

Charles Evans' Watercolour Rescue

Top tips for correcting your mistakes and preventing them in the first place

Charles Evans

Publication	30th November 2022
Price	£9.99
ISBN	9781782219422
Format	Paperback 210 x 148 mm
Extent	128 pages
Illustrations	300 Colour illustrations
Publisher	Search Press
Classification	Watercolour
BIC CODE/S	AFCC
SALES REGIONS	WORLD



Key Selling Points

- Features over 70 common problems for watercolour artists, with viable solutions and well-founded advice on prevention
- The portable handbook format of the book means that it can be taken out and about – a solution is never far away!
- Charles Evans is a renowned artist, tutor and demonstrator, and ambassador for Daler-Rowney art products. He has sold over 70k copies of his books worldwide.

Description

Watercolour is a difficult medium to master, and even experienced artists are prone to making mistakes.

Over the years he has spent working as a professional artist and demonstrator, Charles Evans has built up a huge bank of expert advice, tricks, tips and techniques for fixing common watercolour problems, correcting mistakes, and learning how to avoid them in the first place. These problems include how to remove 'cauliflowers', avoiding or fixing water spillages, preventing colours from bleeding into one another, making distant hills look, well, distant, and making less muddy colour mixes.

Each problem is one that Charles is commonly asked to solve, (such as *My trees look like lollipops*), followed by Charles' solution, and a short demonstration of how to prevent the problem occurring next time you paint.

About the Author

Charles Evans is one of the UK's leading painters, well-known from his long-running TV series and for his art classes, which are held all over the UK. Charles has made over two hundred television programmes on art for the Tyne Tees television company and later for the Discovery Channel.

Charles has written several books for Search Press, and now also represents Daler-Rowney as their main demonstrator. His exuberant personality is reflected in his paintings, which have a lightness and simplicity to which many artists aspire.

Charles lives in Morpeth, Northumberland, UK.

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Reviews Anticipated in:

- The Artist
- Leisure Painter
- Artists & Illustrators
- Artbookreview.net
- Paint Magazine

Example spreads from the book


52. I've tried to scratch out branches and my trees look wrong.

If you are using the scratching out technique, the paint needs to be not too wet when you are scratching out because if it is too wet, as you scratch out the paint it flows back in. So, if you have done a mark on the paper rather than being on the point.




How do I avoid it?

To achieve a bit of detail, rather than painting in to the trees, take out sections with a finger, with a single stroke into the brush when the paint is drying (not too wet).




53. My hedges look wrong

You don't want your hedge too flat and sharp edged on the top, but it's bumpy, it's up to the top. Remember, this is a hedge, not a fence wall. So, it's not a straight line. It's a hedge, so it's got a wavy top. It's got some texture, it's got a wavy top. It's got some texture, it's got a wavy top. It's got some texture, it's got a wavy top.



How do I avoid it?

Either use the round brush and stipple so so you don't get solid clumps of paint (which result in hard edges) or use your flat brush. Use the brush in the petals and stipple on to your paint to get broken areas of green and brown. This is much more effective and doesn't give you solid and unnatural areas.

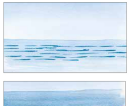


In the final stages, you will need to use the hedge on the left, lighter than the hedge on the right because the light is coming from the right in this painting. To this end, I have used cooler, green and yellow-ochre rather than reds, oranges and burnt sienna.


Always, throughout a painting, be in mind where the light is coming from. If you can't remember, think of a lot of people who have been painting buildings. They can't remember their own needs, they just go on the existing page as an aside.

56. I want to show ripples and waves on water but they don't look right.


The most common thing people do incorrectly when painting ripples is to make them all perfectly straight, horizontal marks of all the same size. Also, there are usually too many of them.



To correct, wash over the entire area to soften it and then re-paint the ripples. Remember, less is more.



Make the ripples more undulating and realistic, and fade the colour for the more distant ripples, by adding water to your brush. Make the ripples different heights and widths.



How do I avoid it?

You don't need to cover the entire area of water with ripples. Paint a few in the foreground, fading off as they go further away.

Begin with a flat wash of light blue. There have said it's best to start with a flat wash of light blue. There have said it's best to start with a flat wash of light blue. There have said it's best to start with a flat wash of light blue.


As these very simple strokes recede into the distance, make them shorter, and use a slightly wetter mix by adding more water.

You will end up with a blue wash if you don't have any change in the colour as it goes further away and if you paint it in straight lines. This will accidentally flatten the sea, so make sure that the colour becomes gradually darker down towards the foreground, but these strategically placed areas of the white paper showing through - this is crucial.

To paint a choppy sea, don't paint it in straight lines. Move the brush up and down as well as side to side, to create movement. Make sure that the brush underneath the waves are stronger in the foreground getting weaker as they recede. These strong dark blues underneath the white areas will add real impact and movement to the sea.

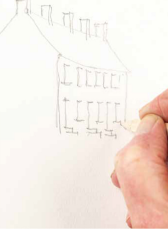
Underneath some of the white areas, place a few darker shades - introduce a touch of burnt sienna into a blue-green mix and place a few of shadow under the waves.

Avoid painting these shadows too far back, reserve them for the foreground. The feeling you want is a rough, dynamic sea in a flat wash of blue.





ACHIEVING REALISM IN BUILDINGS




Painting buildings and man-made structures can be daunting. Start by practicing with something easy such as a little cottage and then work up to something more complex. Remember to observe your subject carefully. Look at the lines in which it is constructed, and the angles they make with each other. (The structure on your eye, or are you above or below it? One of the most important lines of a building is the roof line. This will determine the direction in which the building is facing.)

When it comes to putting on the paint, there will always be a light side and a dark side to your structure. This will give your painting depth.

70. My cast shadows look unnatural.


Any solid object needs a little bit of shadow to sit on the ground. In the middle of these photos, look at the top left 'guy' - compare with the one below.

Whatever is casting the shadow should be touching the shadow. In addition, the shadows do not wobble in the form of the object, or follow the contours of the ground, so they will not be super-straight.




In this example, it was enough to focus the wrong cast shadow - simply join it to the base of the object casting it; you may also be able to give the shadow a little more 'height' to mirror the sand.

Keep in mind the direction of sunlight, and also of the surface onto which your shadow will be cast. Shadows over grass or sand need to follow the contours of the ground, so they will not be super-straight.



How do I avoid it?

In the examples below, the sunlight is coming from the right side of the scene. When painting cast shadows in crowded areas, such as over rooftops, use a mix of light and dark.

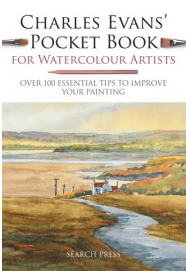


Cast shadows and on what building will cast a shadow on its neighbour, and so forth. For example, where a roof meets the face of the building, there is a narrow line of light across beneath the overhang of the roof.

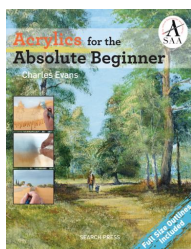
Chimneys, too, will cast shadows on the roofs.



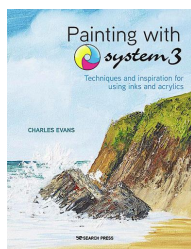
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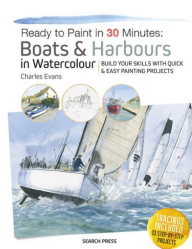
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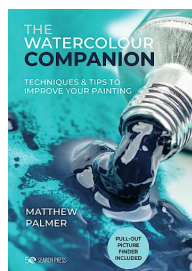
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