

Color Confidence for the Watercolor Painter

By Linda Smith

Overview:

Often times understanding color theory is confusing. Many artists have a working understanding of the color wheel and basic color theory but lack a more in depth understanding of how color works. There are significant distinctions between pigment color and light color theory. In this workshop, we will explore more in depth the language of color and its properties for the watercolor artist. Participants will develop a working color vocabulary and a better understanding of how to use color through several small exercises. We will cover a variety of color concepts which will allow you to see color in an all new way! You will learn why blue and red doesn't always make purple!

Objective: The participants will be able to achieve a deeper understanding of color theory, concepts and terminology through a variety of simple exercises using watercolor pigment. We will go beyond the basics about the color wheel.

An outline of just some of the topics to be covered:

- The properties of watercolor paint vs other pigments
- Understanding the color wheel and it's many 'palettes' and how to create them
- Learn how the interaction of color can be applied to your painting
- The importance of neutrals and how to create them
- Understanding color temperature and how it relates to the color wheel and color mixing
- Perception of color, effects of light upon color, and our emotive response to color
- Pigment qualities and characteristics: transparency, semi-transparent, opacity, granulating colors, staining colors, etc.
- How to read and understand the markings on a tube of watercolor pigment.
- Understanding color vocabulary and terminology and concepts
- Creating color schemes and color combinations exercises
- Psychology of color
- The history of color
- Approaches to the application of pigments in watercolor painting

Supply List:

- Professional grade watercolor paints: minimum colors should be a warm and cool of a red, yellow, and blue. For example: Prussian blue, Fr. Ultramarine blue---Alizarine Crimson, Cadmium Red--- Lemon Yellow, Cadmium yellow (Or your choice of any warm and cool versions of each primary).
- Brushes: whatever you prefer in round or flats including at least a small, medium and larger brush
- Water Container, Masking tape, Exacto Knife
- Watercolor paper: I prefer Arches cold press 140# but any 'professional grade' cold press watercolor paper will work. One or two full sheets. We will cut them to size in class. I prefer sheets vs blocks for the exercises we will do. Please do not use hot press.
- A few small Gator board or plexiglass or some solid surfaces to be used as mounting or support boards to tape your work while painting. Bring more than one as we will be working a few papers at a time. • Pencil, eraser, fine-tip black Sharpie, Regular-tip black sharpie (marker must be permanent ink)
- Paper towels
- Straight edge or ruler
- Spray bottle
- Graphite transfer paper such as Saral, or make your own by covering a sheet of tracing paper with graphite (pencil lead)
- Any other watercolor supplies you want to bring