



AEM HI ARTS

BE CREATIVE BE CURIOUS HAVE FUN

eBook

Watercoloring Basics for the Beginner

Thank You

We hope you enjoy the journey of creative expression for yourself or as a gift for others.

We're so excited for you to have this, that we're offering **25% off your next purchase** from AEM Hi Arts.

Visit www.aemhiarts.com/offer and submit your information to get a 25% off promotion code sent to you.

We hope you enjoy your creative journey,



Rachel & Brett
AEM Hi Arts

Basics (Table of Contents)

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The gift of creative expression through art is one of the greatest gifts in the world.

1 Brush

The brush is your friend.

The brush is the tool to transfer paint from your palette to paper. For your convenience, 3 different brushes are included.

The brushes included are a #8 flat brush, #6 flat brush and #4 flat brush. Think of them as small, medium and large. These are great tools to start with. As your painting continues, you can consider buying additional brushes of varying size and shape. A #8 round red sable watercolor brush is the most common and versatile to complement your starter brushes. Sponges can also be handy for watercolor.

Paintbrushes can be easily cleaned with soap and water.

A #8 round red sable brush will complement your start brushes.



2 Paint

Watercolors are water-based and non-toxic, so paints are thinned with water. They are also non-smelly. Watercolor paint comes in “academic” or “student” grade watercolors and “artist” grade quality. AEM Hi Arts set includes artist grade paint. Watercolor paint is very lightweight, allowing for easy transport. It does not take up much room for transport.

Because of the portability, ease of use and clean-up, watercolors are great for doing quick sketches or studies. They are great for doing warm-up exercises or to get the creative juices flowing. Watercolors are used by still life, landscape or portrait painters to create small-scale studies of complex paintings that they plan to do in a much larger scale later.

For the beginner, using primary colors is key. Refer to the color techniques for blending creation. Cool and warm colors are useful for creating masterpieces. These are colors that are good for beginner palette to start with:

Warm Colors

-  Cadmium Yellow Light
-  Cadmium Yellow Medium
-  Scarlett
-  Crimson Red
-  Ultramarine Blue

Cool Colors

-  Phthalocyanine Blue
-  Viridian
-  Sap Green
-  Burnt Sienna
-  Burnt Umber



2 Paint (cont)

This selection is a bright balanced palette of warm and cool colors containing pure transparent and semi-transparent organic and inorganic pigments. You'll fill in the gaps and find your own favorites as you try new colors and explore watercolor painting. Watercolor paint works well with colored pencil, watercolor pencils, graphite and ink for creating mixed media pieces.

Watercolors are usually painted on watercolor paper. Today you can also buy watercolor canvas, which is a special canvas made specifically for use with watercolors. Try getting creative and paint on antique book pages or other vintage ephemera, like old postcards.

Watercolor paint generally has a translucent quality, which is great for ethereal or emotive effects.

It is easy to layer imagery so that what is underneath shows through. But, it is difficult to cover mistakes, due to the translucency of the medium. For this reason, pre-planning is important. ***This is important to know when learning how to watercolor!**

Watercolor artists normally sketch in their composition very lightly with a pencil before beginning to paint. Another characteristic of watercolor paint is that it generally dries lighter than it appears when first applied. This may take some getting used to in the beginning.

Watercolor paint has a translucent quality.

If the paint dries out on the palette, it will re-wet once you add water. Therefore, it is very hard to “waste” watercolor paint, because all you need to do is cover the palette and save it for later.

Once finished, watercolor paintings can be sealed with a protective spray. An archival spray will seal the colors and protect the surface of the painting. There are innovative, multi-step techniques for displaying watercolors without a frame, but traditionally watercolor paintings are framed for display.

3 Paper

Use any watercolor pad, block, or loose paper with a weight of #140 or higher. This is the weight of paper included in your set. The heavier the paper, the less likely you'll have to deal with the warpage of the damp paper while painting. There are different surface textures you can experiment with to find your favorite.



**The heavier the paper,
the less warpage.**

4 Palette

For tube watercolors you can use the plastic palette included in your set. You can cover your plastic palette with cling wrap, making for the least waste and most convenience when using your tube watercolors. Other options for palettes are recycled plastic containers, or anything handy for holding paint. A plate can work well.

Cake and Pan watercolor sets usually have built-in fold out palettes that are useable in varying degrees depending on their size and orientation.



Covering your palette with cling wrap makes for less waste.

5 Cleanup

Find a glass, or jar, recycled spaghetti sauces, ice cream or other container work well, for clean water. Use two if possible. One for rinsing your brush between colors, and one for clean water for painting.

Tap water is usually fine. Hard water decreases paint solubility and flow. Overly softened water acts as a wetting agent and increase paint solubility and flow. If you're concerned, use bottled water.



**Hard water decreases
paint solubility and flow.**

6 Techniques

Additional Tools

Consider adding these additional tools to your toolkit:

- *Pencil*
- *Kneaded eraser*
- *Tissues*
- *Paper towels or old towel*
- *Large metal clips or art tape (to hold watercolor paper to a board)*
- *Plastic mat to paint on (an old cutting mat works well)*

Voila! Let's start your adventures in watercolor painting. You are using artist-grade paints and acid-free paper, go create world-class masterpieces. Proceed to have fun making what the world has never seen. You can produce great masterpieces without these items. They are useful for convenience. Some simple techniques we will discuss are painting wet-on-wet (very wet brush and wet paper), or wet-on-dry (wet brush on dry paper). You can also create different effects by splattering, using salt, or wax resists. Watercolor paint generally dries quickly, unless you are working really wet. Although the paint dries quickly on the paper, dried watercolor paint rewets easily. Dried watercolor paint is always susceptible to being "reactivated" as soon as it comes into contact with water. This can be used to

great effect, such as laying over another layer of color or details, but it is also something to be careful about.

1. Wet-on-Wet



This technique achieves a very fluid and unpredictable effect. With a flat brush, wet the watercolor paper with clean water (but not so much that puddles start to form). Then, mixing a moderate amount of water into your paint, drop different blue paints (Ultramarine, Cobalt Blue, Cerulean Blue, and Phtalocyanine Blue) using the wet brush onto the wet surface.

You can experiment with different colors if you want. This is a good technique to cover large areas of sky, or areas where you need a soft underpainting (i.e. the first layer of paint). When you're done adding all the paint you want, you can tilt the board around to help the paint blend and flow.

6 Techniques (cont)

2. Wet-on-Dry



This technique is the wet-on-dry technique. Mix Vermilion, Scarlet, and Crimson Red paint with some water, then start painting straight onto the dry surface of a different watercolor paper. This technique allows for more control over where your paint goes, and while the edges of the paint may still blur

when it touches another area of paint, it doesn't fade or bleed as much as the wet-on-wet technique. When you're finished, wait for the paint to dry before removing the paper from your work area.

3: Dry-on-Dry



This is known as a dry brush technique. As its name suggests, use only the minimum amount of water when picking up Crimson Red paint with an oval wash brush, then dry it out even more on a sheet of paper towel before lightly brushing onto your paper. This technique is good for

creating a rough-looking texture, or a sparkling lake. You can vary the pressure you put on your brush, and also use different shapes and sizes of paintbrushes to achieve different results. Since this is a dry technique, the paint pretty much stays the same as when you apply it; it won't fade or bleed.

4. Dry-on-Wet



This application is the dry-on-wet technique. On your watercolor paper, apply a mixture of Cerulean Blue and a moderate amount of water and cover the whole box using preferably a flat brush. Then, on top of the blue, and mix Cadmium Yellow Medium, Burnt Umber, raw siena, and Phtalocyanine Blue with a little bit of water, and blot out the excess water on the paper

towel. Start painting while the blue paint is still wet. As the paint on the brush isn't very wet, you'll notice that while the edges are slightly fuzzy, you can still control where the paint goes. If you want to reduce the amount of bleeding, you can wait a little bit for the wet paper to dry a little before painting on top. This technique is similar to spray painting because of the "fuzzy" texture.

6 Techniques (cont)

5. Flat Wash



Change your paper, this is the first of the different wash techniques. A wash is a thin, diluted layer of paint applied over a large area, often used in underpainting or to lay in the basic colors in a painting. This is called a flat wash. Wet the rectangular box with clean water, then put wet paint

on – almost exactly the same as the wet-on-wet technique, but here, you want a smooth, even layer of color. Use your largest flat brush to help, and paint in one direction to get the best results. You can also tilt the board around to help even the paint out.

We used emerald green paint for this, but any one color is fine, too. Try to keep the consistency of the paint you mix the same too, or to avoid having to mix it several times, prepare a bigger batch of the color you want to use before applying it to paper. And remember, whenever you're finished with a wash, leave it alone to dry, as going back to change it or taking too long will cause the wash to become uneven.

6. Gradated Wash



The next wash technique is called a gradated wash, also known as the ombré effect. To achieve this in the easiest way, use the flat brush to wet the paper with clean water, then load the brush with Cerulean Blue paint – not too much or else you might get clots of paint in your brush, but

enough to saturate the brush with paint (it's okay if it's slightly diluted). Then, prop the back of your sheet or work board up so it's slanting towards you, and starting in the top left corner, paint in single, even strokes from left to right, working your way down as you go.

Allow the paint to fade out towards the bottom. Gravity should also help pull paint downwards to achieve a soft, consistent wash.

A wash is a thin, diluted layer of paint applied over a large area, often used in underpainting.

6 Techniques (cont)

7. Variegated Wash



Change your paper for the last technique. The variegated wash technique is good for underpainting layers and painting skies or watery surfaces. Like the wet-on-wet application technique, you wet the surface with a layer of clean water,

then start stopping paint in.

The example uses Cadmium Yellow Medium, Ultramarine Blue, and Raw Umber paints separately, and swirls them into the wet surface. The paint can be a little more saturated as the colors tend to fade more with wet-on-wet techniques.

This technique is good for underpainting layers, skies, or watery surfaces.

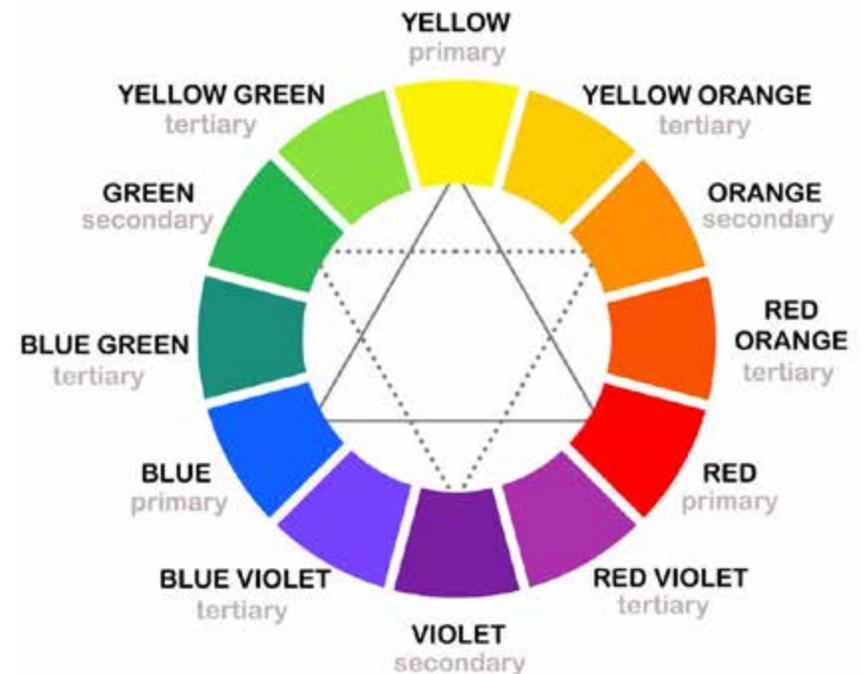
7 Color Theory: Facts & Thoughts In Color

The Color Wheel

The 12-part Color wheel is a representation of the visual spectrum of light that us humans can actually see. It is the rainbow we see through the dispersion of white light through prisms and raindrops. The visible spectrum (traditional ROYGBIV) is a very small range of the whole electromagnetic spectrum that runs from radio waves on the long end to Gamma waves on the short end. Each color has a specific wave frequency that our eyes perceive as different color sensations.

The basic color groupings that concern artists are the Primary colors (3), the Secondary colors (3), and the Tertiary colors (6). Hue refers to the color name, as in red, blue, and yellow are different hues. Color saturation is to the strength of color as it is presented. Chroma is the amount of grayness in a color, achieved by adding white or black. Value refers to a color's lightness or darkness on a gray scale of 1 to 10.

The interaction of one color with another can achieve both highly dramatic as well as subtle glowing effects in your art. Understanding the potent interrelations of color and light on the textures of the surfaces of what we see everyday is essential to the artist.



7 Color Theory: Facts & Thoughts In Color (cont)

Primary Colors



Red, Yellow and Blue

Lightwaves travel at different frequencies: Red is longest, Yellow is middle range, Blue is close to the short end (Violet)

Secondary Colors



Orange, Green and Violet

Combining Primary Colors in pairs results in Secondary Colors. (Yellow + Red = Orange, Yellow + Blue = Green, Red + Blue = Violet)

Tertiary Colors



Filling in the Gaps

The colors that fall between the Primary and Secondary Color mixtures are Yellow-orange, Red-orange, Yellow-green, Blue-green, Red-violet and Blue-violet.

Complementary Colors



Yin and Yang

Colors that are 180° opposite each other on the Color Wheel. Complementary colors afford the highest possible color contrast and stability. Colors next to their complementary counterparts set off a visual excitement in their contrast that jars us.



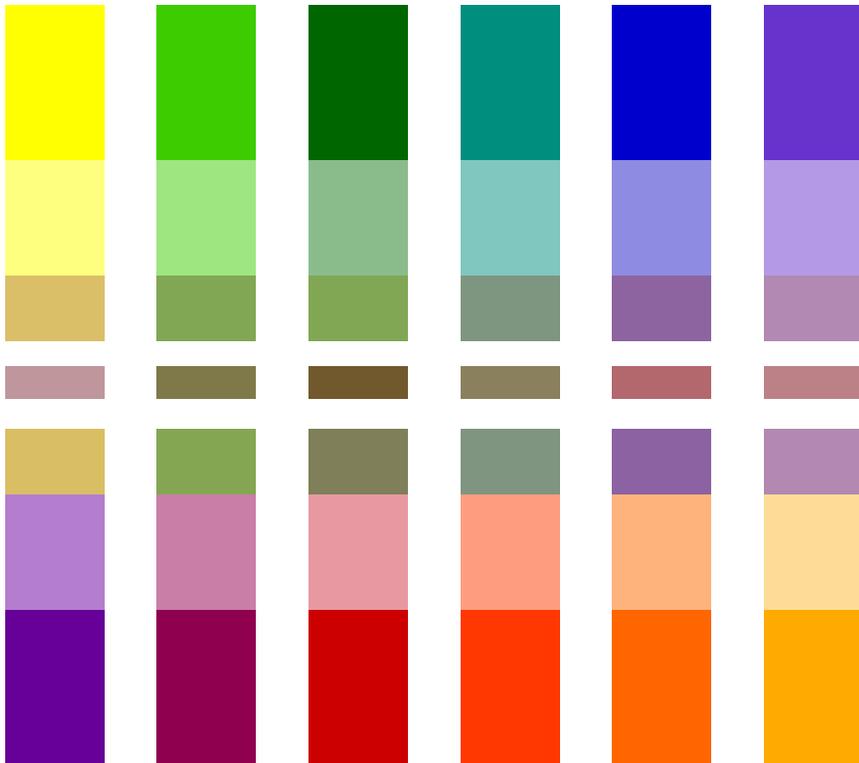
Did you know?

Using lighter shades of complementary colors can recreate a “glow” of light and color vibrancy.

7 Color Theory: Facts & Thoughts In Color (cont)

Mixing Complementary Colors

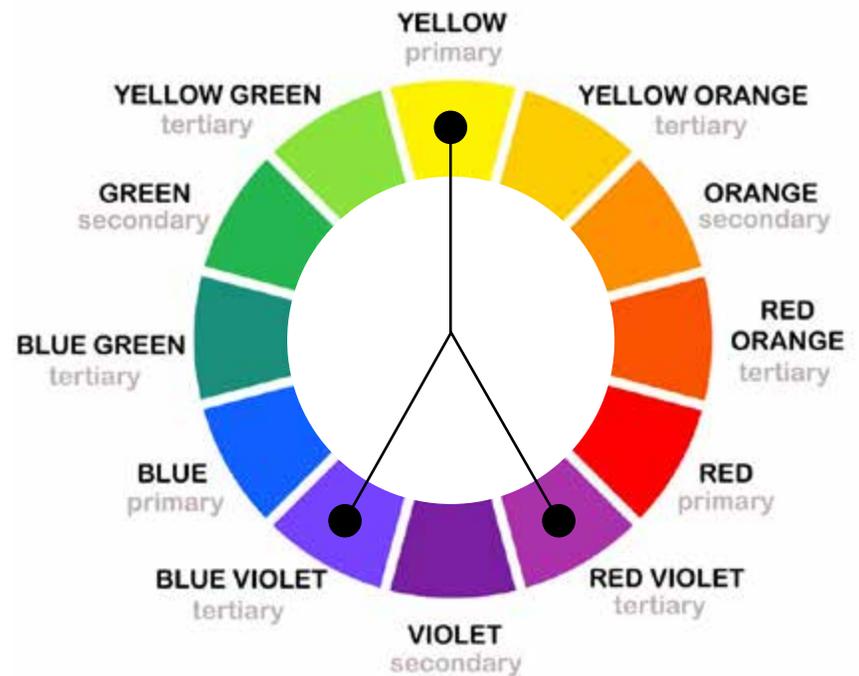
If you slowly mix a color into its complementary color it gradually loses its vibrancy and its identity as a color. They neutralize each other and leave a variation of gray. Depending on the pigments used (see Mud) this is an essential tool for finding difficult mixes of warm and cool grays.



Split Complementaries

Indirect complementaries

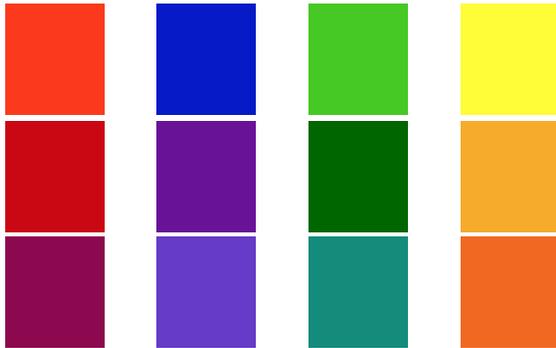
Split complementary groupings have a color and the two colors adjacent to that color's complement. Example: Yellow/Red Violet/Blue Violet.



7 Color Theory: Facts & Thoughts In Color (cont)

Color Neighborhoods

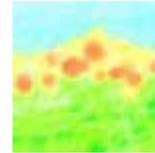
Groupings of 3 or 4 adjacent colors on the color wheel. Here are four groups of three analagous colors.



Color

How light is that shadow?

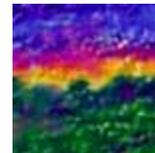
Color Key is the overall brightness and chroma (color saturation) of a painting. High Key paintings are on the light end of the value scale. Low Key paintings are towards the darker end of the value scale. High and Low Key Paintings can have varying levels of color saturation.



High Key, High Color Saturation



High Key, Low Color Saturation



Low Key, High Color Saturation



Low Key, Low Color Saturation

7 Color Theory: Facts & Thoughts In Color (cont)

Art and Life: Color & Emotional Temperature

Primary Colors – Red, Yellow, Blue

Red is the color of blood and living things, it is warm. Yellow is the color of the sun and warm gold flowers. Blue is the color of coolness and water and distant skies.

Secondary Colors – Orange, Green, Violet

Orange is the color of citrus on warm trees and the last warm rays touching the edges of a distant canyon. Green can be vital and growing or distant and alien. Violet can be rich with a neutral demanding presence or find itself in flashes of organic mischief.

Tertiary Colors – Yellow-orange, Red-orange, Red-violet, Blue-violet, Blue-green, Yellow-green

Yellow-orange is a flash of flesh and life. Red-Orange is a shouting invitation to celebrate it's presence. Red-violet is the shadows of sandstone canyons at dusk not yet cool. Blue-violet is a mystery with deepening shadows holding the night's chill. Blue-green is a cooling insistence that promises comfort in another place.

Our Emotional Response to Color

All the impressions free-associated above, give you a vague idea of a basic color theory concerning our emotional response

to colors and how those responses actually relate to the visual reality we find ourselves in. We also have some hard-wired primal response to color that we'll never likely get a handle on.

Color is strong stuff. It can take your breath away. The cliché of a blazing red streaked sunset is a cliché for a reason, we all share the same gut response to viewing one first hand. It's one of those moments of magic we try to rebirth to the real through our thoughts and actions as artists. We want to call notice to this experience through our creations...well don't you?



7 Color Theory: Facts & Thoughts In Color (cont)

Exercise your whole brain:

Make a list of colors using the above example. Write down your emotional response to the color as if it were merely a couple of attributes in a visual personality you are viewing. As in, “When I see Red, [blank] immediately comes to mind”. Use terms that will describe where in reality those colors are found, describe the tactile sense of temperature that color brings to you. It usually relates to time of day or season and how far away the color appears visually. For example, if you were cold and, all things being equal, you had the choice of a red or a blue blanket, which one can you see yourself warm in?

If you really look around you in nature and everyday life, what you see should validate any impression you may have written. If not, it may be time to adjust your poison of choice.

Color Mixing Techniques

Mixing acrylic colors is fairly simple: Combine colors and mix using a palette knife or a butter knife. But once you’ve mastered color mixing, you can explore some more creative methods. Here are just two:

Partially Mix Colors Before Painting

Instead of fully mixing the two colors, just give them a brief mix with your palette knife. Then, use the partially mixed colors to paint. You’ll get a fascinating mingling of colors as you apply the paint to your work surface.



Create a Family of Colors

Creating a family of colors or tones to work with in a painting can help you create subtle variances in your painting. Whether it’s slight varieties of skin tones or varying shades of pink, having a family of tones pre-mixed before you paint can really help streamline the process.



“Painting is damned difficult - you always think you’ve got it, but you haven’t.” Paul Cezanne

8 Life

One of the main challenges for beginner artists is that the painting does not come out looking like what you had in your head. How our imagination envisions the final piece is often very different from the results on canvas.

It's okay for the painting to take a different turn during execution, and come out different. It takes a lot of practice to be able to plan to know exactly how to render a certain effect. Don't get discouraged, keep painting and don't forget the most important thing: in painting, the fun is in the journey, not the destination.

Enjoy every step of it, even the mistakes, because they teach you a lot.

AEM Hi Arts Vision:

All Mankind on our planet will have access to creative exploration.

AEM Hi Arts Mission:

To donate more art to in need than any arts organization on the planet.

AEM HI ARTS Story:

AEM Hi Arts believes that the greatest journey mankind can have is through their own creative exploration, no matter how young, old, rich, poor, healthy and especially those who are not in good mental or physical health.

The gift of creative expression through art is one of the greatest gifts in the world. It heals, it creates joy, it connects humans. It crosses cultures and is universal in language.

AEM Hi Arts is founded by Brett Schklar & Rachel Namoff who come from a world of creative artists. We have seen the healing powers of artistic expression. We love to see how art can help people on their journey towards peace, relaxation, meditation, joy and satisfaction. We are driven to get the creative process into the hands of every human being alive. It's their mission.

It is a journey of joy and growth.

The person suffering the most can feel safe when mixing colors, making brush strokes and then looking at a piece that they have completed with a smile and a deep breath of relief, no matter if they want to have it for themselves or share their creative expression with as many people as possible.

It is not about seeking the best, or the most popular work of art. It is about the process and the feeling as you create and when that piece is completed. It is a journey of joy and growth.

Our promise is that for every one products sold, one product will be given to an organization in need of art to heal, to express themselves creatively or to enjoy their creative journey.

8 Life (cont)

Imagine this product in the hands of a child who feels lost or without hope. Think of someone elderly who is looking to find new ways to enjoy their time. See, first-hand, how the creative artistic expression process can be meditative and healing to those who are suffering mentally or physically.

Enjoy watching two people, a mother/daughter, a grandparent and grandchild, a volunteer at a retirement community working with an elderly patient or a teacher at a challenging school environment who can free a student's stress or anxiety by placing this paint set into the hands of someone in need.

Now you see our mission.

From our own experiences, we see and feel the healing power of creative expression through art. We have seen that a person who may be sad or depressed has found that time of Zen during the creative process.

We know that art heals. We want you to experience it with us and share the healing power of art with others.

Join us, won't you?

Follow us to hear stories of how these boxes of creative exploration have helped people on their journey. We're excited to share our journey with you!

For all social channels, please find us: @aemhiarts

- Facebook
- Website
- Instagram
- Twitter
- Pinterest

Quotes from the community:

“I know art heals as it heals me everyday. I can speak my mind with images and colors set the pain free.. Feel the freedom of the flow.”
- *Polly, Fairview, Tennessee*

“I sat down just the other day and waterpainted for the first time in decades. I stayed in Zen land painting for a few hours. Felt incredible.”
- *Mandy, Los Angeles, California*

“I actually took art classes in painting, photography and sculpture after the loss of three very important people in my life within a period of three months (friend, brother and mentor) art was the only thing that kept me here. Believer <3 -- this is a great idea!”
- *Melissa, Denver, Colorado*



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