

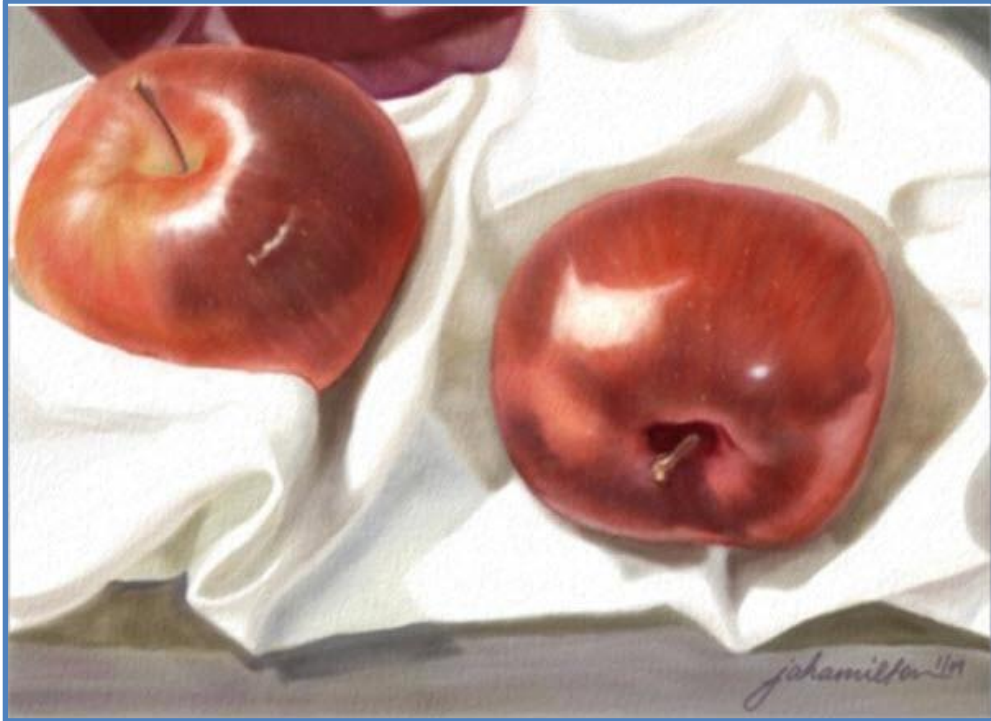
**PARTIAL SAMPLE
LESSON
ASSIGNMENT ONE**

Copyright Joan A Hamilton

October 2010

All rights reserved

Assignment One - Painting an Apple Still Life



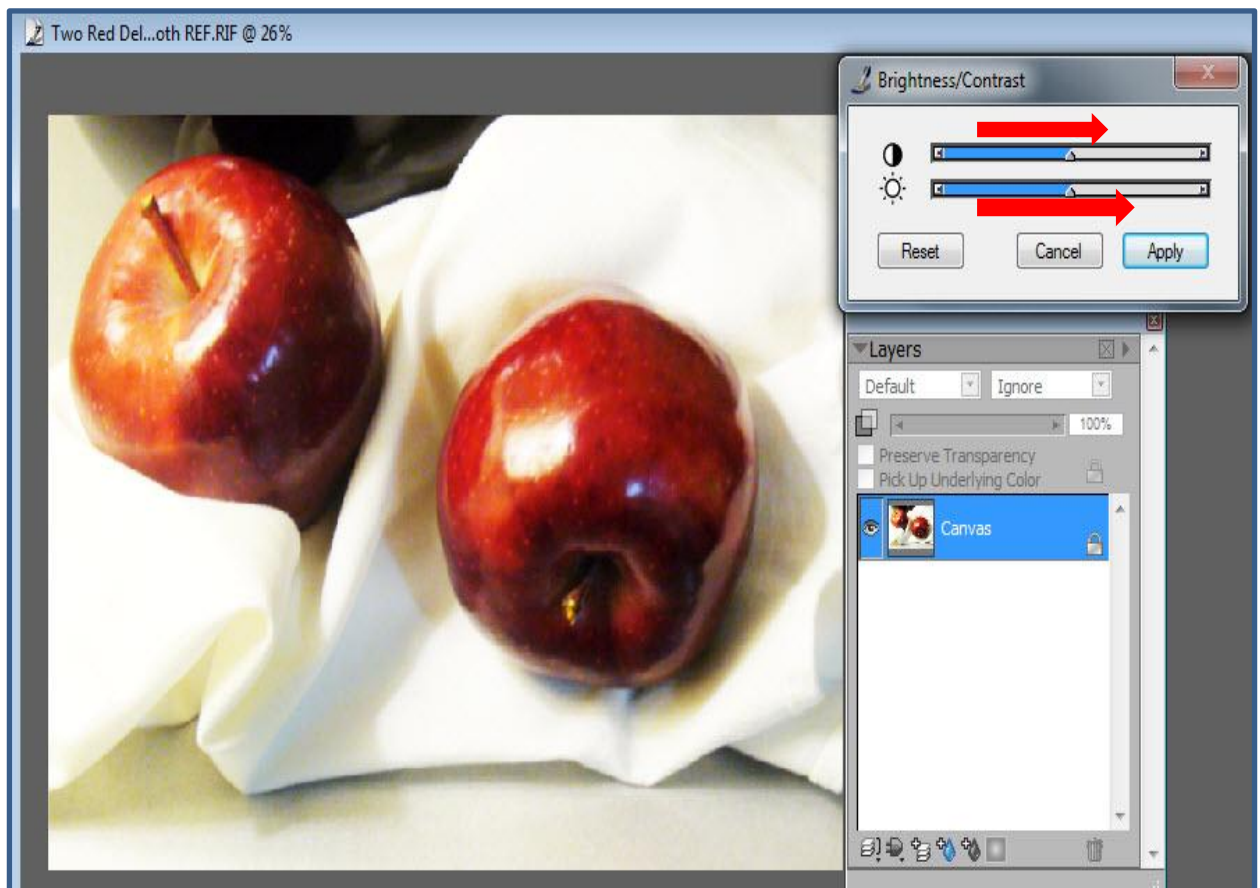
In this assignment you will learn to paint a simple still life composition of Red Delicious Apples on a white cloth

- You will learn to use the digital watercolour variants to paint the washes on the apples and gradually build the colour and light and shadow on the apple with digital variants and wet watercolour glazes.
- You will learn to apply a watercolour paper texture to your work that reacts with the paint as you apply it.
- You will begin to learn the visual language of watercolour and how to incorporate into your digital watercolours with tips and techniques learned in this course.

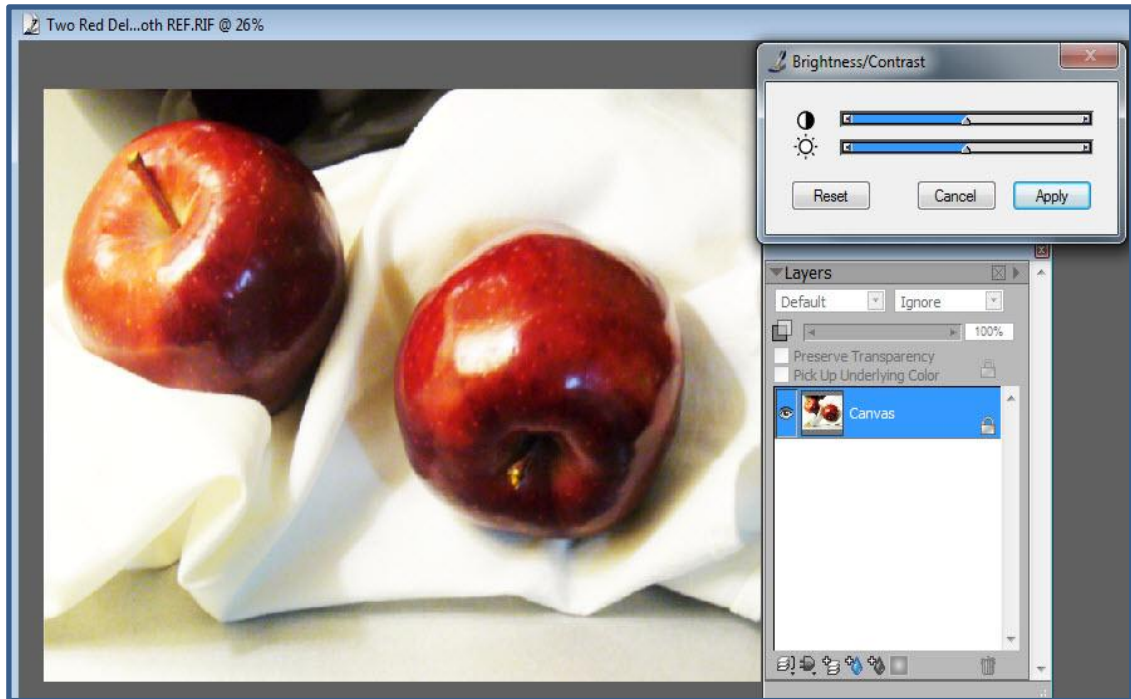
There is a library of images you may use
for your assignments

Preparing Your Reference File

Lighten the photo by increasing the brightness and increasing the contrast first.



Take responsibility for your use of a reference file with regards to copyright



Preparing your reference photo includes taking responsibility for your right to use it and in what manner. You will find the jpegs for this photo in the Photo Reference Library. Most photos are too dark to paint as watercolours. The interesting thing is, when you lighten them by increasing the brightness and decreasing the contrast, the result will show all kinds of colours you didn't see when it was darker. After this is done, I usually add more contrast to **see** where the shadows are. I don't necessarily paint them at that value. The reference photo is a guide to show you the values needed in your painting more than anything else. Reduce the values to 4-5 values only.

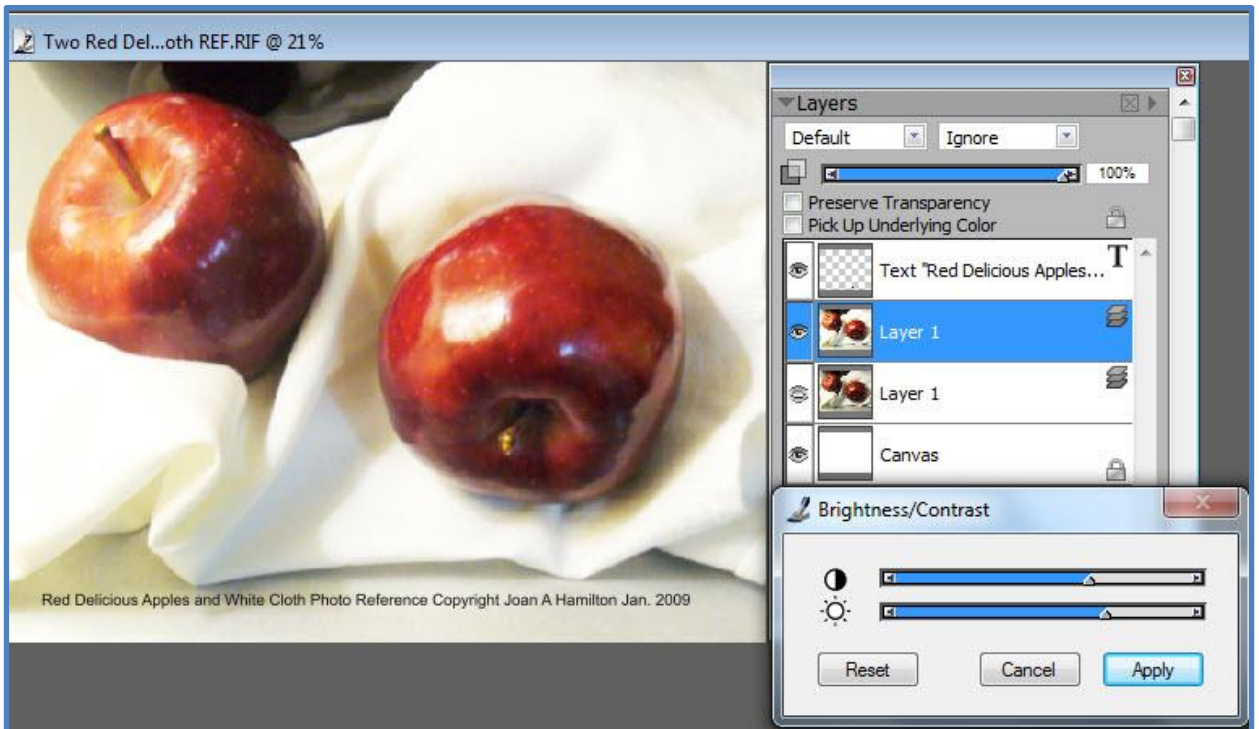
This is not actually a value sketch. It is a finished painting with the colours altered to show you the different values. I didn't really do a value sketch for this painting.



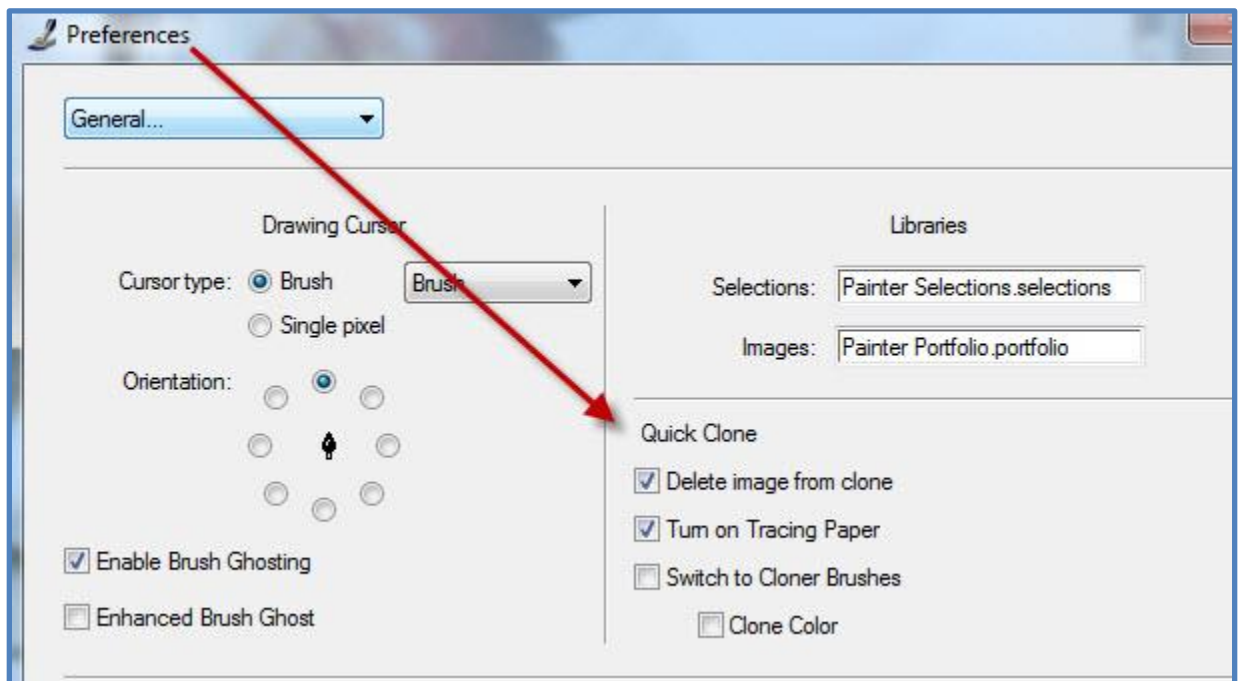
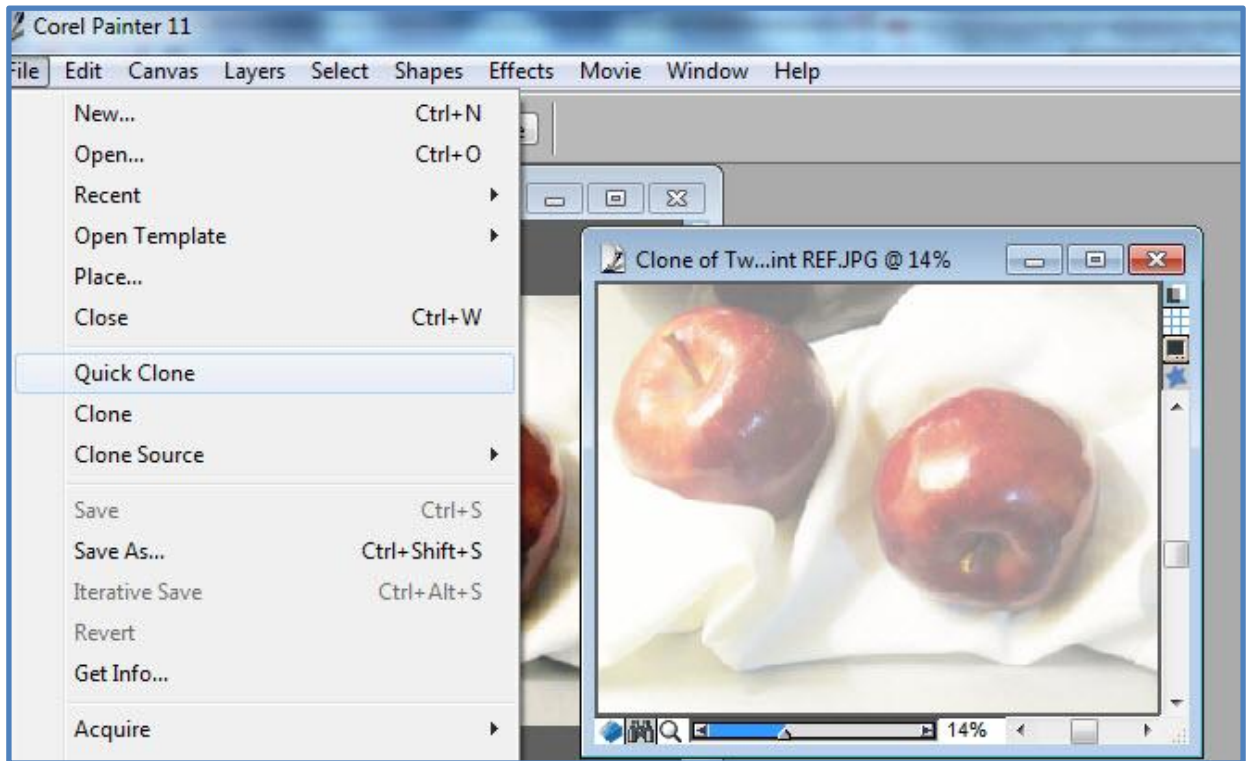
Step by step instructions to paint a Value Sketch in Digital Watercolour

- Open a document to the size you want your painting to be in inches and set the dpi to 200
(I like 10.75 x 8.25 this is a size that is easy to increase or decrease proportionately)
- Using grey scale colours sketch your scene lightly with a pencil, chalk, or charcoal, variant.
- Starting with the darkest values first, paint the different areas loosely with a digital watercolour variant. **Simple Water** would be fine.
- Mask any areas that you want to remain white (as necessary). In this painting if I wanted the highlights on the apple to remain white, I would use the **Lasso Tool** to select the areas.

The objective in preparing your reference photo is to have a nice balance of values. It helps to increase the drama by providing good contrast here. Remember this is a guide and you may not actually paint as dark or as light in some places.



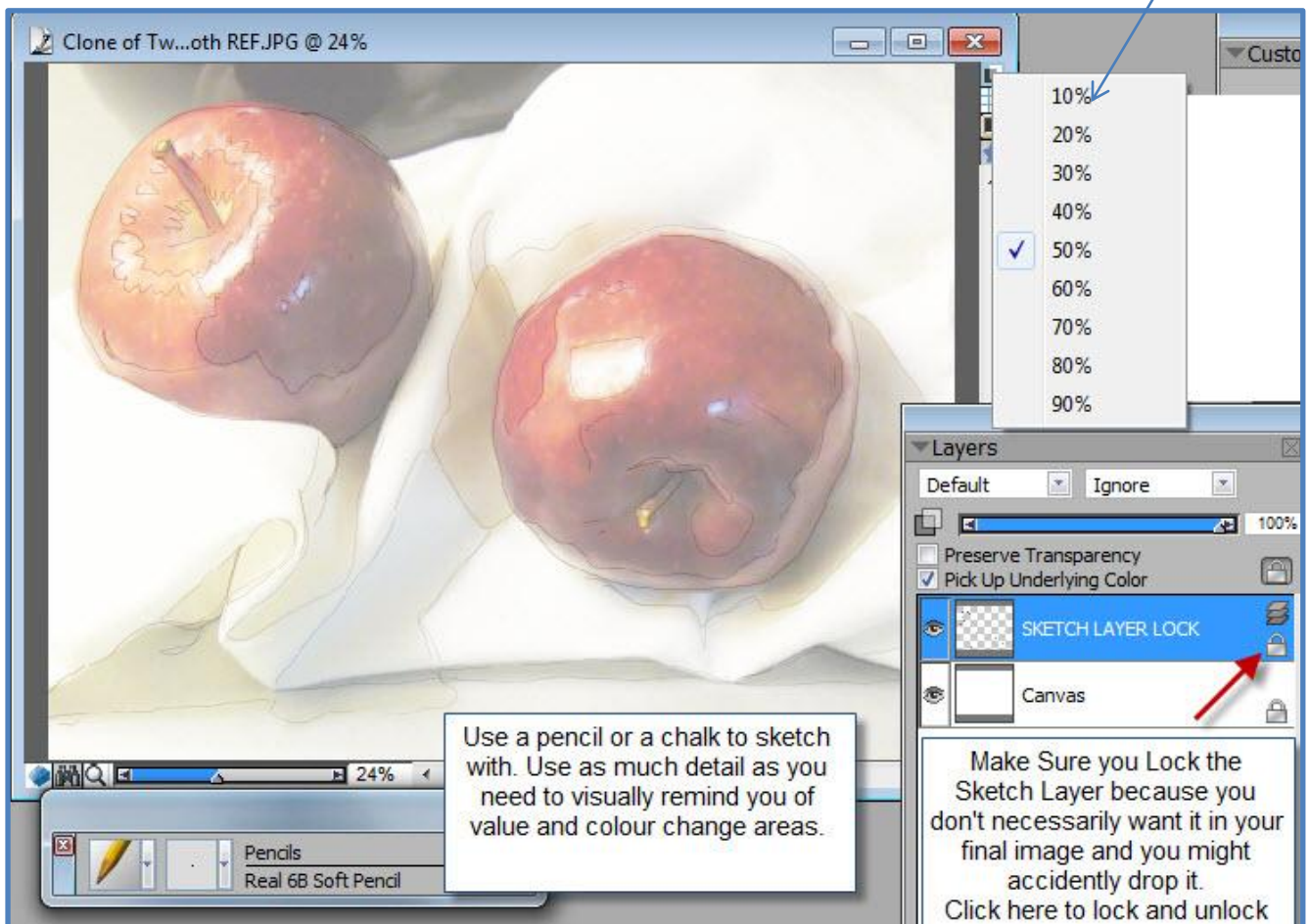
Making a Quick Clone of Your Reference Photo



Sketch Your Apples and Cloth

You don't need a lot of detail in this sketch, nor do you have to sketch it using a Quick Clone. You can do a freehand sketch if you want. Do whichever you prefer on a new layer though, and LOCK IT so you don't end up dropping it into your painting accidentally.

Pay attention to the shapes of the light and dark areas in the painting. I like to do my sketch, then a value sketch and keep it on a locked layer. I prefer to use it as a guide for my painting rather than the cloned reference.

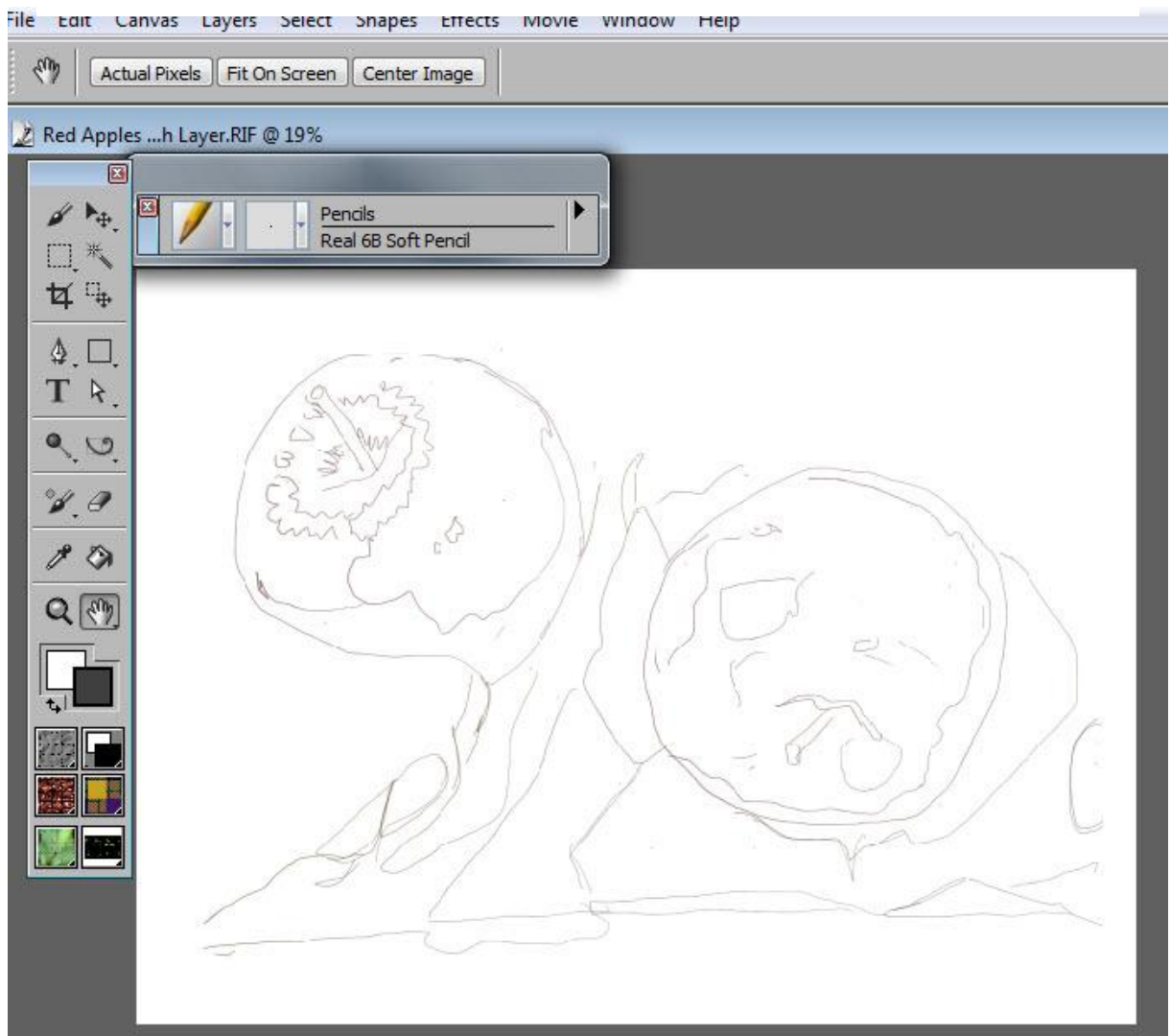


Sketch has Changed. Still Used a Pencil Sketch on it's own layer.

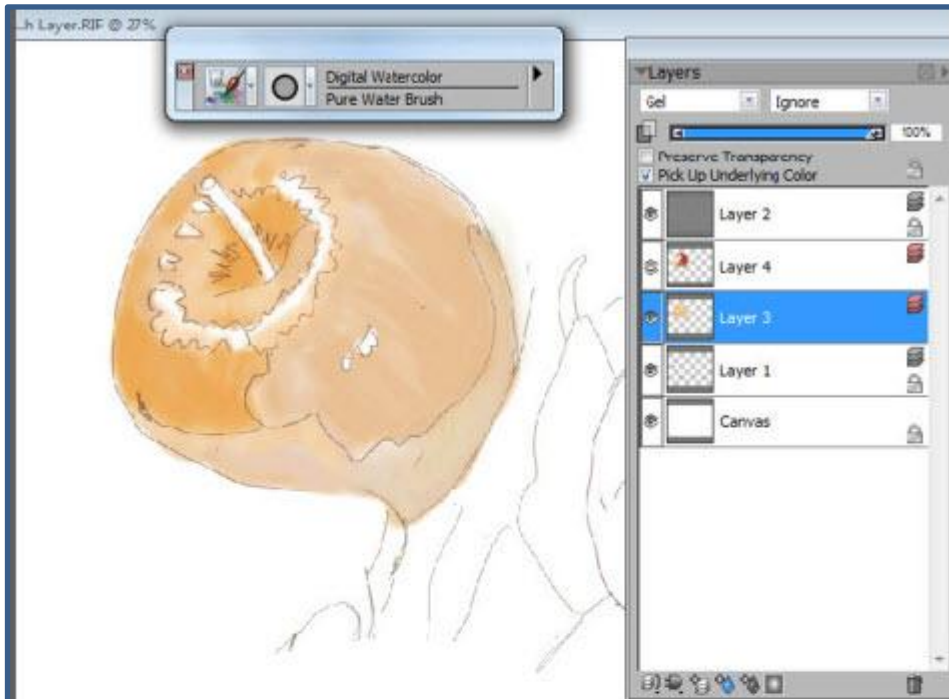
Yes, the sketch has changed! It's a better composition, and I wanted to start the apple over anyway! It's basically the same sketch made smaller.

To keep your Quick Clone layer visible, you must resize the original reference photo first then, Quick Clone it and carry on from that point.

For the remainder of this lesson I will be painting without the Quick Clone Layer . I actually prefer to, then I can focus on the colours , light and shadow as I envision them. I still have my photo reference open in other document on my screen to refer to.



Layer One done with the DWC Pure Water Brush resaturated to 15 %



DWC Pure Water Brush



Default



Default with Well
15 %



Default with Wet Fringe
4 %

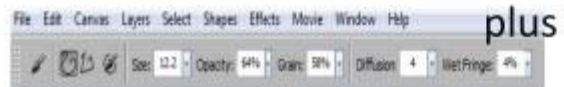


Default with Diffusion
set to 4 %

Each change was made without reverting to default.

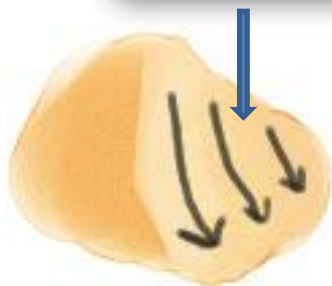
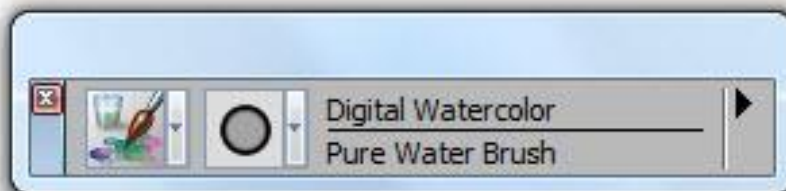


starting point brush controls

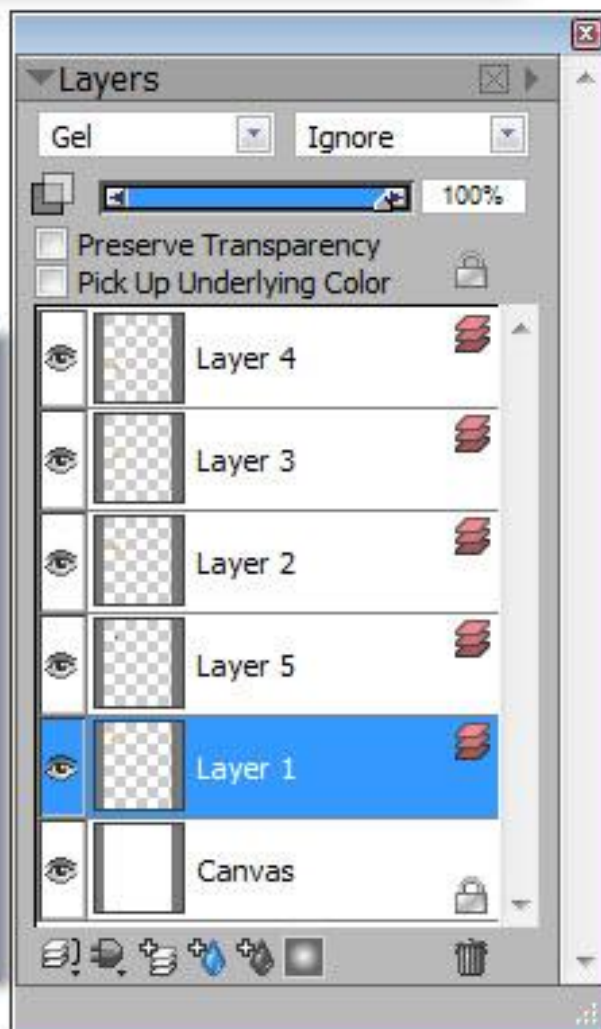


plus Well 15%
ending point

DWC Pure Water Brush – changing the default controls.



brush direction down from inside the fringed area on the Default Pure Brush Setting moves the paint. The opacity of the default is 64% so it removes quite a bit of the colour (about 64% of it I suppose.)




File Edit Canvas Layers Select Shapes Effects Movie Window Help

Size: 12.2 Opacity: 64% Grain: 58% Diffusion: 0 Wet Fringe: 85%


Untitled-7 @ 61%

Digital Watercolor
Pure Water Brush

stroke starts outside
the wet fringed area



This has the effect of removing the paint altogether, because you are pulling from an unpainted area into a painted area. You can vary how much by overlapping and varying your pressure. This is the area on the left.



Well

Resaturation: 0%

Expression: None

Direction: 0°

Bleed: 39%

Expression: Pressure

Direction: 0°

Dryout: 22028.5

Brush Loading

Layers

Gel Ignore

100%

Preserve Transparency

Pick Up Underlying Color

MY ARROWS

Layer 4

Layer 3

Layer 2

Layer 1

Canvas

DWC Pure Water Brush and Wet Fringe Control

The screenshot shows a digital painting application window titled "Untitled-12 @ 75%". The top toolbar includes settings for Size (41.0), Opacity (64%), Grain (58%), Diffusion (0), and Wet Fringe (85%). The Wet Fringe value is circled in red. A brush palette is open, showing "Digital Watercolor" and "Pure Water Brush". A large orange stroke is on the canvas, with a darker orange line along its edge. Three orange arrows point from the brush palette to the stroke, and a red arrow points from the "Wet Fringe" slider to the stroke's edge.

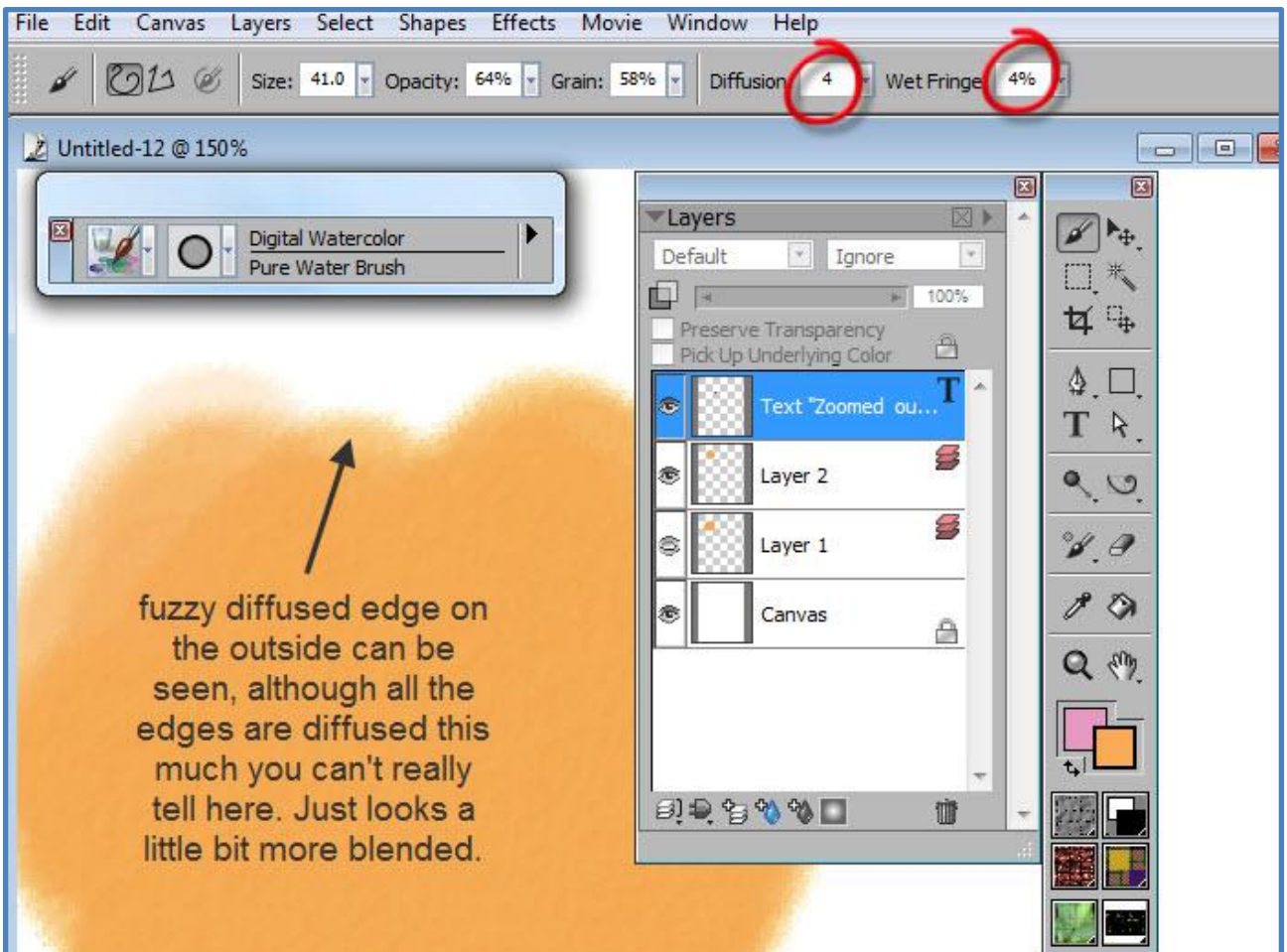
Rt click mouse to open Fringe Slider to adjust amount of wet fringe

* Well Brush Control changed to 15 %

The darker orange line around the edge of the stroke is the "Wet Fringe" at 85 %

DWC Pure Water Brush Controls - Diffusion

Fringe changed
to 4 % each
Diffusion and Wet

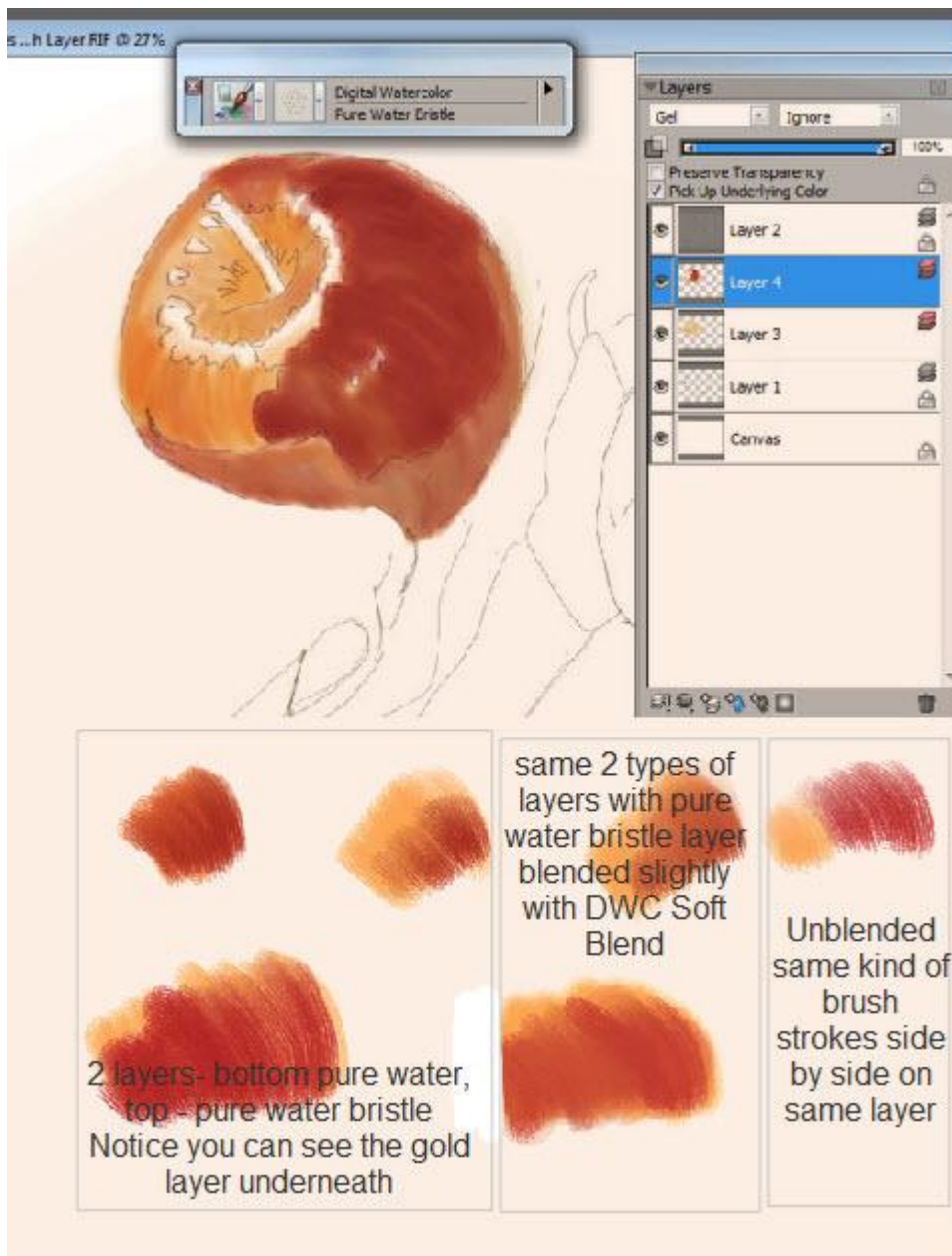


fuzzy diffused edge on the outside can be seen, although all the edges are diffused this much you can't really tell here. Just looks a little bit more blended.

Zoomed
out to
150 %

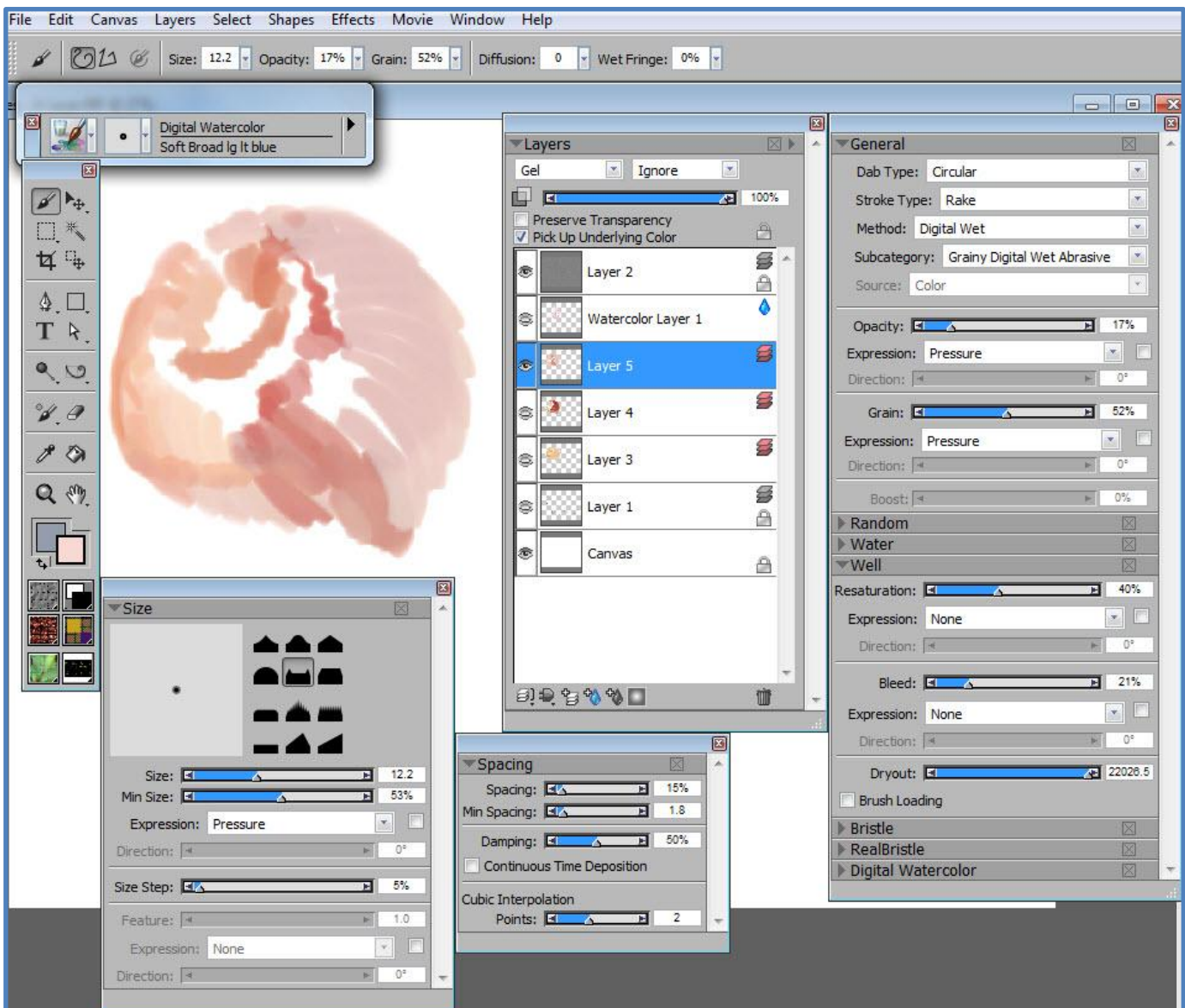
Using the Pure Water Bristle Brush for the Second Layer

This brush has a nice bristle texture to it and will allow some of the colour from the layer underneath to show if you like.



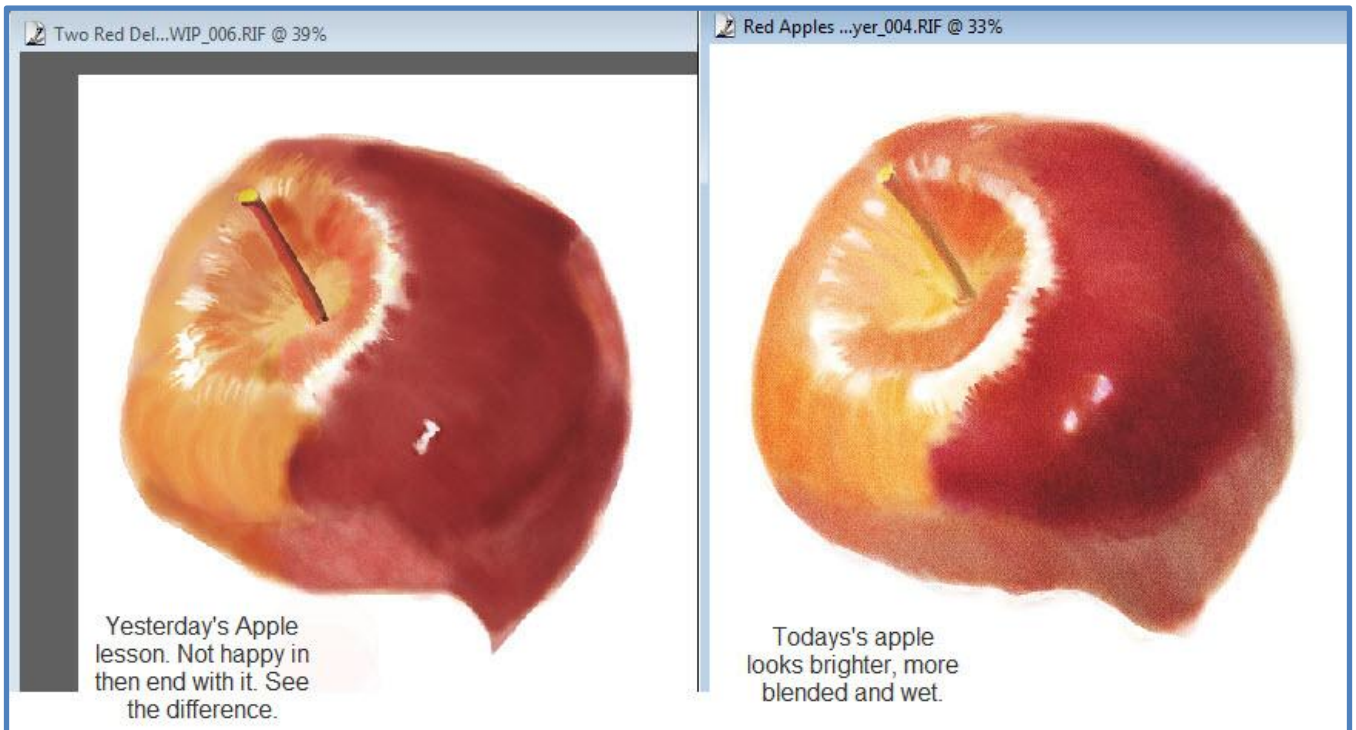
Using DWC Soft Broad Brush to Build Colour in Third Layer

It looks odd here because I have the first and second layer turned off (eye is closed), so we can't see what came before. This layer is done in light colours and is meant to build and correct the colours on the apple. The settings I used for the Soft Broad Brush all show in the illustration.



The Final Touches to Today's Apple

Today's apple on the left has a more cohesive and blended appearance. It looks less muddy and has a wetter watercolour look. To be fair I went a little further with the final touches in it as well.



First apply a little blue watercolour glaze with a light blue WC Soft Glazing brush in the darkest part of the apple. Drop the WC layer, then blur these a bit with a Wet Confusion Distortion brush (Custom). Use this brush or a fine diffuser to blur a few other edges a little bit, where the Paint the stems with DWC Fine Tip with 0% Wet fringe. Drop all layers to Canvas. Dry them and lift Canvas to WC Layer. Wet entire WC layer very slightly. That's it for the first apple for now. I may need to lighten or darken areas when the whole painting is done.