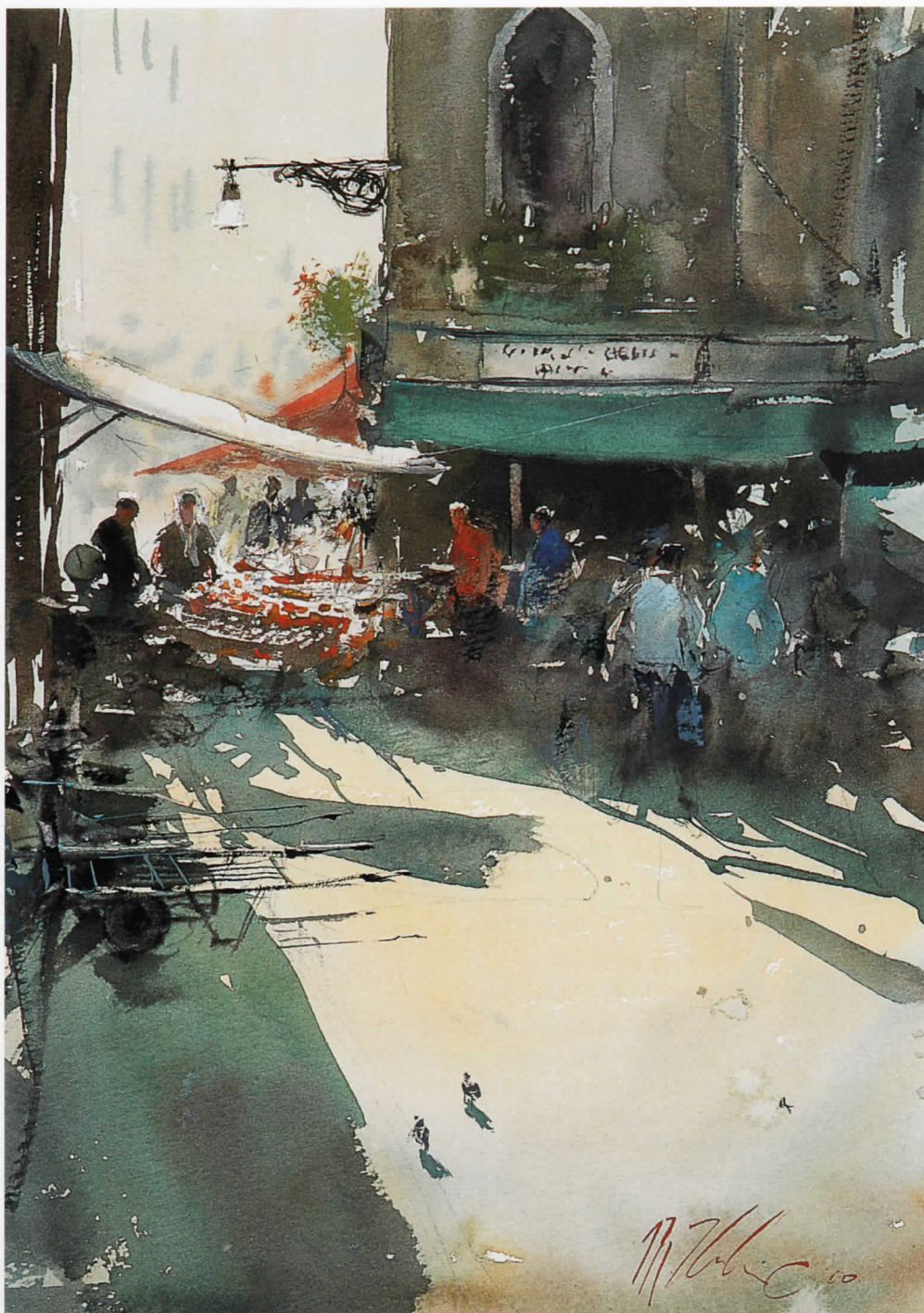
"FISH MARKET VENICE, ITALY" 18 x 12" (46 x 31cm)

Venice, that famous subject for artists through the centuries, presents itself in all its glory every time I visit. It almost looks beyond painting, yet we are all seduced by it. For artists this is a simply irresistible subject! Nevertheless I do try to find slightly different angles and unexplored corners of the city. One day I carefully studied the map and walked for miles through a maze of small laneways and finally made it to the Grand Canal, only to find somebody painting there already!

MOOD AND EDGES

This painting captures the market veiled in that unique Venetian light. I love "draping" the light over the painting by allowing highlights to dance around the image, echoing the back lighting. This was achieved by flowing a rich wash through the painting and leaving numerous highlights in its wake.

The focus of this work was meant to be the dark figure under the awning but our eye tends to be drawn towards the trolley and that lovely complex shadow in the foreground.

Most major shapes in this painting have sharp edges and yet there is a lovely feeling of softness throughout. This was achieved through softer, melting values within the major shapes. Take note of the figures in the shadow and you will see that they play hide-and-seek with our eyes. The figures are merely suggested and melt into the shadow, which also assists with their animation. Imagine them fully defined with sharper edges and it would give a different mood message.

96
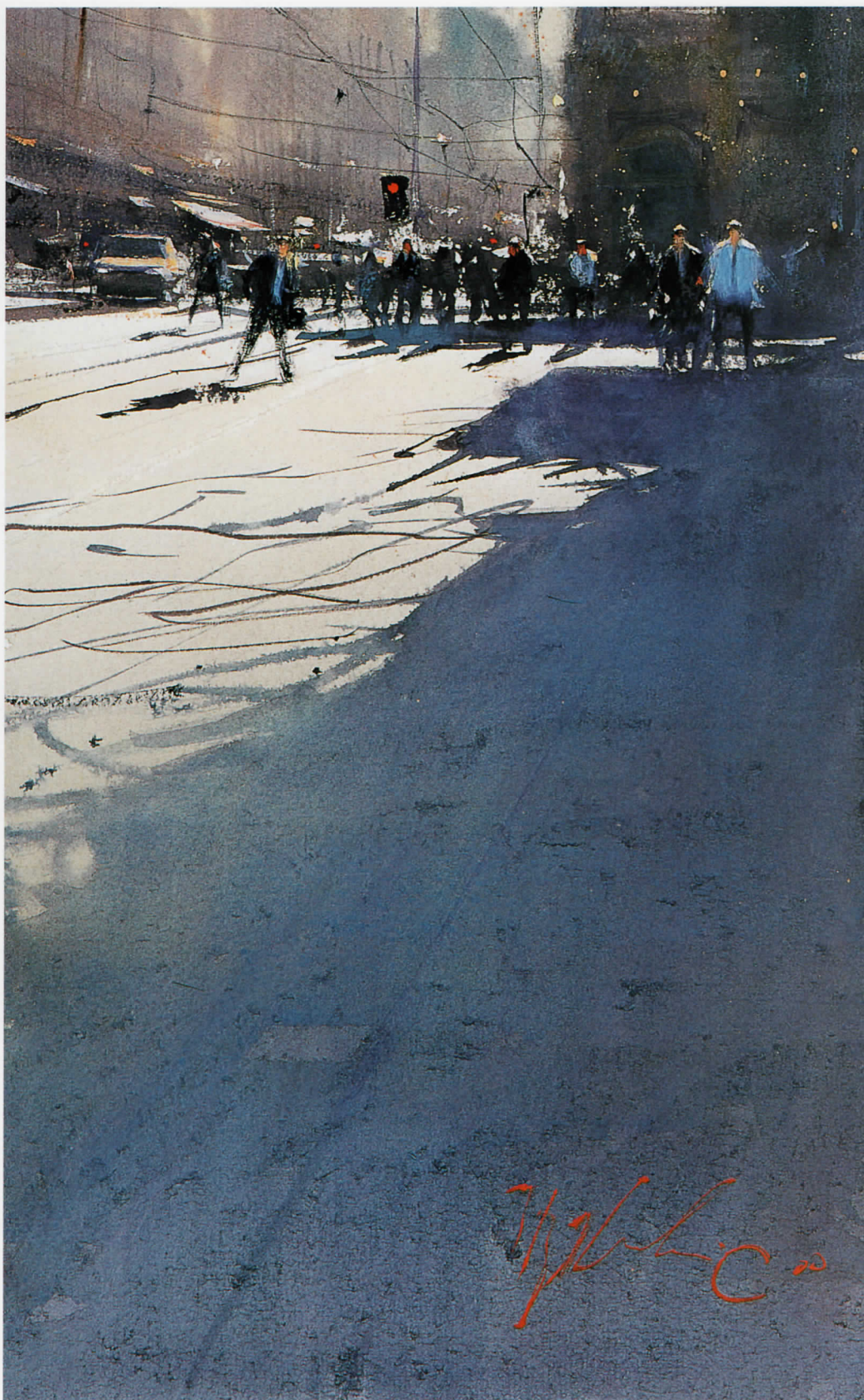
"PEDESTRIAN CROSSING, MELBOURNE, AUSTRALIA"
14 x 10" (36 x 25cm)

This was an unusual subject, but it was well worth tackling. It's important to seek new horizons in your work because it's so easy to repeat the same old formula.

MOOD AND EDGES

I loved the play of shadows on the footpath and made them the subjects of this painting. I began the wash for the shadows before the original wash had time to dry at the bottom of the picture. That way I achieved soft edges in the foreground which work well as a relief from hardness and which also lead the viewer's eye into the picture.

Everything in the painting leads towards the man in the white shirt the focal point.

"EVENING PROMENADE, VENICE, ITALY II" 23 x 28" (58 x 72cm)

Believe it or not there is a soccer field in Venice. I joined a stream of locals who seemed to be going somewhere and ended up at the soccer match! It was fun! I still don't know who won!

On returning to Venice I tried to get a higher viewpoint so I simply went up some stairs in a building and eventually ended up on the roof balcony with this spectacular view. Most buildings in Venice have rooftop platforms. I guess it is the only place where the locals can get some sun.

Note the way I achieved distance by creating the soft horizon line, which was placed into a damp wash.

MOOD AND EDGES

This time I made extensive use of broken edges by dry brushing the figures. This gives an illusion of animation. I wanted to achieve that feeling of a gentle evening stroll which contributes to the mood of the painting. Whenever you try to portray movement, it is a great mistake to freeze it into a sharply defined image because the reverse actually occurs and the image appears static.

Sydney Harbour must be one of the most spectacular subjects possible! It is truly a majestic sight and must surely be one of the most beautiful cities in the world   except for Venice of course.

Unfortunately, it is difficult to paint in watercolor because of the intensity of color. This time I did manage to replicate that wonderful harbor blue using Cobalt Blue, Cobalt Turquoise and Ultramarine Blue.

By placing lots of white sails and Cadmium Orange roofs against this blue it made it appear brighter blue still. Color contrast can be just as effective as tonal value contrast in creating excitement and vibrancy in your paintings.

MOOD AND EDGES

Not many soft edges here! The sharp staccato mood is enhanced by the use of hard edges, particularly when combined with vibrant colors and strong tonal value contrasts as well.

If the edges in this work were softer it would change the mood into a much more mellow and impressionistic work. Imagine if someone like Monet had painted this! He would have used similar colors and tonal factors but probably not a single sharp edge.

"HARBOUR AT BALMORAL, AUSTRALIA" 10 x 21 (26 x 54cm)
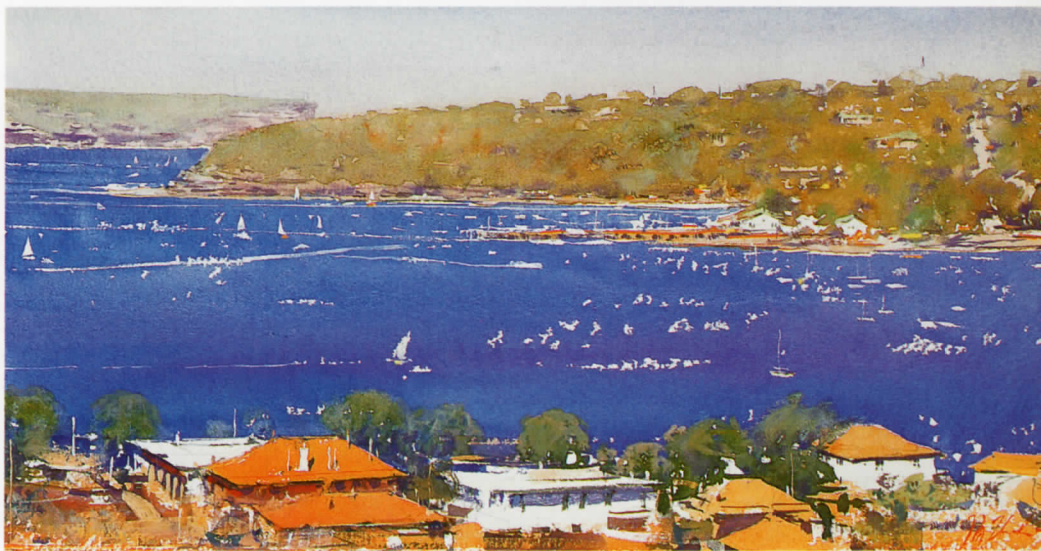
"THE BALLOON CHASE, AUSTRALIA" 28 x 23" (72 x 58cm)

Many misty mornings I can be found at the local racetrack trying to capture the most amazing images during the dawn training sessions. The horses are incidental in this painting and only serve to provide movement and scale. The true subject of this work is, as usual, the quality of light. The subject and location are never as important as the story you are trying to tell. Robert Wade said it best in the introduction to the book: "All great painters have an obsession with light."

I'd painted a small sketch of this work before the sun came up and I was not in love with the result. It lacked interest, even though I loved the city skyline in the mist. When the two balloons drifted into the scene it was obvious they would provide points of interest and create an unusual composition. The original sketch had a horizontal format and I felt the work required a much larger sky area to accommodate the balloons.

MOOD AND EDGES

This is my favorite mood of soft morning light veiled in mist. I never tire of painting at this time of day. It is watercolor at its best. If you paint during the moist and damp stage of the watercolor clock it will provide as many soft edges as you require to portray that soft mellow feeling. The balloons are actually the only sharp edged objects in this painting. Everything else has been painted softly but in order to achieve strength, I had to use very strong tonal values, particularly in the foreground.

MAKING EDGES WORK TO SUPPORT THE MOOD
BETWEEN THE FLAGS, AUSTRALIA

This particular beach is at Austinmere, south of Sydney, and it is typical of any beach in Australia, with the famous lifesaver beach flags which define the safe swimming area. Countless lives have been saved because people have learned to observe this rule.

1 DRAWING AND WASHING IN

Seascapes are excellent for teaching purposes because they have so few shapes. Basically most seascapes contain four major shapes: sky, sea, headland and sand. The only things I am required to draw in this type of subject are the figures and maybe a vague suggestion of the headland.

The TEA consistency clouds are painted onto DAMP paper which I wet first then let dry a bit. (When you do this you must only wet the sky section of the painting.) I stop at the horizon line.

TEA ON DAMP

2 CREATING A VARIETY OF EDGES IN THE SKY

After waiting for some time for the paper to reach that NEARLY DRY stage I develop a band of clouds by roughing in the blue sky areas using Cobalt Blue. If the timing is correct the result will be a variety of edges, from soft near the horizon where the paper is still fairly wet, to sharp at the top where the paper is dry, and of course anything in between in the middle where the paper is just DAMP

At the same time I add the pale shading under the clouds and near the horizon with the mixture of Cobalt Blue, Cobalt Violet and a touch of Raw Sienna to gray it off All this must be done in approximately one minute! Just joking! You can do it in two minutes! I cannot emphasize enough how important it is to paint as quickly as you can when you do this. No dabbling please! You may want to correct the shapes of the clouds using some tissue paper and create more broken edges.

MILK
ON DRY

MILK
ON DAMP

MILK
ON MOIST

LET ALL THIS DRY
THOROUGHLY!

MILK
ON DRY

3 UNDERWASHING THE HEADLAND
I start on the headland using Raw Sienna, taking care to paint round the figures.

4 MAKING HEADLAND MEET SAND
I take the headland wash downwards to become the sand

5 CREATING THE WET SAND
then I need to mix some Cobalt Blue into the sand wash as well. Using another brush I combine the two colours so they run into each other creating the wonderful, wet sand effect. All the edges are soft. I increase the strength of blue towards the bottom and finally finish it off with Raw Sienna at the very end. (When you do this, make sure the washes run into each other freely, and don't forget to swap the brushes. If you're lucky you will get some amazing results as long as you let all this happen by itself. Remember that soft edges are formed by colors mixing into each other on the paper. They do this themselves!)
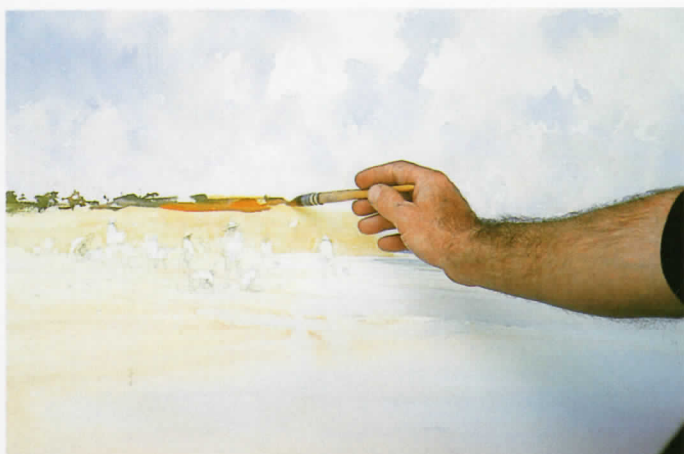
While this is drying thoroughly, I execute the sea with two or three fast brushstrokes loaded with Ultramarine Blue and Cobalt Turquoise for the waves. Painted quickly this will create doubly broken edges similar to the froth on the waves. I leave plenty of white paper for the breakwater.

MILK ON WET   COFFEE ON WET

101

6 WASHING THE HEADLAND AGAIN

The second wash on the headland consists of Burnt Umber, Raw Sienna, Ultramarine and Cobalt Turquoise. I begin with some trees on top forming a staccato effect on dry paper.

MILK ON DRY

7 CREATING TEXTURE

I continue down with a fairly heavy wash avoiding the figures as much as possible. Then I stop at the horizon line with a crisp, razor sharp line. Once this shape dries completely I place a few streaks of Raw Sienna through, achieving that layered rock face look with rows of soft edges. Just before it completely dries I use a water spray to suggest additional texture and lost and found edges.

MILK ON DRY   CREAM ON DRY

8 EMPHASIZING THE MOOD

I make sure that the line where the headland hits the sand is quite dark and crisp. This will emphasize the mood of sunlight.

CREAM ON DRY

9 INTRODUCING THE FLAG AND FIGURES

This is certainly the most enjoyable part. I place the flag and work further on the figures.

12 FINISHED ▶

Seascapes have clean separations between the major shapes which make them self-contained and it is possible to work on each area independently of the others. They are probably the easiest subjects and I find a lot of my students really enjoy painting them.

When you tackle this sequence, maybe you could start with a simpler version, without so many figures and with no reflection.

10 DEVELOPING THE FIGURES

I make as much use of the white areas left behind as I can, and I certainly don't paint them all in! What's the point of leaving them white if I lose them under heavy color? Using thicker pigment gives me lots of sharp and broken edges.

CREAM ON DRY   BUTTER ON DRY

11 DETAIL

The figures have to be animated and placed randomly in small groups. Any lost highlights or white hats can be painted in with some Chinese White. The same goes for seagulls. Interestingly enough, the rendering of those figures takes ten times longer than the rest of the painting! Quite often the biggest shapes such as skies literally take seconds while a small figure can take ages.

CREAM ON DRY

"WET DAY BRUNSWICK STREET MELBOURNE"
21 x 14" (53 x 36cm)

This street is famous for its cafes and restaurants and Bohemian lifestyle. I have lived nearby for 20 years and remember it when it was nearly deserted with newspapers covering most shopwindows.

I gave the buildings some color to avoid having a tonally gray picture. I repeated this pinkish color in the sky as well. This serves to unify the painting. It's very important that each painting has uniformity. If major shapes don't relate to each other too well this feeling is destroyed and so is the message you are trying to tell.

MOOD AND EDGES

There would be no better medium for portraying wet roads than watercolor. It is simply a matter of dropping pigment onto wet paper which is on the "high-speed angle" and letting it run! However, you do need some control otherwise the reflections will resemble explosions! Only wet the area where the reflection will go and not the whole paper. Any shapes requiring hard edges, such as lines on the road or car bonnets, must be left dry.

"SATURDAY REGATTA, AUSTRALIA"
11 x 14" (27 x 36cm)

This bright and happy painting was done on location and the yachts were launched into the water before I even started to paint! I was left sitting among all these empty trailers. Fortunately, I had completed the drawing and maintained my inner vision.

It is important to stick with that initial idea to the end or we lose our way very quickly. When painting on location the light or the subject so often change completely during painting and the biggest mistake is to try and keep up with the changes.

MOOD AND EDGES

This painting is the ultimate exercise in hard edges creating that sharp light. High key colors and liberal use of white paper add to the staccato mood. You can almost hear the sails crackling in the breeze!

"SPRINGTIME, TASMANIA, AUSTRALIA"
20 x 29" (56 x 74cm)

This is a typical Australian farm with its main homestead surrounded by an assortment of sheds and fences. Of course this is not the subject of this painting but merely an actor on the stage that Mother Nature provided. Because of the elevated point of view I chose not to have any sky. This involves composing a fairly complex drawing structure, so if your drawing is not up to speed, avoid subjects with unusual viewpoints.

That lovely Spring haze is the obvious reason I chose to paint this particular painting. This subject is made for watercolor and if properly handled can be quite easy to paint! Trust me! It only took two washes to create this image. The first one established the fields including the foreground, the second wash placed all the trees and buildings onto the ground. You will need to re-wet the background section in order to paint it softly. I used smoke again to enhance the misty atmosphere.

MOOD AND EDGES

This painting is a complete contrast to "Saturday Regatta" above. It contains sharp edges only where required, around buildings and the foreground, but soft edges dominate to create exactly the mood I wanted to capture   soft and hazy. This painting proves the importance of edges in creating a particular mood and atmosphere.

It all becomes logical and easy once you master your edges. So have another look at your watercolor clock which will tell you how to create a variety of edges.

MAKING COLOR WORK TO SUPPORT THE MOOD

When it comes time to choose your color range, start thinking in terms of the Mother Color Although it may not be obvious, there is a particu ar color in every subject that seems to appear throughout Once you tune your eyes to this color you will be amazed how much of it you will find — and it can help you to support the mood

My advice is not to worry about color too much The main tool for creating the illusion of three-dimensions in traditional art is the placement of **tonal values**. Tonal values put the flesh on the skeleton of your **drawing** which I feel is the second most important element in traditional art.

The quality of **edges** on the shapes you are painting is third on the list of importance and **color** comes last. Don't get me wrong and think don't like color or that think it is not important. On the contrary, adore some colors, particularly secondary blends of purples. I have been known to stop the car just to admire the gorgeous, subtle hues of a distant mountain range also think it is impossible to paint temperature without color How would you create the warmth of a sunset without Cadmium Orange? How would you portray that cool morning without a tube of Turquoise? Color is incredibly important for injecting emotion and excitement into your work. just think the other three elements are more important in creating a feeling of depth, and therefore mood and atmosphere.

Because color has that emotional element, artists often speak of it in a very emotional way, and they lose track of the really important elements in the painting the things just mentioned composition tone edges and color that matter Once your drawing has placed the shapes in an arrangement corresponding to the scene and you have decided on the correct tones of these shapes and on the quality of edges, then the effect is merely enhanced by the use of color!

We all have a preference for certain colors, they simply appeal to us for some reason My least favorite subjects are those dominated by green I must say that not many other people seem to like it either Maybe that's the reason why green paintings seem to be the last to sell?

Looking for the Mother Color

There are many approaches to the use of color You may want to express yourself with bright, primary colors or you can color-match the local colors in your subject. Or you can use one of the many tried and tested color schemes that will help you to unify your painting. There are many fine books available on this subject that set out the various schemes, such as triads, complementary, split complementary, analogous colors and so on I don't subscribe to any of them! Not consciously, anyway. I just paint what see, and intuitively go for subjects that suit my style of painting and contain colors like.

When it comes time to choose my color range always look for what I term the **Mother Color** If you look for it, and it may not be obvious, **there is a particular color in every subject that seems to appear throughout**. Once you tune your eyes to it, you will be amazed how much of it you will find Sometimes the Mother Color is very obvious, let's say the amber in autumn scenes. Sometimes it is more subtle, and

harder to find If you tune yourself into the three primaries one by one while viewing a subject, you will quickly establish which family the Mother Color belongs to.

• **Shapes**
Using the Mother Color throughout the painting connects the shapes.

• **Temperature**
The Mother Color determines what other colors must be used in that painting as a color contrast or support. Always think of color in terms of warm or cool Warm colors come forward and cool colors tend to retreat or recede You can achieve a sharp color contrast by placing a cool color next to a warm color It follows that if the Mother Color is warm the contrasting color should be cool, or vice versa.

• **Harmony**
To achieve color harmony you must restrict your colors to one dominant family either warm or cool You may use some of the colors from the opposite family as contrast so long as you don't overdo it. If you introduce too many contrasting colors you will destroy the harmony.

A well chosen color range can be your second "keyboard" which, when coordinated with your "tonal value keyboard" will produce any melody to suit the mood

"NEAR VINCI, TUSCANY ITALY" 14 x 21" (37 x 53cm)

I created this by reserving the white of the paper for the buildings. I kept dark, sharp shadows to a minimum to maintain the high key of the work.

The Cadmium Orange roofs and Raw Sienna foreground add to the hot feel. I also kept the trees warm by mainly using Raw Umber with just a touch of Cobalt Turquoise.

By placing those two figures below the buildings I emphasized the hilly nature of the landscape. Notice that this work is quite flat in terms of tonal value. The trees and foreground were all painted with a MILK wash. This was done on purpose to avoid too much interest anywhere else except in the contrast between the buildings and the foliage.

The village of Vinci was the birthplace of Leonardo da Vinci. It has a museum with all his inventions in it. I had a wonderful dinner there in a restaurant which was originally Leonardo's hay barn!

MOOD AND MOTHER COLOR

I wanted to create a feeling of warmth in this painting so I used Cadmium Orange as the Mother Color. Your first impression might be that some kind of green is actually the Mother Color in this case. However if you have a good look at those orange roofs there is no green in them, but there is Cadmium Orange in the green trees and bushes. There is even some of it mixed into the Cobalt Blue sky. The amount of it varies of course, but some of it is mixed into just about any shape in this painting.
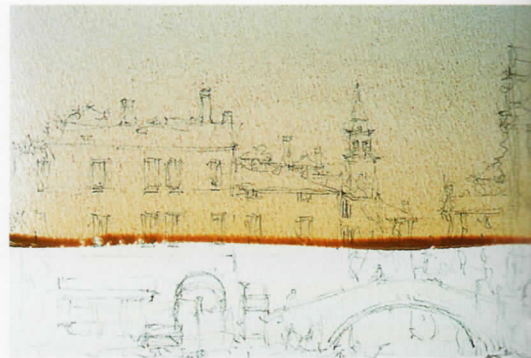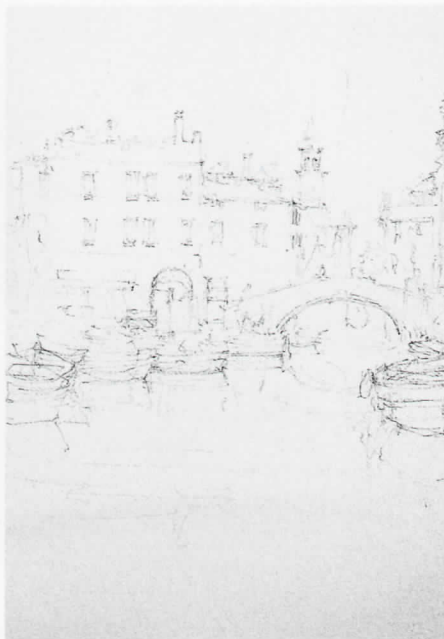
MAKING COLOR WORK TO SUPPORT MOOD
LUNCHTIME, CHIOGGIA, ITALY

THE SCENE

1 THE DRAWING

The drawing is fairly accurate and detailed, but I've kept the boats quite simple and loose. I prefer to define them with the brush later because it allows me to achieve lovely, fluid lines.


2 THE FIRST WASH

The first wash of COFFEE consistency on DRY is washed over the entire top half of the painting until I reach water level. I leave out some highlights around the architectural detail and the boats. I introduce some color for the boats before the wash is dry. I use Cadmium Red and Cobalt Blue to create that pinkish color for the sky. Note the lovely juicy bead of the wash. This is what you should aim for.

COFFEE ON DRY
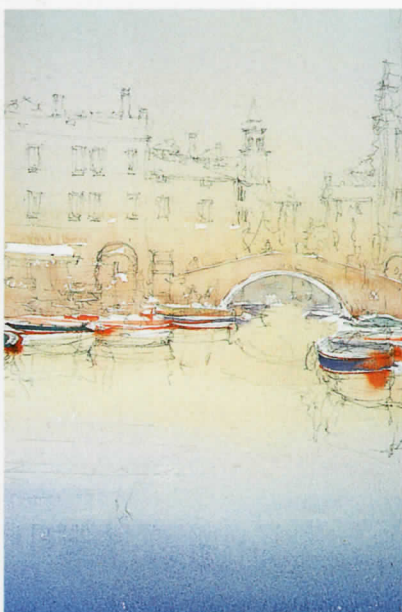
3 THE CONTINUATION OF THE SKY WASH

I continue the wash down the paper The water is painted using the same color at first, but somewhat diluted to make it lighter in tonal value. As I travel down the paper I keep introducing Cobalt Blue into the wash, slowly transforming it into blue and also making it thicker in consistency until it resembles MILK.

TEA INCREASING
TO MILK ON DRY

4 THE SECOND STAGE

Once DRY the buildings are created using a MILK consistency wash for the walls and a bit of CREAM for the roofs. I introduce some yellow into the walls to give the painting warmth. The roof is painted with a CREAM mixture of Cadmium Orange with some Cobalt Blue, and Light Red. I leave small gaps in the wash to provide texture and interest.

MILK AND CREAM
ON DRY

5 THE DETAILS

I travel down into the boat area and once the wash on the buildings dries I slowly introduce windows and doorways, again using CREAM consistency paint. The color I use is fairly warm some Cadmium Red with Ultramarine. I try not to go too dark with this detailing I want to keep my darks for later. Now is also a good time to introduce more color into the bridge and the boats. I use Cadmium Red and Burnt Sienna for the bridge and a few primaries for the boats.

CREAM AND MILK
ON DRY PAPER

6 THE BOATS

I spend some time painting in the light and dark areas of the boats. While these are still WET I introduce fairly rich colors and also some very dark detailing at the water line. This allows the colors to mix into each other and connect the shapes. When you do it, try not to paint each boat individually, treat them as a big shape. The important thing is not to end up with a collection of little boats which have nothing to do with each other.

CREAM AND MILK ON DRY

SOME DETAILING WITH BUTTER ON WET

7 THE SHAPES

The water reflection of the boats and buildings must be continued while the wash for the boats is still wet! This has to be done now or there will be no connection to the shapes above. Actually the entire shape of the buildings, boats, bridge and the reflection is painted in one go starting with the roofs and ending up with the reflections at the bottom. This is the only way to achieve interlocking shapes.

MILK ON DRY

8 FINISHED

let the painting dry well and add some jewelry here and there.

MOOD

The wonderful fishing port of Chioggia has provided me and I am sure many other artists with countless opportunities to capture mood and atmosphere. This painting depicts the lunchtime siesta, when very little happens. I love the way Italians stop in the middle of the day to enjoy life. We could take note of this I think! I wonder what you would say though if your local supermarket closed between 1:00 and 4:00 PM!

MOTHER COLOR

THE WATER

The run off waves in the water must be painted quickly while the wash is still quite wet. When it's your turn to do it, don't hurry! Wait for a moment or it will all run off. Be careful. Each wave must be painted with a single brushstroke using a medium-sized brush loaded with CREAM wash. I make the waves closer to the bottom of the page bigger because this aids the illusion of perspective. I let this dry thoroughly!

CREAM ON MOIST

MAKING COLOR WORK TO SUPPORT MOOD
LATE AFTERNOON, GUNDAGAI, AUSTRALIA

1 THE DRAWING

As with all landscape painting there is not much drawing required except for the man-made shapes, in this case, some buildings nestling in the gully.

2 THE FIRST WASH

The first wash establishes the foreground and the background, and by cutting around the buildings it also establishes the middle ground shapes as well. Not bad for just one wash!.

I start at the top of the picture with a COFFEE wash of Indian Yellow and Cadmium Orange. I run this wash through until I reach the foreground. Then I play with the same wash but introduce a second tonal value, which is a much stronger mixture of the same pigment with the addition of Cobalt Turquoise and Ultramarine Blue. I try to create a feeling of dappled shadow on the long grass. Then I let this dry!

COFFEE AND MILK ON DRY   TEA ON DRY   MILK ON DRY   CREAM ON MOIST

3 THE SHADOWS

Next I gray off the roof area of each building with a TEA on DRY mix of purple made from Cobalt Blue and a touch of Permanent Magenta. I must let that dry thoroughly!

Next I place the shadows on the buildings. I create that dappled appearance by leaving lots of gaps in the wash. A simple purple wash of Permanent Magenta will do. While that area is WET I drop in some detailing for the windows and eaves as required using a CREAM mixture of the same purple.

TEA ON DRY   CREAM ON WET   MILK ON DRY

4 THE SECOND WASH

The second wash creates the trees in the background and needs to have more strength but it's important not to go overboard. The pattern of trees must be ruffed in quickly leaving lots of gaps for branches and tree shapes. I use Raw Umber, Indian Yellow, Cadmium Yellow, Cadmium Orange and any other really warm colors I can find. It's not helpful to be shy!

MILK ON MOIST

5 A WET INTO WET WASH

I must act quickly and catch the tree shapes while they are is still WET and drop in the shadows with a purple wash mixed from Ultramarine Blue and Carmine Red. I call this "searching for free shapes" or "cloud gazing" It's just like looking at clouds and spotting different animals   you might remember doing this is a child. I try to find trees in the mess left behind.

I take their shadows down to the buildings, particularly near the roof because this will enhance the sunlit effect. I make sure the shadows are broken and elegant. I don't do too many because I will lose the light.

MILK ON WET   COFFEE ON WET

6 THE JEWELRY

The painting is somewhat harsh so I re-wet the background and drop in some smoke using Chinese White opaque gouache. I also add a few fence posts, dry branches and any other highlights and sharps as required. I use a small brush for this and quick, deft strokes. If this is overdone the painting will look tired.

COFFEE ON MOIST   COFFEE ON DRY

7 THE FINISHED PAINTING

The Australian countryside provides an array of subjects, and the strong southern light creates wonderful effects. Australian gum trees have beautiful warm hues of green a mixture of Raw Umber, Cadmium Red with a touch of Cobalt Turquoise. It explodes with golden color in the late afternoon sun. Scenes such as these are everywhere and are irresistible. The subject itself is nothing spectacular but the colors certainly are! I have traveled the world and certainly witnessed some amazing subjects, but isn't it a revealing experience to find beauty in your own backyard. All it takes is a fresh eye and some sunlight!

"HIGH TIDE, AUSTRALIA"
10 x 12" (26 x 30cm)

I really like the freshness and sparkle of this small painting. I love painting into the light and can paint quickly because all the shapes are reduced to silhouettes. I think watercolor is the best medium for this type of light effect.

The figures connect to the headland in the background and also provide a lead-in. The famous Australian lifesaver in his red top works brilliantly as a focus point. It took some courage to put those flags in, however I am glad I did. They really add that breezy touch.

Color helps the happy feel of this picture. Imagine if you eliminated all the color from the clothes and the flags?

MOOD AND MOTHER COLOR

One could argue there are two Mother Colors at play here! Cadmium Red and Cobalt Blue. Their interplay contributes to the busy staccato mood. Seascapes in particular tend to have two Mother Colors because of the coolness of the sea versus the warmth of the land. One will always dominate and in this case it is the Cadmium Red because I can see more land than sea. If I were looking out to sea obviously the cooler Mother Color would dominate.

"GRAPE PICKERS, BAROSSA, AUSTRALIA"
23 x 29" (59 x 74cm)

I have become a familiar figure around Melbourne's market gardens and have shared lunch with the harvesters many times. I cannot resist subjects like this. It takes me back to my childhood days when life was so simple and carefree. I remember seeing my grandfather and his three sons slowly progressing along the field using scythes to cut grass. Every now and then one of them would stop to sharpen the blade and it was my job to fetch them a drink of water. For this effort I would receive a bag of sweets and be carried home on my father's tired shoulders.

This particular scene was in the wine-growing region of South Australia. I used numerous warm colors to achieve that fall glow. This was enhanced by the use of Cobalt Turquoise to cool the shadows. The Cadmium Orange roof is the typical corrugated iron structure seen throughout Australia.

The figures were kept unobtrusive, though significant enough. I didn't want to take away from the wonderful colors in the foliage by placing large figures in the work.

MOOD AND MOTHER COLOR

The mood of Fall was enhanced by the liberal use of Cadmium Orange as the Mother Color. When the scene is as warm as this it is wise to introduce some cooler color here and there, purely as a foil for all that warmth. For most impact always choose a color on the opposite side of the color wheel.

Always paint positively towards success, don't paint defensively correcting your mistakes.

"HEADING FOR HOME, AUSTRALIA" 14 x 21" (36 x 54cm)

Color plays an important role in this painting. It is combined with tonal value to create the evening glow. The foreground texture is very important and takes the eye into the picture. The sheep also lead the eye. Foregrounds are incredibly tricky to do. If they are overdone they can actually serve as a barrier to the eye. It's important to define just enough so you feel as if you could step into the painting.

MOOD AND MOTHER COLOR

I had to emphasize the foreground to overcome the strength of that warm background color, which is tending to come forward. With weaker backgrounds it is easy to suggest depth.

"HAWTHORN TOWN HALL, MELBOURNE, AUSTRALIA"
11 x 8" (28 x 20cm)

I used Cadmium Yellow in the first wash to stain the buildings. Because a wash like this is placed on the paper first it's easy to make it too weak because we are comparing it with white paper. You must remember that you will paint on top of this when you are placing the very strong shadows and it will not appear as strong. Tonal values are all about comparison. A particular tonal value can look quite strong against the weaker tonal value, however when surrounded by stronger tonal value it looks much weaker.

MOOD AND MOTHER COLOR

I was attracted to this subject for two reasons: the strong yellow Mother Color and the lovely vertical spire with its fluttering flag. I had also just stopped to have some lunch, so I painted this while eating it! Who says there is no such thing as a free lunch?
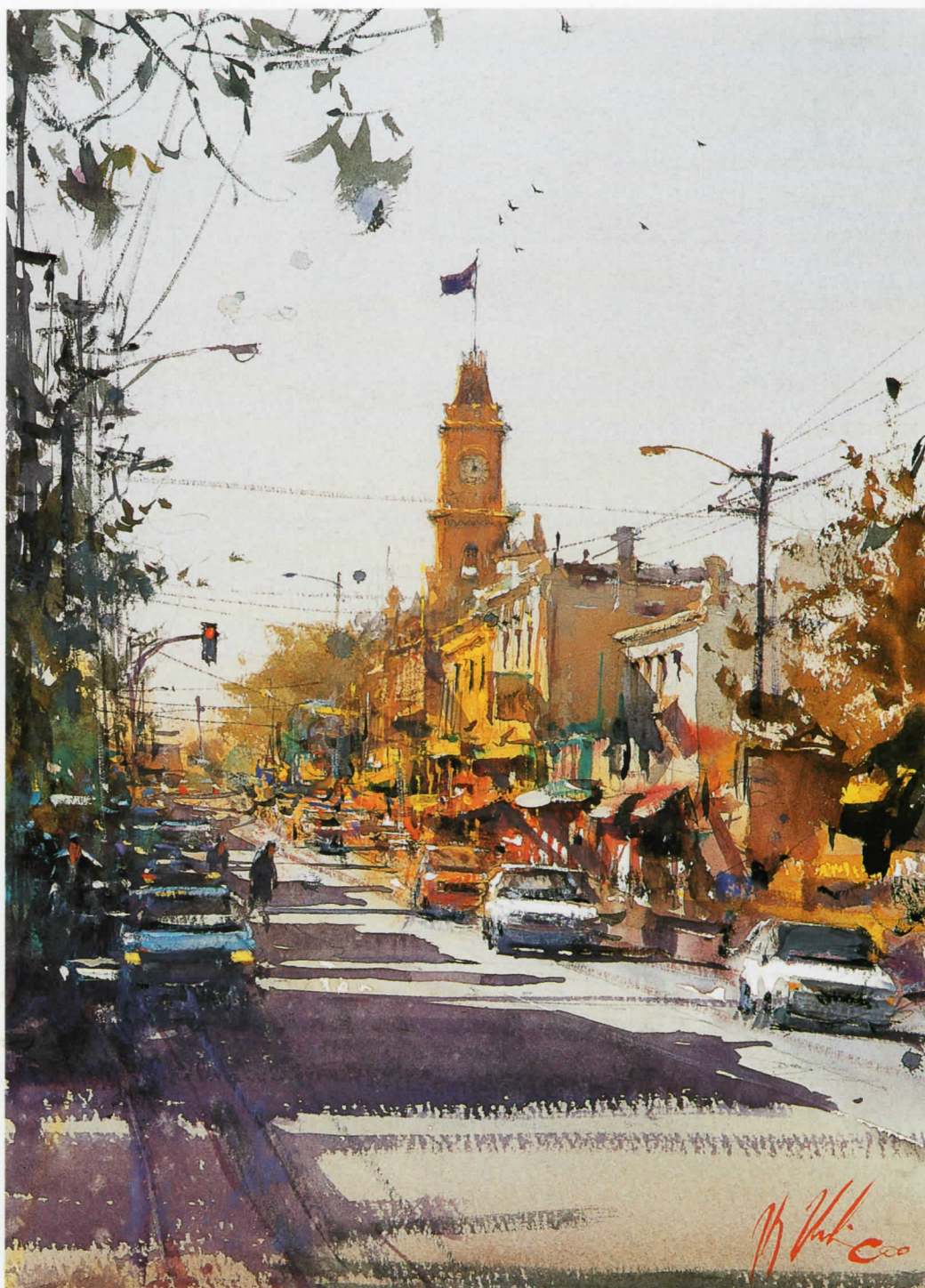
"SUNSET VENICE, ITALY"
14 x 21" (36 x 53cm)

Color plays a very important part in this painting. It creates that warm evening glow and gives a feeling of depth with the use of cooler colors in the background and warm colors in the foreground.

This painting represents my entry into the American art scene. It was the first painting sold in the Greenhouse Fine Art Gallery, San Antonio, Texas a long way from those cornfields of my youth!

MOOD AND MOTHER COLOR

Cadmium Red features prominently again but it is mixed with Cadmium Yellow to make an even warmer Mother Color I wanted to achieve as much warmth in this painting a I could. When I speak of Mother Color it need not be totally dominant or even noticeable. Sometimes, as in this work, it is very obvious, but there are many occasions when it is much more subtle and it takes some time to find.

"WINTER MORNING, MELBOURNE, AUSTRALIA"
13 x 22" (35 x 55cm)

MOOD AND MOTHER COLOR

I allowed the cool blue and turquoise to dominate this work because I wanted to evoke the feeling of a frosty, cool morning. The first light was spearing through the buildings and the morning peak hour was already under way. Paintings such as this portray moments that are not necessarily beautiful, or even pleasing to the eye.

Sometimes, they don't sell at all, but I find the urge to paint these things irresistible. I feel they capture everyday life and record it for posterity. You may claim that photographs should do this, but they can never portray mood and atmosphere the way watercolor does.

If you do make a mistake and it cannot be corrected swiftly and without fuss, abandon the painting.

MAKING THE FINAL DECISIONS

You must choose the detail "jewelry" carefully and appropriately so you don't overload your painting with little bits and pieces everywhere And then you must learn to recognize the moment when the whole thing is finished

"ALBI, FRANCE" 13 x 10" (33 x 26cm)

On a painting excursion to France it rained endlessly so when the sun finally came out I painted the first thing I saw from my hotel window. Not a bad view! Albi is truly a lovely city with a fortified 13th century Cathedral dominating the skyline.

This complex painting is actually a simple two-step watercolor. The sky and the lighter values on the buildings were part of the first wash. The rest of the painting was created in the second wash. Many of the dark and values in the painting are the original pencil lines. I quite often do this when I am painting on location in order to speed things up.

Look for the small significant details, which are really accents of color.

The finishing stage of your painting should be the most satisfying. You have finally reached the point when you know the painting is going to work and you cannot wait to finish it. Beware! It is important to wait and take a visual break before you start putting in those last touches. After a break you will see more clearly where you need to make corrections or additions.

When we look at a beautiful painting we usually take in all that wonderful detail. Therefore we tend to think that the detail creates the image. That's not quite true. While they are incredibly important, details cannot exist on their own They need fertile ground in which to grow. Imagine adding intricate details to a badly painted car· or introducing a perfect car onto a badly painted road, or for that matter painting a lovely country lane on a weak landscape! You can see where am leading **You must take care to complete the larger shapes in your work first.** Don't rush into detail. As stated previously, never begin a portrait by painting the eyelashes first!

Let's go back to my details-as-jewelry equation. If you choose a stylish outfit to suit your figure and your complexion it requires very little to make the outfit look even better However no amount of jewelry will disguise a badly fitting coat. On the contrary it makes the person look overdressed and "cheap"

You must choose the jewelry carefully and appropriately. Don't overload your painting with little bits and pieces everywhere. It's easy to spoil the story by giving too much information when just a few carefully placed touches will work miracles.

KNOWING WHEN TO GLAZE AND WHEN TO ERASE

If you learn the one way to paint correctly you will never have to learn hundreds of ways to correct your mistakes You must always paint positively towards a vision of success, rather than painting defensively, fighting off errors. Unless you can correct a mistake quickly and effortlessly the best fix-it technique is to begin again!

There are genuine techniques that allow us to make a mistake or two and as long as you don't rely on these as actual painting techniques it's okay to use them The following tips on how to fix that otherwise perfect watercolor should come in handy for those moments of disappointment when you invested much time and effort only to have the painting spoiled by some unfortunate accident.

Because watercolor is such an unforgiving medium it's difficult to drastically change the position, tonal value or color of any large shapes You can lift them off while they are still wet using paper tissue and you can darken them by over-painting with thicker pigment, but you can never make them lighter once they are dry. You also cannot change the color of large shapes unless it is to make them a stronger tonal value of a similar color

- The only way to lighten small areas of watercolor is to either use opaque paint or scrape back to the paper with a razorblade. use opaque paint quite a lot and find it a quick and effective way of lifting what can be a dull picture Some watercolorists don't approve of this but believe that the end justifies the means Why deny yourself a successful painting for any reason?

- Small errors can be eliminated at the time by lifting off or by painting over them They can even be lifted and rubbed off once they are dry, as long as you paint over that area with something slightly larger to hide the smudge.

"HON FLEUR, FRANCE" 10 x 13" (26 x 33cm)
This fishing village on the estuary of the River Seine has been painted by many artists and you can clearly see why. It is almost too pretty. Everywhere you turn there are picturesque subjects, particularly around the harbor.

This is another painting which looks to be complicated but it is actually simple. If you removed some of those windows and roof lines you would be left with very little. Notice the sky tone. This was done to light up those buildings with the afternoon sun.

- Another genuine fix-it technique is glazing You must do this when the painting is completely and thoroughly dry. Simply place a transparent wash over the entire painting, or part of the painting, using a large, soft brush often do this with the background and sky areas in my work.

  To make a glaze turn the painting upside-down and place a wash over the area. (Turning the painting upside-down prevents any paint from running over the rest of the picture.) When you glaze, do it gently and quickly so you don't disturb the painted shapes already there.

- If all else fails you can crop the painting You simply make the painting that much smaller by cutting off the offending mistake This is particularly true of any large work. There is usually at least one area that is successful Don't be shy about cropping To help you identify where to crop keep a number of mounts in different sizes and place them over your painting.

- Then if none of that works there is the ultimate fix-it technique the rubbish bin.

FINISHING OFF FOR MOOD
FLINDERS STREET RUSH-HOUR, MELBOURNE, AUSTRALIA

In this demonstration will show you how careful placement of the final touches can create points of interest and tension which involve the viewer in the painting by telling them a story. The scene itself is not very attractive. In fact, without all the people and the cars I chose to introduce it would not be much to look at. I also think many seascapes can look very boring if you do not place figures on the beach. have also rescued countless landscape paintings by introducing figures or cattle. Many street scenes are routinely improved by introducing cars, trams and people who were not necessarily there at the time.
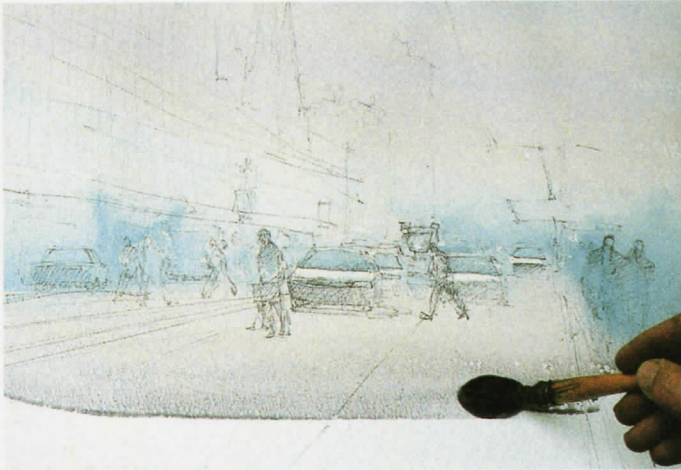

THE SCENE

1 THE DRAWING

I draw in a number of figures because I want to achieve the rush-hour feel. Placement of figures in your designs is incredibly important. You can create movement and direction by facing them so that they appear to be walking towards each other or away from each other. You can also create a feeling of urgency by having people crossing the road in front of the cars.


2 THE FIRST WASH

The first TEA on DRY wash begins fairly pale and is taken down to the cars and the roadway. I leave highlights for people and cars.

Never start painting without making a materials checklist first. It is too late to search for the brush you need while the painting is drying.

3 EXTENDING THE WASH

The roadway is painted with a slightly thicker MILK mix. I drop in some Cobalt Blue around the cars to cool the area. The wash continues around the cars through the road to the bottom. Neutral Tint is an excellent color for roads. When you do this, don't expect miracles from this wash! It's only there to indicate the lightest areas in your painting. I let this work dry thoroughly!
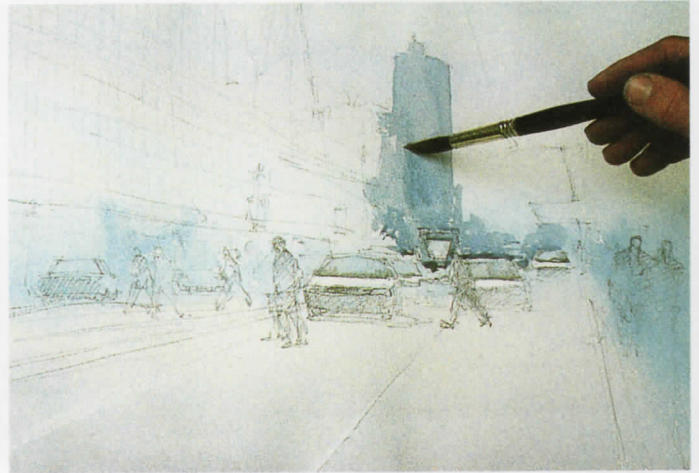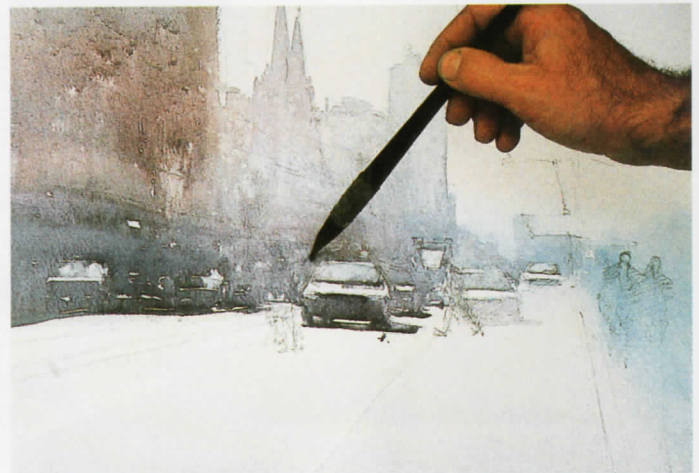

4 NEXT WASHES ON DRY

This is the second stage of the painting and must not be started until the original wash is totally DRY!

The distant buildings are painted first with TEA and the middle distance next with MILK.

5 ESTABLISHING THE BUILDINGS

The buildings on the left, which are the closest, are painted with CREAM consistency, again on DRY

6 CUTTING AROUND

The careful cutting around the highlights is of utmost importance. I am careful not to paint over the cars!

7 MODELING THE CARS

At this stage I can put some detailing into the cars with slightly thicker CREAM. The colors are purposely kept a fairly somber key to parody the serious look of the city. Here I am lifting off some color to create the windscreen effect. In places to warm it up, I use Neutral Tint, Cadmium Red and a touch of Cobalt Violet and Mars Yellow.

8 INTRODUCING THE FOREGROUND SHADOW

Using CREAM mix on DRY paper I launch into the large shadow over the foreground.

119

9 ROAD MARKING

While the previous work is still DAMP I use a brush to lift out the line in the middle of the road. I don't do this too soon or it will simply run back in! Now it's time to let all this dry thoroughly.

9 PLACING STRONG DARKS

The overhead verandahs on the right are painted with quick brushstrokes to create a slightly broken edge using a CREAM mix of Neutral Tint and Ultramarine Blue.

10 CREATING TEXTURE

While this area is still wet I play with it, creating texture and some lights. I take this shape through to connect with the shadow across the road leaving spaces for the figures on the right.

11 ADDING TRAFFIC LIGHTS

This is the exciting part when I begin to add the jewelry, in this case the traffic lights.

12 ESTABLISHING A MAJOR FIGURE

The major figure is indicated and some strong Chinese White highlights on his head and shoulders lift him from the background. Notice the dark figure's placement and how it straddles the mid value and lightest value areas.

13 SUGGESTING RUSH-HOUR

I set to work creating the look of busy rush-hour. I use CREAM and BUTTER for this, mainly Neutral Tint or a mix of Ultramarine and Permanent Magenta. The highlights on the heads and shoulders are painted with Chinese White straight from the tube.

120

14 JUST ENOUGH DETAILING

Those great car taillights are pure Cadmium Orange. Overhead tram wires are dry brushed with BUTTER as well.

15 ADDING AN IMPORTANT GLAZE

After evaluation, I glaze over the roadway because I feel it is too pale. I put in more traffic lights and smaller figures until I have the right mood and atmosphere.

16 FINISHED

The finished painting is just short of being too busy. The foreground plane and a fairly weak background provide just enough respite. I chose this painting to show how important jewelry can be.

DETAIL AND MOOD

This painting relies almost entirely on detail for its mood. It should be fairly obvious that the figures and cars are instrumental in creating that busy rush hour atmosphere. The mood would dramatically change if you removed most of the figures or even just some of them.

Imagine this painting with just the lonely street sweeper and an early taxi cab. The same buildings and the same light but the mood would be of a deserted early Sunday morning in the city. We could try the opposite and put in some flags and maybe a carnival parade and change this to be even busier than it is.

The location of your painting merely provides the stage for your actors. How many actors you use depends on the script. You are the director and can change this at will. Try putting some figures into that lonely landscape or a flock of sheep and see how it changes the mood. Lift your dull paintings by introducing detail. Place a light object or figure into that dark area or vice versa. But take care not to overdo it.

IMPORTANT NOTES

With just a few flicks of the brush a highlight here and a dark line there can lift a bland work to a different level.

- **If your painting lacks light, add some highlights.**

- **If it is too pale and bland introduce fresh, sharp darks.**

Be careful not to overdo this because it is very easy to keep going until you just simply have no area that doesn't have something in it. You must have an area of rest, that is, a plain flat wash, in order for the eyes to have somewhere to go for a visual rest. A plain area will make the busy one appear even busier than it is.

FINISHING OFF FOR MOOD
METUNG REFLECTIONS, AUSTRALIA

Metung is small fishing port a reasonable drive from Melbourne, with many moored fishing boats and yachts. For Australian artists who love boats this place is a must. It's a wonderful area to paint and because there's hardly ever anyone around, it's also a very pleasant place to work away from onlookers.

wanted to convey a slightly melancholy feel to this painting so here's how went about it and finished it off in a way that enhanced the atmosphere. Boats are difficult to draw and even more difficult to paint. It's not so much their shape which is difficult, but the way they must be placed on the water so that they look as if they are floating on the surface.

The other difficulty with boats is that their reflections play a large part in the success of the piece. The best way to achieve this is to imagine water as flat as a billiard table or a sheet of glass. For the moment forget the waves and the reflections, just sit the boat shapes on the surface pretending they have flat bottoms. Treat their reflections as if they are reflections in glass. (If there are waves the reflections will be distorted.)

1 THE DRAWING AND FIRST WASH
The first TEA on DRY wash of Cadmium Yellow and Cadmium Orange is washed down to the horizon line.

2 THE CLOUDS
I wait for a few moments until the first wash is DAMP and then I use a Neutral Tint and Permanent Magenta COFFEE mix to drop in the clouds. I work quickly with the utmost economy of brushstrokes or it will all turn into mud! The horizon line should be still MOIST because that dry paper has held the moisture suspended on that line. Using a purple MILK mix of Ultramarine, Cobalt Turquoise and Permanent Rose and Magenta a can be placed there to form a soft horizon. I let this dry!

3 ALLOWING COLORS TO MERGE
I make a bead of Cadmium Yellow and Cadmium Orange and run it down under the horizon line approximately one-third down


4 EXTENDING THE WASH
and then I introduce a Cobalt Blue wash. I let the warm color run into the Cobalt Blue by itself! (If you try and mix and merge these colors yourself you are bound to end up with green!) I increase the strength of the blue as I reach the bottom of the paper and I remember to leave some highlights for the boats.

5 CREATING SOFT EDGES
The waves must be painted in quickly before the wash dries to achieve the desired soft edge. The CREAM on MOIST mix is mainly Cobalt Blue with just a touch of Cadmium Red. I suggest the jetties and pilings.
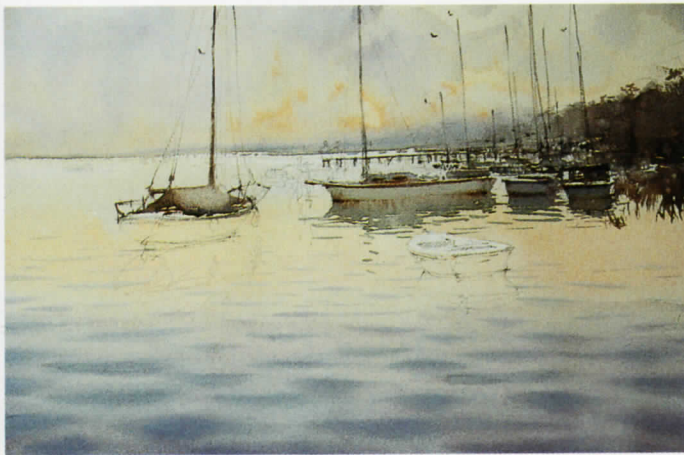
6 DEVELOPING THE BOATS

The boats are painted one by one. First I paint the shape of the boat down to the water line, including that dark line, with a bit of CREAM pigment.

7 ADDING REFLECTIONS

While this is still WET I float in the reflection made from Cobalt Turquoise and Raw Umber. Each boat has its own colors and characteristics but they are all painted with the same procedure. I make sure I connect them by interlocking their shapes.

8 ADDING MINIMAL DETAILS

The masts, reeds and other bits of detail are placed next. I keep this fresh and minimal using quick, elegant strokes and a small brush.

MOOD

I wanted to achieve a slightly melancholy feel to this painting and I think it worked. I was planning to put some figures in as you can see in the drawing, but decided against it because I felt the painting did not require it (contrary to what I said in the previous demonstration). I have also placed my signature on the left because that area was empty. Most other times I sign my paintings on the right and always in red. Your signature is your identification mark. It doesn't even have to be readable   your clients will soon learn to recognize it.

KNOWING WHEN IT'S FINISHED

How do you know when the painting is finished? Whistler was once asked this question, and in his usual pompous way he said "When say so, Madam!" In fact, that was the perfect answer Something inside us should tell us when to stop. Unfortunately that voice often doesn't speak up until it's too late, and is usually preceded by that famous phrase, "I'll just do a bit more here   "

The warning bells should sound when you start looking for more bits to put in and you are not quite sure where to put them

this usually means the painting was finished when you painted that last bit.

"LUNCHTIME, AIX, FRANCE" 10 x 13" (26 x 33cm)
I painted this while waiting for my lunch date! It was meant to be a drawing, but because she was terribly late I decided to paint it. I am glad I did.
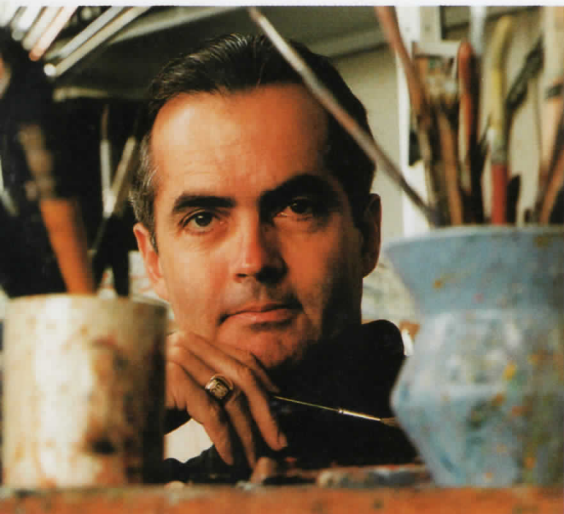
REMINDER

Quite often what looked okay when you drew it in will not be in the right place after you have blocked in the main shapes. That's why it's so important to draw lightly in the first place. It allows you to change your mind and move smaller shapes around.
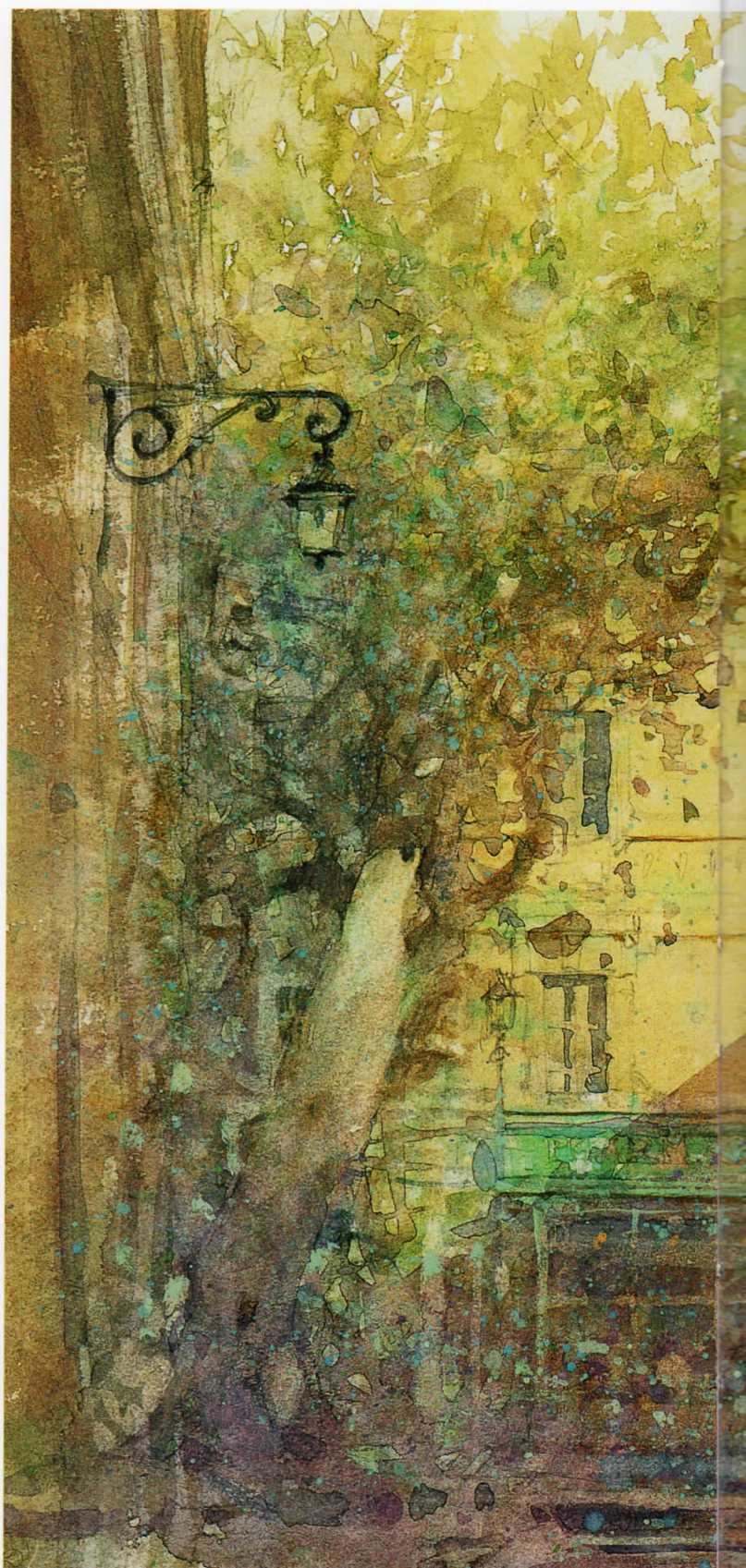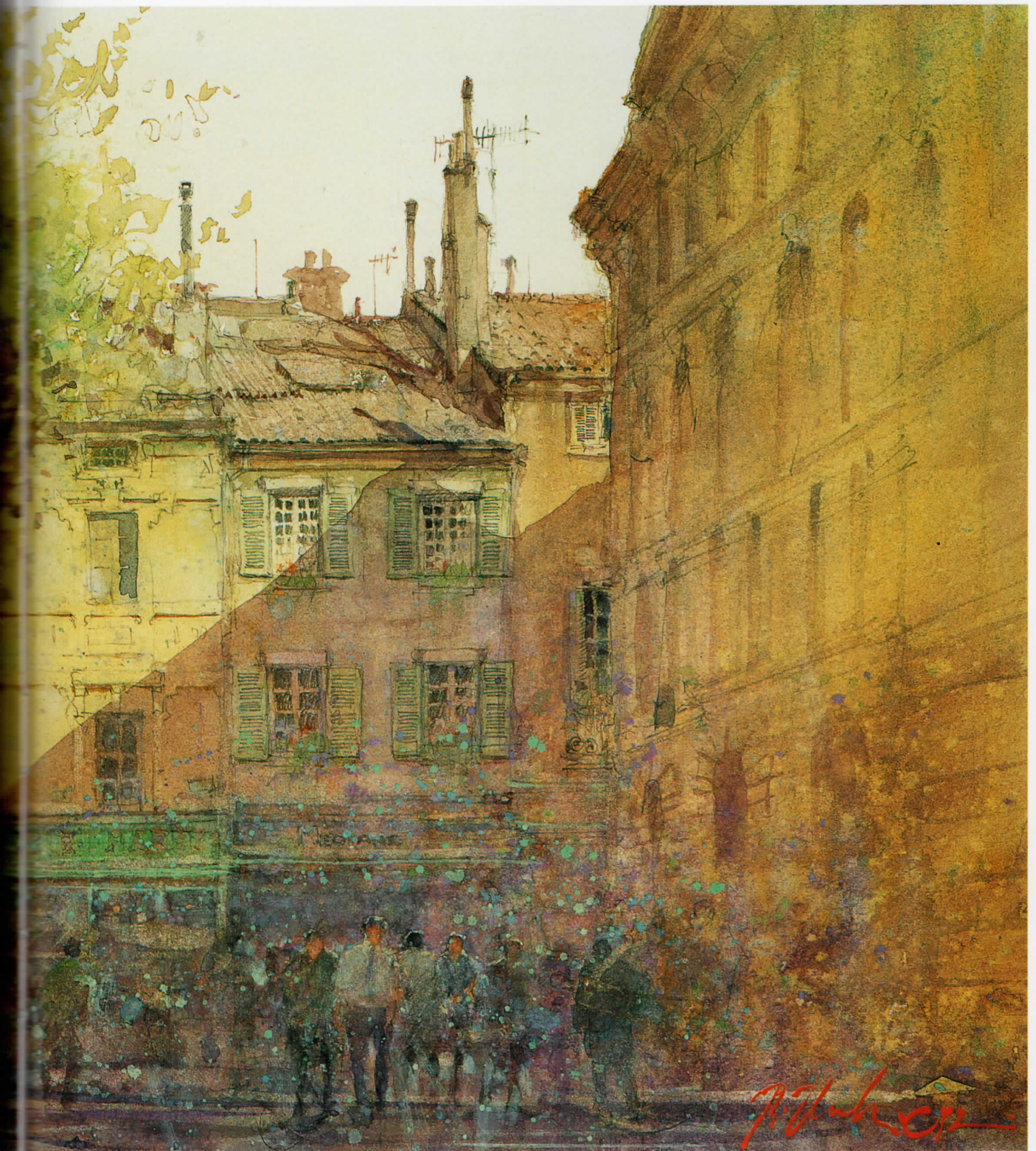
PERSONAL REFLECTIONS

Watercolor has its own way of humbling even the high and mighty. Many artists, including myself have been brought down to earth by a simple wash going terribly wrong But watercolor also has magic qualities which will seduce you. The way colors run into each other the translucent washes, granulation, speed of execution, the subtlety and brightness of color and so many other wonderful elements that make it a joy to behold when it comes off the brush watercolor seems to have a life of its own.

There are times when I feel no affinity with the subjects or the medium When that happens I elect the easy way out and don't paint at all. You should never paint for the sake of painting. The motivation to paint must come from within. I believe the viewer can sense this while looking at your work, and while you might satisfy some and even sell the work you will know if that painting wasn't true. Ultimately your painting will always reflect who you are.

- strongly advise you to mix with other artists and avoid solitary life in your studio, because there is no surer way to induce your heart, and your art, to slowly suffocate. treasure every moment spent with my friends. They make up for many hours of solitude in the studio. Anyway, I have yet to meet

a bitter artist! Those connected with art are usually sensitive, deep thinking people, full of life. often wonder how anyone can live without such a force in their lives.
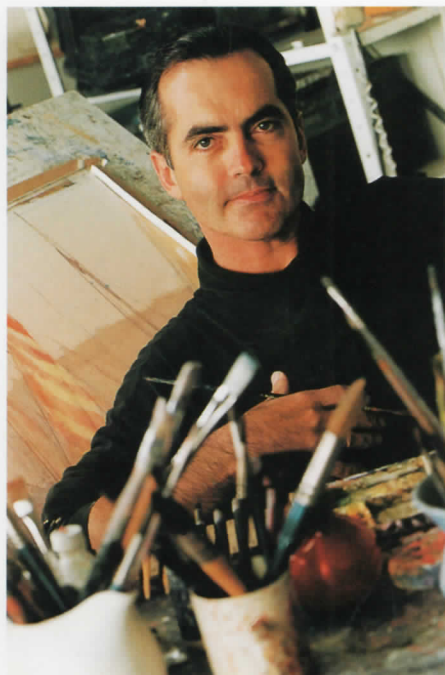
- When began some 30 years ago, I wasted many opportunities to further my knowledge by stubbornly doing my own thing. It was also a much smaller and more closed world in those days. The artist has much more help now. There are many books, like this one, videos, magazines, art societies and contacts with other artists all available. It is possible to be presented with so much information that it actually becomes confusing. However there is only one true path to good art: Lots of hard work and much brush mileage!
- If you go to art classes to become a better artist stay true to yourself and do not just copy for the sake of copying do it for the purpose of learning I believe that if you are sincere about your painting it will be recognized by other people for what it is. An honest attempt is always preferable to a vain statement of self-importance. We seen to have forgotten how to be humble, and while it is important to be confident, one must not become arrogant.
- feel my journey has only just begun and I look forward to the road of new discoveries and challenges. have no regrets except to wish there was more time to do more painting. As discover and conquer new levels of competence it only serves to spur me on to look for higher levels. If you are a student don't think there is some magic secret that I can reveal to make you a master be a master of what you know. I am simply giving you knowledge gained over the years that you can use to improve your own mastery. Give yourself time to absorb it and with practice you will reach new levels of competence and individual expression. You never know, we might meet on that road some day!
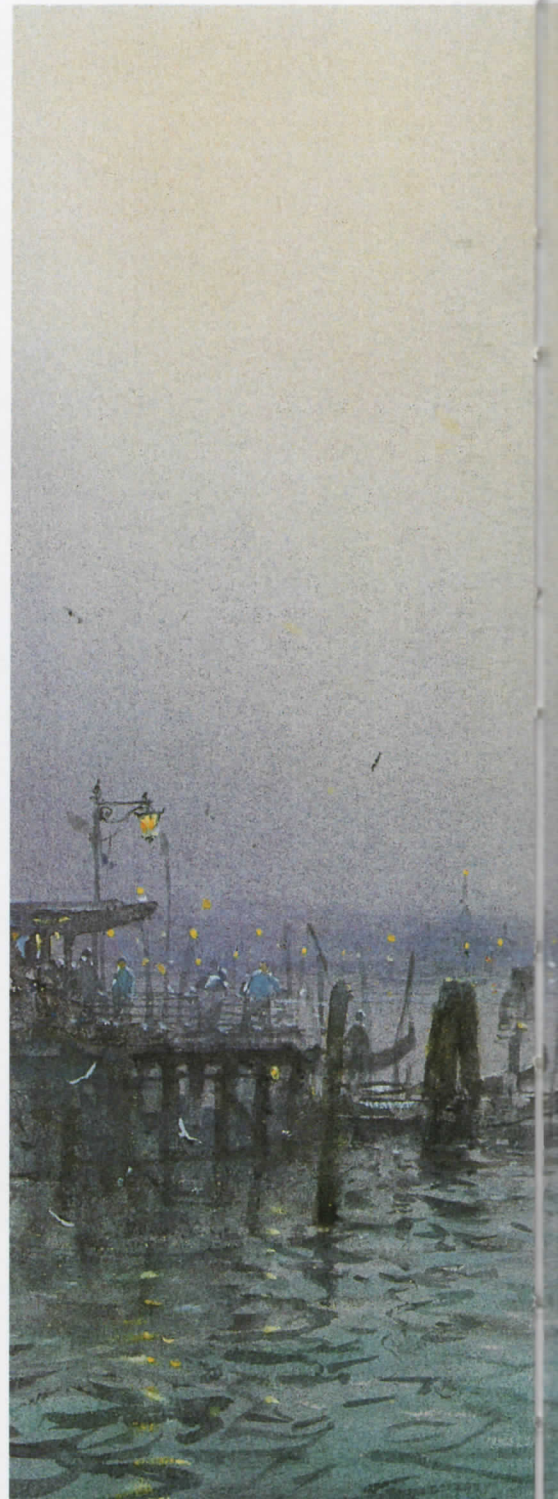
"LA BELLA LUNA (THE BEAUTIFUL MOON) VENICE, ITALY" 15 x 22" (38 x 46cm)

ABOUT THE ARTIST

Joseph Branko Zbukvic (pronounced ZER-BOOK-VITCH), was born in 1952 in Zagreb, Croatia, (formerly Yugoslavia)

His formative years were spent on a small farm in an extended family environment where most of the manual work was done in a traditional manner This idyllic experience gave him an understanding of man's relationship with nature and helped him develop a strong work ethic. His grandmother was quick to recognize and encourage his talent, even in his pre-school years. His love of drawing has remained with him to this day.

His early education was eclectic and included both the performing and visual arts. Despite his obvious talent his parents decided that there was no future in art as a profession. In 1967 they enrolled him into university to study languages and literature so he could pursue a teaching career

His studies were interrupted in 1970 when the political unrest in Yugoslavia prompted the family to migrate to Australia, where Joseph continued his formal education at Deakin University, Melbourne. He graduated in 1974 gaining a Diploma in Art, majoring in Industrial Design. During this time he discovered watercolor as a medium and began to paint again, achieving instant success in art competitions, winning his first major art award in 1975.

In 1976 Joseph took up a position with the Victorian state government as an arts adviser with the Department of Health. However most of his spare time was spent painting and he had his first solo exhibition in 1977 at Eastgate Gallery, Brighton, Melbourne.

In 1978 he became a full time professional, quickly establishing himself as a leading watercolorist.

Joseph became a member of the Old Watercolour Society and was its vice president from 1991 to 1994. In 1988 he was invited to join the Australian Guild of Realist Artists. Joseph has been a member of the Victorian Artists Society since 1988. He is also a member of the Twenty Melbourne Painters Society. In 1998 he was nominated and excepted for membership with the exclusive Australian Watercolour Institute. He also teaches at Charles Sturt University, Mitchell School of Creative Arts.

Joseph has achieved enormous success with his sensitively rendered watercolors on an incredible variety of subjects. He is equally comfortable with idyllic pastoral landscape, seascape a bustling street scene or his latest pursuit, equine art. He can also turn his hand to oil or pastel, producing work of equally high standard with ease. He is regarded as one of the best draftsmen in Australia.

He has also traveled in search of subjects to India, China, Europe and the USA.

He is widely appreciated as a watercolor tutor and judge and his work is sought by fine art collectors worldwide.

Joseph's work can best be described as impressionistic with subtle tonal qualities and a touch of romance.

Joseph returned to Zagreb in 1990 to a warm welcome and was made artist in residence at the Mimara Museum of Fine Art.

He has won at least 200 awards in his career the latest being the coveted Gold Medal and $20,000 for Best Painting in Show at the Sun-Herald Camberwell Rotary Art Exhibition 2001 This history-making win marks the first time a watercolor painting has won the prize. Joseph's work was chosen from 3000 exhibits by a panel of judges chaired by Richard Stone, portrait painter to Britain's Royal Family.

Joseph has produced several feature articles for *Australian Artist* and *International Artist* magazines,

His work is held in the collections of the Castlemaine Regional Gallery and Historical Museum Grafton Regional Gallery· Commonwealth Art Bank; Sheraton Towers Melbourne, Australia and in numerous municipal and private collections worldwide, including the Mimara Museum of Fine Arts, Zagreb.

Bibliography·

Alan McCulloch, *The Encyclopaedia of the Australian Arts*, (Hutchinson, 1978) and subsequent editions.

Jean Campbell, *Australian Watercolour Painting 1780 to the Present Day* (Craftsman House 1990).

Tom Roberts, the Australian Impressionist and Realist Artists (Graphic Management Services 1991).

Australian Watercolour Institute (75th Anniversary Publication, the Beagle Press 1998).

The Best of Watercolor Vol 3, Selected by Serge Hollerbach and Betty Lou Schlemm, (Rockport Publishers Inc 1999).

Galleries representing his work:

In Australia: Melbourne Fine Art Gallery, Melbourne; Artarmon Galleries, Sydney· Red Hill Gallery, Brisbane; David Sumner Gallery Adelaide.

In the UK: Tyron and Swann Gallery, London.

In the US: Greenhouse Gallery of Fine Art, San Antonio, Texas.

Sensational watercolor artist Joseph Zbukvic shows how to plan and compose any painting so that it conveys the message and mood you want.

At your disposal will be the critical ingredients that turn paintings into art.

First, Joseph talks about the planning that is necessary to identify the main shapes, planes, tones and colors of the scene.

Then he goes on to define the three main types of mood and the give-away signs in the environment that will become your Mood Scale Indicators.

Next, Joseph gets down to business with the Big Three critical ingredients: tone, edges and color. He demonstrates how to manipulate tonal value to suggest a certain mood. He shows the important role that soft and hard edges play in establishing mood. Then he demonstrates how to make color work to support a particular mood.

A great collection of step-by-step demonstrations, explanations and examples help you understand these vital points.

Throughout this journey of discovery, Joseph shows how important the ingredient of technique is in capturing mood. And this is where the Watercolor Clock comes in. He invites you to discover the secrets of the Watercolor Clock. By studying the clock it is possible to find out exactly when to place which consistency pigment onto wet, damp, moist or dry paper. The key to mood is all in the timing!

This exceptional book is full of helpful advice, insights and anecdotes from a highly sensitive artist, who will give you a refreshing view of how to paint your world with atmosphere and mood.

international
artist

ABOUT THE ARTIST

Joseph Branko Zbukvic (pronounced ZER-BOOK-VITCH), was born in 1952 in Zagreb, Croatia, (formerly Yugoslavia).

His formative years were spent on a small farm in an extended family environment where most of the manual work was done in a traditional manner. This idyllic experience gave him an understanding of man's relationship with nature and helped him develop a strong work ethic. His grandmother was quick to recognize and encourage his talent, even in his pre-school years. His love of drawing has remained with him to this day.

His early education was eclectic and included both the performing and visual arts. Despite his obvious talent his parents decided that there was no future in art as a profession. In 1967 they enrolled him into university to study languages and literature so he could pursue a teaching career.

His studies were interrupted in 1970 when the political unrest in Yugoslavia prompted the family to migrate to Australia, where Joseph continued his formal education at Deakin University, Melbourne. He graduated in 1974, gaining a Diploma in Art, majoring in Industrial Design. During this time he discovered watercolor as a medium and began to paint again, achieving instant success in art competitions, winning his first major art award in 1975.

In 1976 Joseph took up a position with the Victorian state government as an arts adviser with the Department of Health. However, most of his spare time was spent painting and he had his first solo exhibition in 1977 at Eastgate Gallery, Brighton, Melbourne.

In 1978 he became a full time professional, quickly establishing himself as a leading watercolorist.

Joseph became a member of the Old Watercolour Society and was its vice president from 1991 to 1994. In 1988 he was invited to join the Australian Guild of Realist Artists. Joseph has been a member of the Victorian Artists Society since 1988. He is also a member of the Twenty Melbourne Painters Society. In 1998 he was nominated and excepted for membership with the exclusive Australian Watercolour Institute. He also teaches at Charles Sturt University, Mitchell School of Creative Arts.

Joseph has achieved enormous success with his sensitively rendered watercolors on an incredible variety of subjects. He is equally comfortable with idyllic pastoral landscape, seascape, a bustling street scene or his latest pursuit, equine art. He can also turn his hand to oil or pastel, producing work of equally high standard with ease. He is regarded as one of the best draftsmen in Australia.

He has also traveled in search of subjects to India, China, Europe and the USA.

He is widely appreciated as a watercolor tutor and judge and his work is sought by fine art collectors worldwide.

Joseph's work can best be described as impressionistic with subtle tonal qualities and a touch of romance.

Joseph returned to Zagreb in 1990 to a warm welcome and was made artist in residence at the Mimara Museum of Fine Art.

He has won at least 200 awards in his career, the latest being the coveted Gold Medal and $20,000 for Best Painting in Show at the Sun-Herald Camberwell Rotary Art Exhibition 2001 This history-making win marks the first time a watercolor painting has won the prize. Joseph's work was chosen from 3000 exhibits by a panel of judges chaired by Richard Stone, portrait painter to Britain's Royal Family.

Joseph has produced several feature articles for *Australian Artist* and *International Artist* magazines,

His work is held in the collections of the Castlemaine Regional Gallery and Historical Museum; Grafton Regional Gallery; Commonwealth Art Bank; Sheraton Towers Melbourne, Australia and in numerous municipal and private collections worldwide, including the Mimara Museum of Fine Arts, Zagreb.

international
artist

DISCOVER THE SECRETS OF THE WATERCOLOR CLOCK

Find out exactly whe[...]gment onto wet, damp, moist or dry paper and you'll never wonder how to make a particular brush m[...]t again You will always find the answer somewhere on the Watercolor Clock.

THE LEFT SIDE OF THE CLOCK SHOWS YOU THE MOISTURE CONTENT OF THE PAPER FROM BONE DRY TO SOAKING WET

THE RIGHT SIDE OF THE CLOCK SHOWS YOU THE PIGMENT CONSISTENCY FROM RUNNY WASH TO STICK-LIKE-GLUE PIGMENT STRAIGHT FROM THE TUBE

YOU CAN ACH EVE MOOD USING THE WATERCOLOR CLOCK — IT'S ALL ABOUT TIMING!

THE CRITICAL INGREDIENTS THAT TURN PAINTINGS INTO ART

All the answers to planning and composing a painting so it conveys the message and mood you want.

PAINTING OUTDOORS   PAINTING INDOORS

Compare paintings done on location and in the studio to see the difference in the end result.

- 3 Stages of Outdoor Work: Drawing, Color Sketches and On-Site Painting
- The Practicalities of Working On Site
- Working in the Studio

PLANNING YOUR PAINTING FOR MOOD

Don't set yourself up for failure — it's too late to think about composition after you have begun to paint.

- Drawing and Successful Composition
- Sketching and Painting
- Composing for Mood
- Identifying Shapes
- Deciding on the Planes

IDENTIFYING THE MOOD

The three basic moods that can be applied to any subject.

- The Mood Scale   Soft and Hazy/Medium Mellow/Sharp Staccato
- Mood Indicators   The Physical Phenomena that are the Telltale Signs of Different Moods

MANIPULATING TONAL VALUE FOR MOOD

The means to conquer mood will be at your fingertips once you learn to recognize the various tonal values in a subject.

- The Essentials of Tonal Value • Identifying Tonal Values • Understanding that Color has Tone
- How to Change Mood by Varying Tonal Values and Edges

FORMING EDGES FOR MOOD

Banish flat, unexciting work and find out how edges play their part in conveying mood.

- How Edges Play Their Part in Conveying Mood
- Planning Edges • Types of Edges Explained: Hard Edges/Lost and Found Edges/Soft Controlled Edges/Soft Uncontrolled Edges

MAKING COLOR WORK TO SUPPORT THE MOOD

When it comes time to choose the color range start thinking in terms of the Mother Color.

- Recognizing the Mother Color
- Shapes, Temperature, Harmony
- Colors that Evoke Certain Moods
- Changing the Mood by Changing the Color

MAKING THE FINAL DECISIONS

You must choose the detail carefully so you don't have little bits and pieces everywhere. And then learn to recognize the moment when the whole thing is finished.

- Finishing Off for Mood
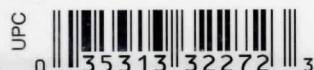- Knowing When to Glaze and When to Erase
- Fix-Its

Each chapter contains step-by-step demonstrations, a gallery of examples and countless explanations on how to introduce atmosphere and mood into your watercolors.