

2012 Paining Living This in Watercolor – Part II
2012 Spring Senior College Course
Syllabus

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Painting birds your inspired by. You may have a nice landscape painting but lets make it better by painting in a bird that you love. I will show you how to add one in, lift one out or start a new painting in this class. You can trace or draw from my images or use your own. I will teach you as if you have never painted before, so its step by step for enjoyment, creativity and success.

Topics:

- 1) The background for white birds and lift out
- 2) White birds against dark and lift out
- 3) The light background for dark birds
- 4) Dark birds in a light background
- 5) Painting a blue heron
- 6) The vignette as a background

Charlene Buescher's Watercolor Painting Supply List

- Brushes

Two white sable synthetic one stroke flat brushes, one of each size: ½ inch and 1 inch. I use a Windsor Newton Series 680 or Robert Simmons White Sable 1½ inch brush most of the time.

You will need one round synthetic brush in size number 6.

- Palette

A John Pike Palette; or as a substitute use an ice cube tray or a fourteen day pill container. A white plastic plate or tray is needed for a surface to mix your paint.

- Paints

Winsor Newton, Holbein or Daniel Smith tube paints in these colors:

Lemon Yellow, Yellow Ocher, Burnt Sienna, Burnt Umber, Alizarin Crimson, Opera, Thalo Blue, Ultra Marine Blue, Cerulean Blue

- Paper

Three sheets of Arches 140 lb. 22 x 30 inch cold press paper.

Cut a full sheet of 22x30 in half to become 22x15. Cut that in half to become 11x15.

This is called a quarter sheet which we will use in class. We will use approximately two quarter sheets per class

- Backboard

A 12 x 16 inch backboard to hold your paper can be Plexiglas or Masonite hardboard found at hardware stores

Two bulldog clips, a white eraser, a #2 pencil, paper towels, and a water container for rinsing brushes, a spray bottle, tracing paper and some reference pictures of assorted sizes of figures and birds

Call these sources for art supplies:

www.danielsmith.com 800-426-6740

www.cheapjoes.com 800-227-2788

www.dickblick.com 800-444-8192

Charlene Buescher's Suggestions

Ask Your Self As You Are Painting:

- Is there contrast in: color, value, size, texture, and sharp/soft edges?
- Are you painting dark against light and light against dark?
- Are there any interesting negative shapes?
- Is there an off center or asymmetrical balance?
- Does the composition or motion keep your eye in the painting?
- Is there a center of interest or focal area? (where the eye lands first)
- Is there a color change: subtle, dramatic, or?
- Are there at least 3 values: lightest light – darkest dark – and multiple mid tones?
- Is there contrast in: color, value, size, texture, and sharp/soft edges?
- Is there a mood or feeling?
- Are you simply recording or using your own creativity?
- Are you painting something you really know or love or excite you?
- What do you want to say with the painting?
- Any vertical or horizontal dominance or balance?
- Is there a 3-dimensional feel through overlapping, density, size, and value?
- Are far away objects faded – no detail and small?
- Are close up objects dense, larger, and detailed?

Is your first wash in a still life:

- Warm and cool – with some white of the paper showing through?
- Suggesting stained glass or setting a mood?
- More interesting if turned upside down?

To really “see” your work, do the following frequently:

- Set your work across the room
- Look at in the mirror
- Turn it upside down
- Place a matt around it
- Take a photo of it
- Ask a friend for an honest critique

Burnt umber										
6										
Cadmium Red	7									
Alizarin Crimson	8									
Opera	16									
Hooker's Green	9									
10										
Phalo Green										
11										
Phalo Blue										
12										
Ultra marine Blue										
13										
Cerutan blue										

* optional colors

Burnt
Sienna
5
Cadmium
Orange
4
yellow
ochre
3
Cadmium
yellow
2
Lemon
yellow
1











