



6 step by step tutorials

INCLUDES PENCIL DRAWINGS AND REFERENCE GUIDES

Venice: Black and White gondola

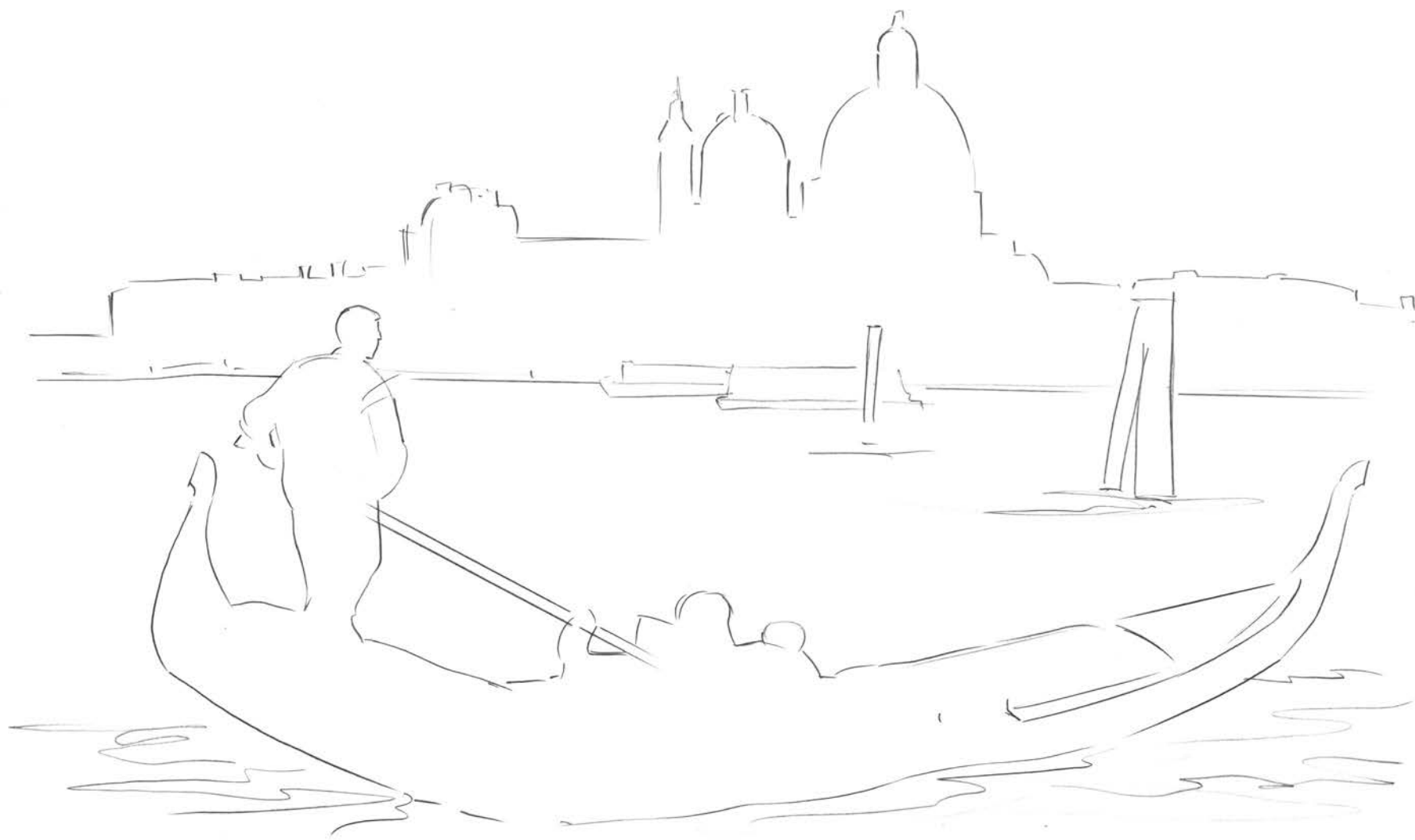
You may never actually get the chance to sit on the banks of the Laguna di Venezia and paint the gondolas, just as the sun is rising on a slightly misty morning. But this painting tutorial will give even the beginners amongst you the chance to master this scene.

This beautiful mystical scene is the perfect starting point for your first watercolour project. Like all watercolour paintings, the trick is to start light and steadily increase the intensity of the paint in each layer. This helps to produce the wonderful feeling of hazy distance.

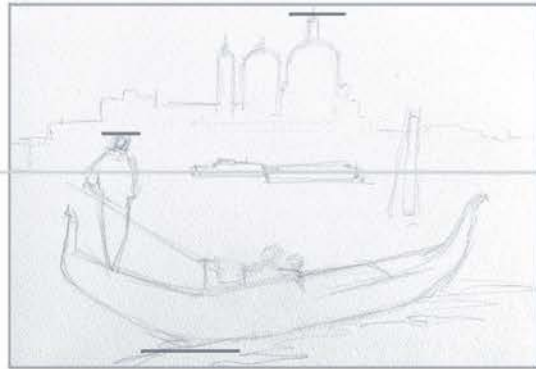
Colour Palette: The painting is worked up with just one colour mix of Payne's Grey with a touch of Cobalt Blue.

Tip: You could also just use Payne's Grey to make it even simpler.









2B PENCIL SKETCH.
START WITH TIP OF DOME
THEN RULE IN SEA LEVEL
NOTE POSITION OF GONDOLIER



COBALT BLUE / PAYNE'S GREY
VERY LIGHT WASH OVER
SKY AND WATER - LIGHTER
IN CENTRAL AREA. WHEN
DRY, SLIGHTLY STRONGER MIX
ON SKYLINE.



SLIGHTLY DARKER HORIZONTAL
BRUSH STROKES ON WATER.
THEN MID GROUND BOATS



WHEN DRY, SLIGHTLY DARKER MIX
FOR POSTS. SAME TONE FOR RIPPLES.
SMALL STROKES IN BACKGROUND,
LARGER IN FOREGROUND.
NOT TOO REGULAR



STRONG MIX OF PAYNE'S GREY
OVER GONDOLA & GONDOLIER.
- CAREFULLY!
SAME DARK MIX FOR EXTRA RIPPLES,
THEN WHITE GOUACHE 'SPARKLES'

France: Olive Tree

Living in France, we are very lucky that scenes like these are only a short walk from our front door, but we never take them for granted.

A typical scene in the southern region of France - a field of poppies, a single olive tree with a distant village nestling in the foothills.

Here we begin to introduce colour. Once again, start with light washes and intensify the colour as you come 'forward'.

Colour Palette: Cobalt Blue, Sap Green, Naples Yellow, Payne's Grey, Cadmium Red, Burnt Umber

Tip: Be sure to let each layer dry before beginning the next step.









INITIAL SKETCH WITH 2B PENCIL - WASHES OF COBALT BLUE, THEN NAPLES YELLOW & SAP GREEN ON THE FIELDS



LIGHT WASH OF PAYNE'S GREY / COBALT BLUE ON HILLS WHEN DRY, STRANGER MIX ON NEARER HILLS - STRANGER YELLOW / GREEN ON FIELDS



PALE SAP GREEN FOR TREES ON MIDGROUND HILLS LEAVING VILLAGE OUTLINE. STRANGER GREEN / BLUE MIX ON LINE OF TREES



DRY BRUSH SAP GREEN ACROSS FIELDS. PAINT IN OLIVE TREE TRUNK DARK BROWN / GREY. MIX OF CERULEAN BLUE / SAP GREEN FOR LEAVES



ADD SOME HOPPERS GREEN INTO DARK AREAS ON TREE. FLICK BRUSH STROKES UP TO BUILD UP GRASS EFFECT IN FOREGROUND MIX OF LIGHT / DARK GREEN



THICK CADMIUM RED FOR POPPIES - NOT TOO REGULAR. HAS SOME WHITE / CADMIUM YELLOW TO GIVE FORM TO POPPIES.

Italy: Tuscan Farm

Reminders of holidays to come, how I would love to spend some time in Tuscany painting scenes like these 'en plein air'.

Late afternoon in a Tuscan summer. What I like about this scene is the way that the Cypress trees lead you down the track to the farmhouse. Beyond there, vineyards take your eye into the hills beyond.

Keep the colours soft and warm in the background becoming more intense and sharper in the foreground.

Colour Palette: Cobalt Blue, Pthalo Blue, Cadmium Yellow, Magenta, Sap Green, Hooker's Green, Yellow Ochre, Burnt Sienna, White Gouach

Tip: add some fine brush work in the hills to hint at distant trees It will help give the painting scale.









SKETCH THE SCENE AND POSITION OF THE HOUSE



WASH A MIX OF COBALT & PHTHO BLUE ON SKY & HILLS



ONCE DRY, ADD SOME THIN WASHES OF CADMIUM YELLOW



BRUSH STROKES OF MAGENTA & SAP GREEN ADD FORM..



ONCE DRY, ADD DISTANT TREES WITH A MIX OF SAP & HOOKER'S GREEN



FOREGROUND TREES AND DARKER GRASS TONES WITH A MIX OF GREENS



PAINT A WASH OF YELLOW OCHRE & BURNT SIENNA ON THE BUILDINGS THEN, ONCE DRY, ADD SHADOW TONES (PAYNE'S GREY + MAGENTA)



FINALLY, DETAILS ON THE HOUSE, SOME TREES IN FRONT OF IT AND DARKER GREEN AREAS IN THE FOREGROUND...WHITE GOVACHE CLOUDS

Greece: Beach in Kefalonia

We spent many lazy afternoons on this beach here on the Greek island of Kefalonia. You can almost smell the grilling Calamares drifting down from the beach restaurant.

Draw the horizon line in with a straight edge - there's nothing worse than a wobbly (sea) horizon! Mix a little White gouache with the Burnt Umber to add some sunlit highlights on the tree branches.

Colour Palette: Cobalt Blue, Cerulean Blue, Yellow Ochre, Prussian Blue, Burnt Umber, Burnt Sienna, Hookers' Green, Sap Green

Tip: Keep in mind the position of the sun when adding shadows (it's coming in from the right hand side).









INITIAL SKETCH OF BEACH SCENE



GRADED WASH OF COBALT BLUE ON SKY
YELLOW OCHRE ON BEACH —



COBALT BLUE ON DISTANT ISLAND
WASH OF CERULEAN BLUE ON SEA



DARKER WASH OF PRUSSIAN BLUE TO
ADD DEPTH.



ADD TREE WITH BURNT UMBER
SAP GREEN FOR TREES & ROCKS



ADD CONTRAST TO TREES AND
STRENGTHEN OLIVE TREE IN FOREGROUND



DEFINITION IN ROCKS, LEAVES ON
TREE PLUS FOREGROUND SHADOWS
GREYS AND OCHRE —



FIGURES, EXTRA SHADOWS (BURNT
UMBER) AND SOME WHITE DETAILS!

Venice: Gondolas in colour

A reminder of a previous trip to Venice that I did with my Mother many years ago.

The classic Venetian scene - gondolas moored with the Venice skyline in the distance.

What I like about the composition is the soft transfer from warm background colours through to cooler blues and blacks in the foreground. It is a more complicated layout, and you may want to simplify the scene by cropping the composition into a portrait format showing just one or two gondolas.

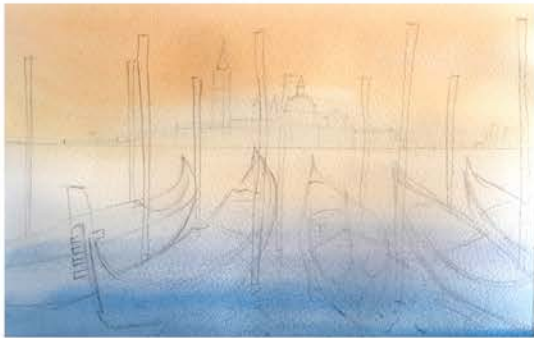
Colour Palette: Burnt Sienna, Yellow Ochre, Cobalt Blue, Pthalo Blue, Paynes Grey, Burnt Umber,

Tip: I recommend adding a little White gouache to the blues to make them more opaque - this will help when painting the covers on the boats.









LOOSE SKETCH OF SCENE —
THEN WASH OF BURNT SIENNA
GOING INTO YELLOW OCHRE.
THEN BLEND INTO COBALT BLUE
WITH DEEPER TONES OF
PHTHALO BLUE AT THE BOTTOM



ONCE DRY, A WASH OF BURNT
SIENNA & YELLOW OCHRE ON
TO DISTANT BUILDINGS —
ADD A DRY BRUSH STRIKE
OF BURNT SIENNA ACROSS
THE WATER — WITH A GAP!



LET DRY THEN ADD FURTHER
DARKER TONES TO BUILDINGS.
COBALT BLUE / PAYNES GREY
BRUSH WORK TO SHOW RIPPLES
THEN BLOCK IN BLUES AND
BLACKS ON GONDOLAS —



BURNT UMBER FOR POLES
PLUS BLACK INTO RIPPLES
AND REFLECTIONS.



MOVING FROM LEFT TO RIGHT
ADD LIGHTER AND DARKER
BLUES TO GIVE SHAPE TO
COVERS. A TOUCH OF BURNT
UMBER INTO SEATING AREA
ADD PINSTRIPING TO
GONDOLAS —



FINISH DETAILS WITH A
SMALL BRUSH... SAVE
MORE POLES IN MIDDLE
GROUND AND SAVE WHITE
HIGHLIGHTS ON DISTANT
BUILDINGS AND A FEW
SPARKLES IN THE WATER.

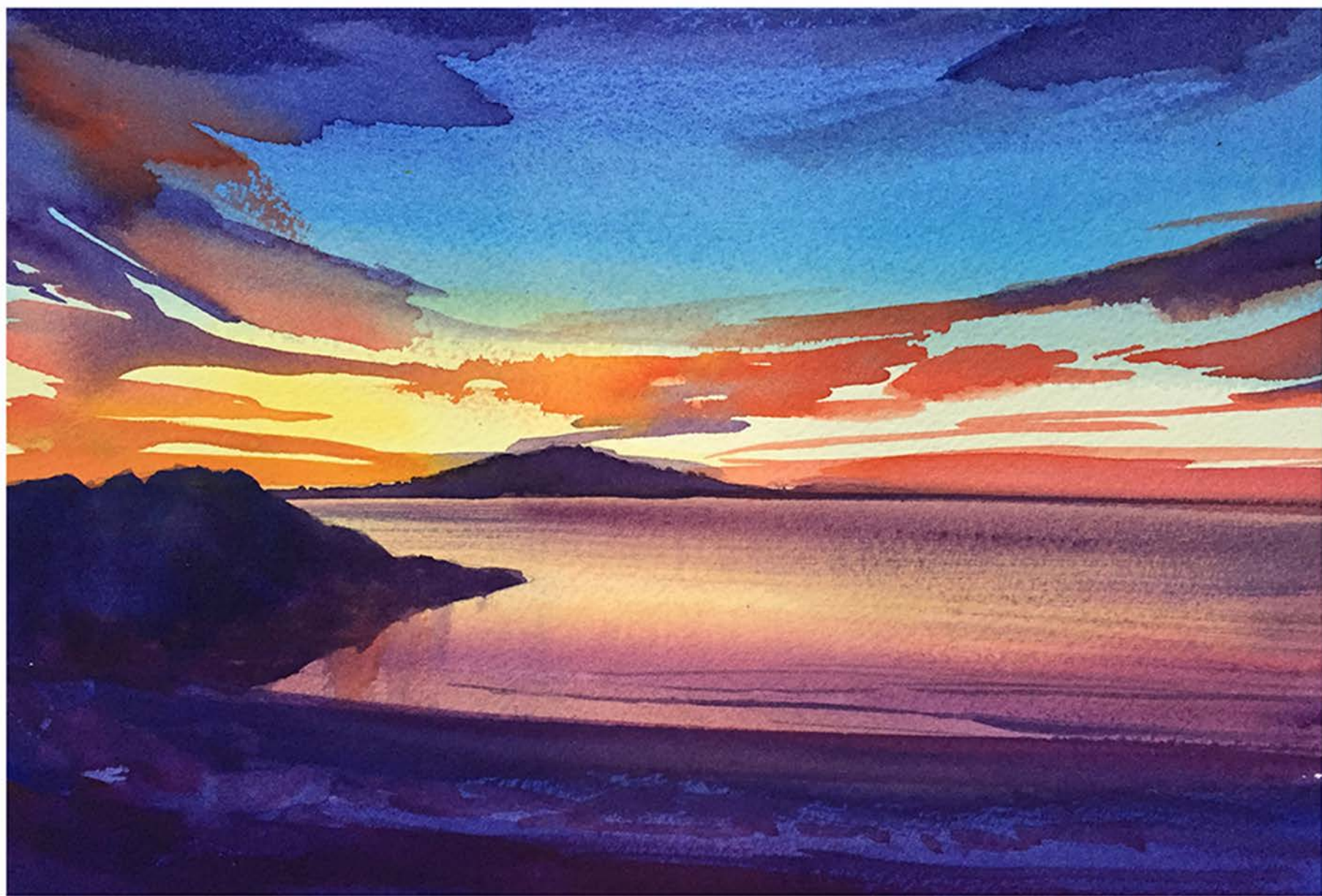
France: Sunset

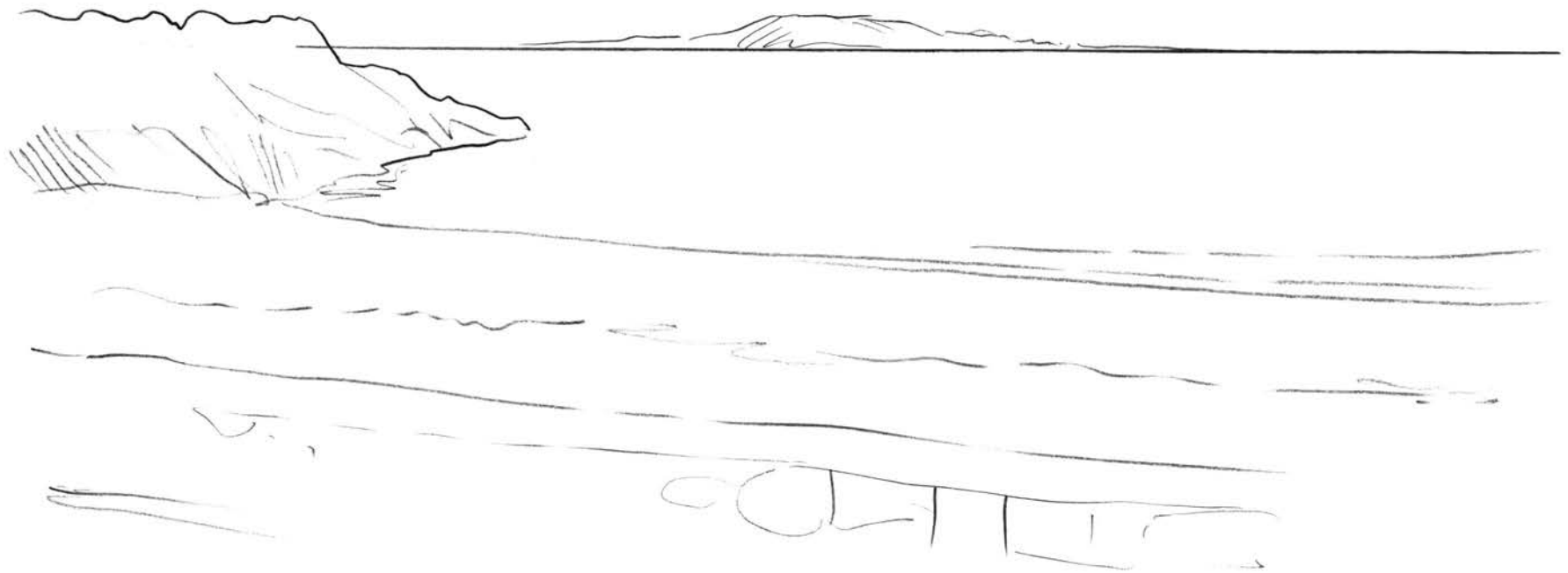
There is nothing quite like the light and colour of the sun setting over the sea. This romantic sunset is looking over the Etang de Thau towards Sete, just 30 minutes from where we live. But, beware, sunsets are notoriously difficult to paint in watercolour!

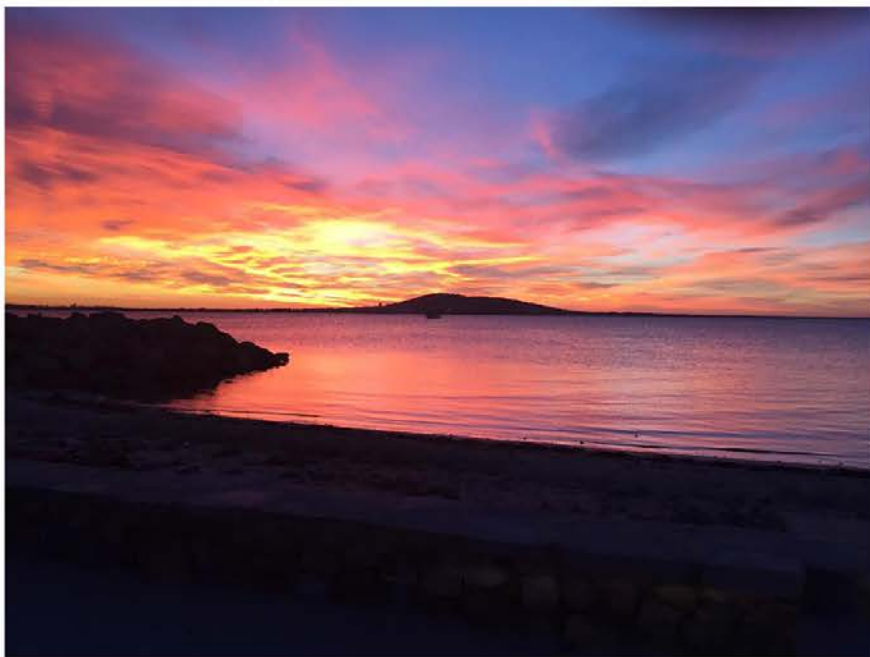
The key here, besides that sharply drawn horizon line, is to wash the background colours on then let it all dry before adding the clouds.

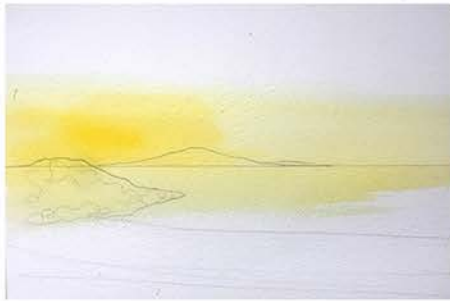
Colour Palette: Cadmium Yellow, Ultramarine Blue, Cerulean Blue, Intense Violet, Cadmium Red,

Tip: Almost 'draw' the clouds on with a medium sized brush - Cadmium yellow first, then add the reds and blues carefully to the wet areas. And try not to overwork it.









INITIAL SKETCH - I USED A RULER FOR THE HORIZON LINE. ADD A WASH OF CADMIUM YELLOW



WHEN DRY, WASHES OF CERULEAN & ULTRAMARINE BLUE IN THE SKY - INTENSE VIOLET IN THE SEA



VIOLET AND ULTRAMARINE BLUE FOR THE BEACH AREA - LEAVE SOME LIGHT AREAS TOO



TRICKY BIT - PAINT IN CLOUDS WITH CAD. YELLOW & RED. THEN ULTRAMARINE BLUE - LET THEM BLEED TOGETHER



DON'T OVERWORK THE CLOUDS! STAND BACK AND LET THEM DRY... WITH ULTRAMARINE BLUE + VIOLET CAREFULLY ADD THE DISTANT CAUSEWAY AND LAND OVERTOP



USING THE SAME MIX, PAINT IN THE ROCKY OVERTOP ON THE BEACH. ADD SOME VIOLET DRY BRUSH STROKES TO THE SURFACE OF THE LAGOON.



FINALLY, SOME TEXTURE ON THE BEACH