

Welcome to

# The Drawing Room

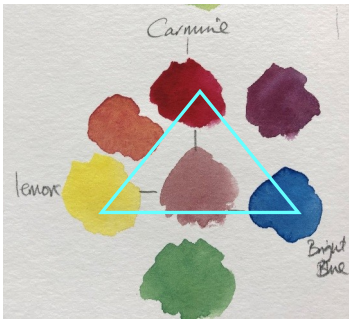
## Lesson: Architectural Details

Use only three colours to create a painting

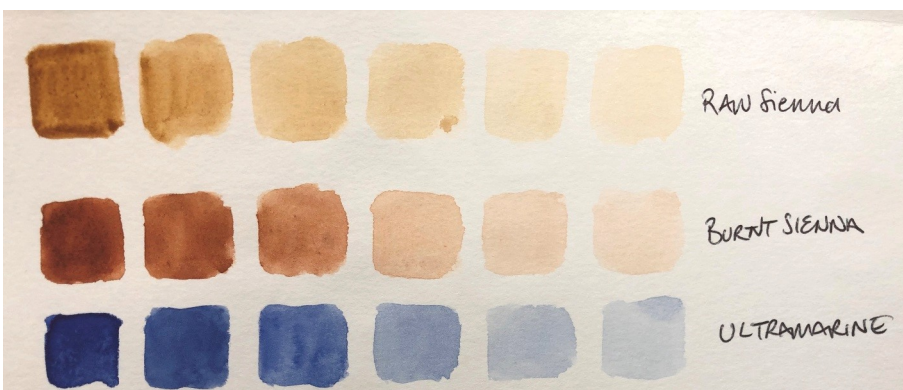
### Step One: Colour mixing

Once you have selected your photograph, think about which three primary colours you will use. Remember, they don't have to be an obvious Red, Yellow Blue. They can have a Red, Yellow or Blue Hue (a bias towards that colour not a true primary).

This is a great excuse to get to know the colours in **your** palette a little better, so feel free to experiment with several combinations. Start by selecting your three colours then create a test patch of each to form a triangle on the paper (1). Then take an equal amount of just two of the primaries and mix them together to achieve a secondary colour ie. Mix **Red** with **Blue** (**Violet**), **Yellow** with **Red** (**Orange**) and **Blue** with **Yellow** (**Green**). Place each new colour between the two primaries you used to create it. You have now made a colour wheel! Once complete, add all three colours together and put this colour in the centre. Don't forget to label your colours and hang on to your complete colour wheels for future reference.



Once you have experimented, select the colour trio which you think will fit your chosen photograph the best. *Hint: offer up your photograph to the colour wheels ~ you may find that two of the colours are great but the third might be better from one of your other experiments so mix and match them until you get the best fit.*



Once you have your final 3 decided upon, experiment to see how each colour differs when you add more water to it. Start by mixing a strong version of each colour, then dilute it with a little water and see how pale you can get it ~ this shows your tonal values (light to dark). Here I have selected **Raw Sienna** for my 'yellow', **Burnt Sienna** for my 'Red' and **Ultramarine** for my 'Blue'.

In this lesson you will experiment with colour mixing using just the 3 primaries (Red, Yellow, Blue) which is a 'Triad' colour scheme (uses three colours). You will mix them to recreate an image, thinking about 'value' (light & dark). The painting you produce will be an illustration, rather than a photographic reproduction!

### Equipment

- **Watercolour paper:** 140lb Block Surface: Not
- **Paper size:** 16" x 12"
- **Equipment:**
  - \* HB Pencil
  - \* Pen
  - \* Salt (optional)
- **Brushes:**
  - \* Round No. 10 & No. 6
- **Pans or tubes:**
  - \* **Blue Door** Ultramarine, Raw Sienna, Burnt Sienna
  - \* **Window** Indigo, Lemon Yellow, Carmine

Yellow
Cadmium Lemon
Cadmium Medium
Hanza Yellow
Yellow Ochre
Raw Sienna
Aureolin
Indian Gold
Transparent Yellow
New Gamboge
Naples Yellow
Quinacridone Gold

Blue
Cerulean Blue
Cobalt
Ultramarine
Bright Blue
Azure
Winsor Blue
Indanthrene Blue
Indigo
Phthalo Blue

Red
Cadmium Red
Carmine
Vermillion
Ruby
Venetian Red
English Red
Burnt Sienna
Alizarin Crimson
Madder Red Lake Light

Here are just a few of the colours you might find in your own palette ~ there are more!

The last experiment you need to complete before moving on to your painting is mixing two of the primaries together to see how you can gradually alter their colours and their 'Value' (light/dark). To do this, select two of the primaries, then add small increments of one of the colours to the other. Eg. Use **Raw Sienna** as the base colour, then add incremental amount of **Burnt Sienna**, recording each new colour as you go (below far left).



Repeat this experiment for all the colour combinations. Here I have repeated this exercise with the palest versions and the darker versions (Right).

**You're ready to begin!**

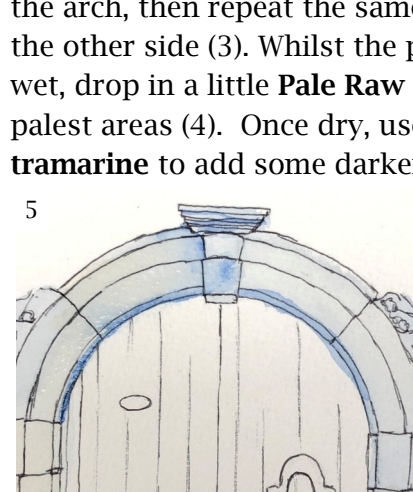
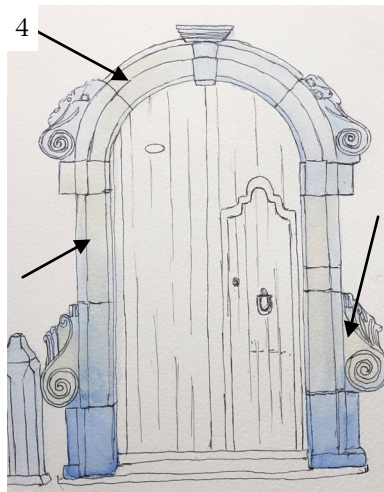


### Blue Doorway

Draw your image with pen (or use pencil and then go over it with a permanent pen). You can use a felt fine liner, biro or dip pen ~ whatever you have to hand. It doesn't have to be black, it can be any colour you have! When drawing, try to make your lines uneven and sketch like rather than too solid. Once you have gone over your drawing (I have used biro here), use an eraser to remove any pencil marks.

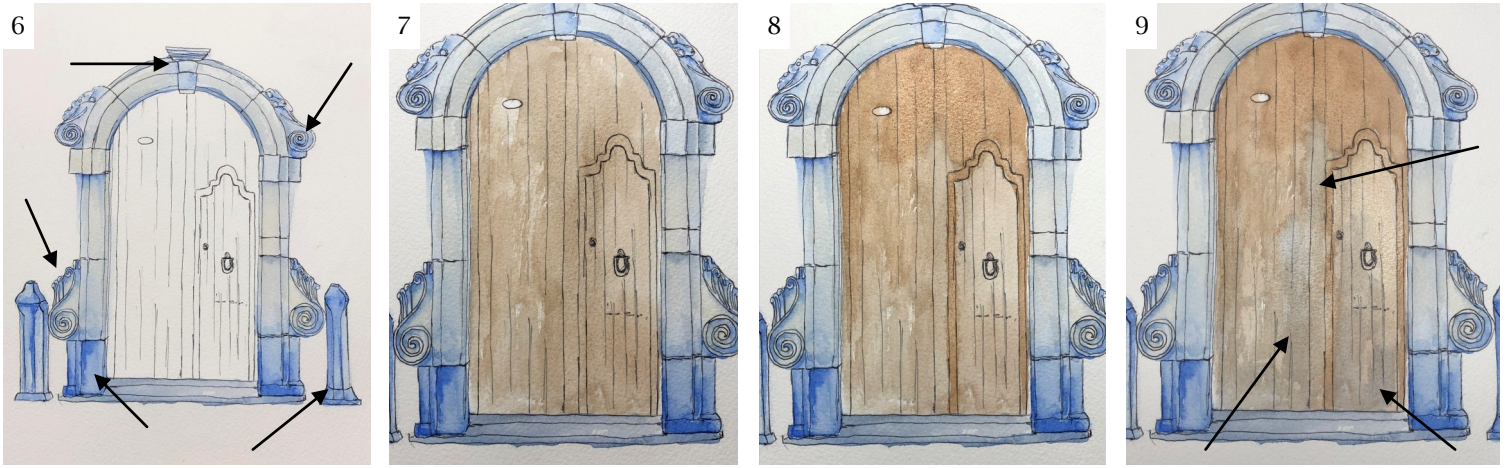
Next make sure you have your three chosen primary colours ready. I have selected **Burnt Sienna**, **Raw Sienna** & **Ultramarine Blue**.

First apply water over the mid section of your door surround (1). Then use **Ultramarine** to add paint into the lower part of the door surround and allow the paint to bleed up into the water so that it starts to pale as it mixes with the water on the paper (2). Bring the pale **Ultramarine** up towards the arch, then repeat the same technique on the other side (3).



Whilst the paint remains wet, drop in a little **Pale Raw Sienna** into the palest areas (4). Once dry, use a mid-tone **Ultramarine** to add some darker areas underneath the arch, onto the top Keystone and on the door step. Soften with a damp brush (5).

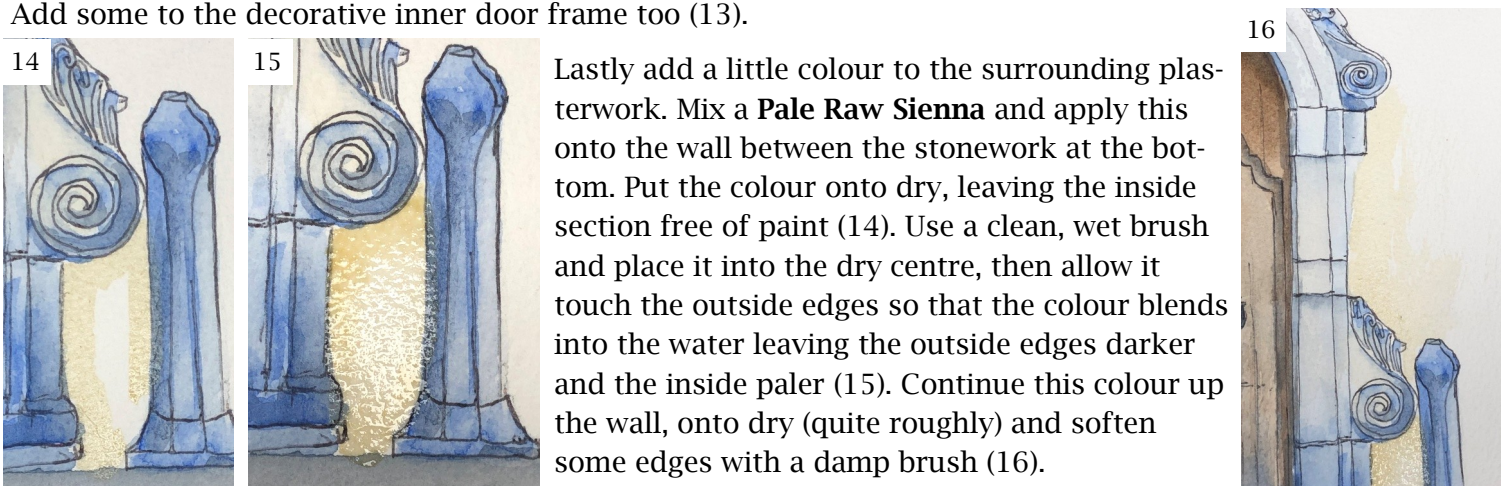
Softening with a damp brush (5).



Return to the base of the archway and apply a stronger **Ultramarine** (onto dry) where it is needed (6). Soften edges with a clean, damp brush. Next mix a **Pale Brown** using **Burnt Sienna** with a little **Ultramarine** added. If you add too much brown you will make a grey colour. If this happens, just add more **Burnt Sienna**. Apply this onto dry using vertical strokes (7). You are not trying to achieve a flat colour here, so don't feel you have to be careful. Allow the colour to overlap drier areas. This will help to create a more rustic look. Once the paint is dry wet over the door with clean water and drop in **Burnt Sienna** just into the top of the door and into the decorative inner doorframe (8). Whilst the paper remains wet add a little more **Ultramarine** to your brown to achieve a **Grey**, then apply this roughly into the lower section of the door. Use a damp brush or even slightly wetter brush to push the colour around. Don't worry if you make slight cauliflower edges as this too will add to the rustic look (9).



Whilst the grey remains wet, add even more **Ultramarine** to achieve a **Dark Blue/Grey**. Drop this colour into the very base of the door (10). Use the same colour onto dry onto the left side of the steps then and the pavement below. Work onto dry with a fairly thirsty brush (remove a lot of the paint by wiping it on the side of your mixing palette) so you can scrub the colour onto the paper leaving rough edges (11). Next mix a stronger **Dark Brown** (**Burnt Sienna** plus **Ultramarine**). First wet over the door with clean water, then drop in the **Dark Brown** to achieve a slightly arched shadow (12). Whilst the paint remains wet, drop in some **Ultramarine** right along the top of the arched door, then bring the **Dark Brown** down the left side of the door. Add some to the decorative inner door frame too (13).



Lastly add a little colour to the surrounding plasterwork. Mix a **Pale Raw Sienna** and apply this onto the wall between the stonework at the bottom. Put the colour onto dry, leaving the inside section free of paint (14). Use a clean, wet brush and place it into the dry centre, then allow it touch the outside edges so that the colour blends into the water leaving the outside edges darker and the inside paler (15). Continue this colour up the wall, onto dry (quite roughly) and soften some edges with a damp brush (16).



Continue working onto dry, using the same colour as you continue around the arched doorway. Use the brush quite dry and feel free to scrub it on the paper in various directions to achieve a mottled, aged look. The trick is not to be too careful here! If necessary, soften some edges with a clean damp brush or allow a slightly wetter brush to mix with the drying paint to cause deliberate cauliflowers (17).

**You're done!**

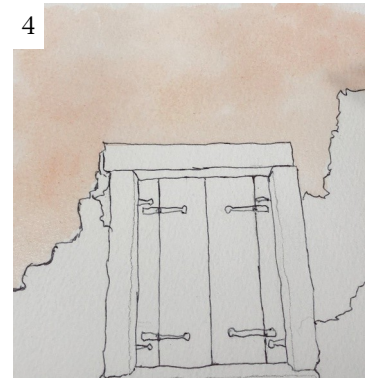
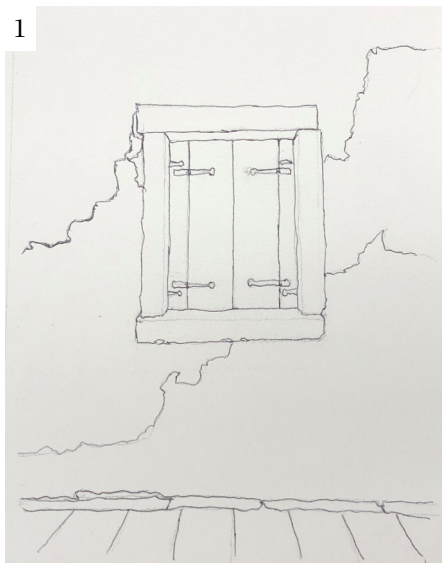


### *Old Shuttered Window*



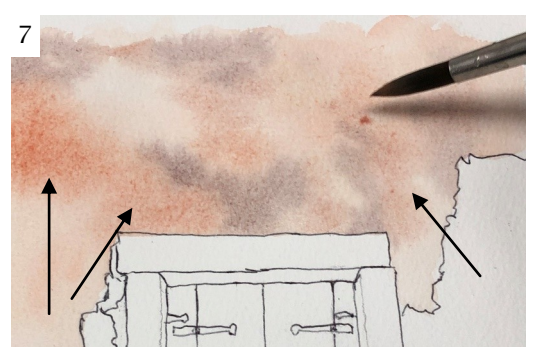
For this painting I have used **Lemon Yellow**, **Carminé** and **Indigo** (as the bright blue pictured was too green).

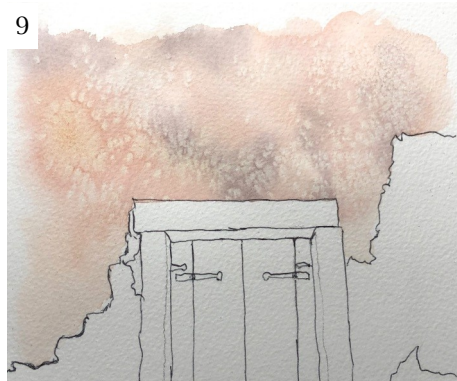
Start by drawing your picture, then go over



Mix a **Pale Peach** using **Lemon Yellow** with a touch of **Carminé**, add water to achieve the desired strength. Mix a **Brown/Grey** using the same colour but with a touch of **Indigo** added (careful with the Indigo as it is very strong). Now make sure you have some salt to hand.

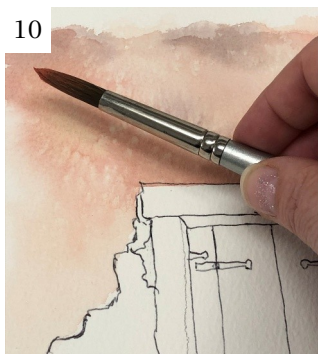
Wet over the area of plasterwork at the top of the painting with a clean wet brush (2). Whilst the paper remains wet, add some of the **Peach** colour ~ don't try to achieve a flat wash, just add it roughly using multi-directional strokes leaving the edges rough too (3&4). Whilst the **Peach** colour remains wet, use some of the **Brown/Grey Mix** and drop in a few patches where required (5). Blend any 'explosive' edges with an almost dry brush (6). Next add a little more **Carminé** to the **Peach Mix** and drop in a few darker patches (7).





Once you have finished adding colour (8), take a pinch of salt and lightly sprinkle it onto the wet paint and leave it to dry (9). *Hint: if your paint is very liquid wait a moment before adding the salt. You need the paint to still have a slight sheen, but be warned ~ wait too long and it will completely dry and it will be too late! Also make sure you sprinkle the salt from at least 6"-8"*

*above the paper other wise you might get a salt 'dump' which will create a blotch rather than a soft flurry!*



Once your paint has dried, add more texture to the plasterwork. To do this, first use the stronger **Peach Mix** and an almost dry brush (remove most of the paint from the bristles on the side of your mixing palette first). Then use the belly of the brush to roughly scuff the surface of the paper (10). *Hint: change your hold on the brush so you are pinching it from above (rather than using a pen hold). This will*

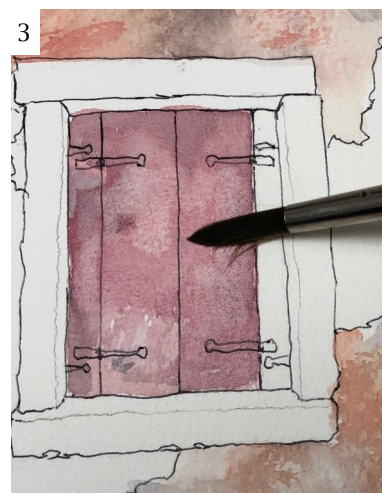
*allow you to get the brush horizontal to the paper so you're not using the tip.*



Use rough multi-directional strokes to achieve the marks (11). Repeat this where needed. Next take the **Grey Mix** and apply blotches of colour onto dry (12). Use a little water to soften some edges. Don't worry about creating cauliflowers as this will just add to the texture (13). Repeat the same technique for the lower section of plaster. Use more **Indigo** into the lower section to achieve the darker tones (14). Don't forget to add the salt.

## Shutters

Mix a muted, **Dirty Pink** using **Carmine** with a touch of **Indigo** and a touch of the **Brown/Grey Mix** from before. Use the colour across the shutters (1). Allow to dry. Next use a pale **Indigo** into the top of the shutters (quite roughly) using vertical strokes (2). Shift the colour around with a damp brush (don't worry about creating cauliflowers).



Note: for some reason I completely forgot to paint the right hand section of the shutter, but completed it in the same way once I had noticed!

## Brickwork

For the bricks you will use a variety of different orange hues. The basis for this mix will be

### Lemon Yellow &

**Carmine**. The more Carmine you add, the more orange/red the bricks will become. Remember you can add water to create pale colours too.

Use a **Pale Peach** to add a couple of rows of horizontal blocks on the paper (1). Whilst the paint remains

wet, drop in a few areas of **Darker Orange** (2). Use a slightly wet brush to soften some of the edges and to join a few bricks together so the colours merge (3). *Hint: don't bother trying to get all the bricks into a perfect block pattern or the same size and distance apart otherwise it will look too pristine.*

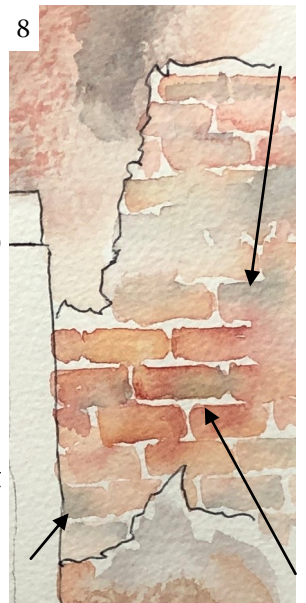
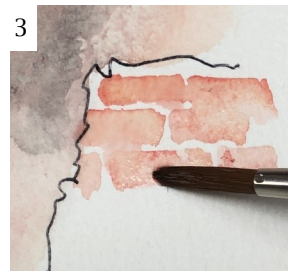
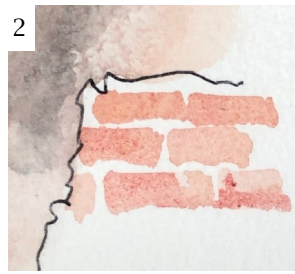
Next mix a **Pale Grey (Lemon Yellow with a little Carmine and a little Indigo added)**, then apply this onto dry to create the patch of mortar (4). Soften the edges with a damp brush and drop in a little **Pale Peach** if needed (5). Continue down the wall adding

more bricks, using a **stronger mix of Lemon Yellow & Carmine**. Leave some bricks half finished (6), then put a wet brush in to the dry area and allow the water to push the paint into the edges of the brick (7). Drop some **Pale Indigo** into a few of the bricks whilst they remain wet (8). Continue with this technique as you tackle the left side of the window. This time the bricks can be a little brighter/stronger in colour with a few darker patches of the **Indigo**. Feel free to add a hint of brick onto the plasterwork under the window ledge too (9).

## Pavement Blocks

Mix a soft **Mushroom** colour using **Lemon Yellow & Carmine** paled down really well. Then add the tiniest touch of **Indigo** to make it slightly brown. Also make a separate **Pale Indigo**.

Apply the **Mushroom** colour onto dry (1), then add the **Pale Indigo** so that it merges (2). Whilst the paint remains wet, drop in a stronger **Indigo** into the bottom edge of the paint, keeping the edges uneven like the rest of the painting (3). Sprinkle the wet paint with a little salt (4).



## Finishing Touches

To complete the painting, use some **Dark Indigo** into the gap at the left side of the bricks and window surround, then soften a few edges with a damp brush (1). Mix **Carmine** with a touch of **Indigo** to create a **Maroon** (add a hint of Lemon Yellow if needed) and use this for the darker hinges on the shutters. Use a **Pale Grey** to add some colour into the recess of the window surround (1&2). Use the dry brush technique to scuff a little of the **Pale Grey** colour onto the front of the white window surround too (2). Then add a few 'blemishes' with a slightly **Darker Grey**.

Use **Indigo** under the window ledge (3) and soften with a damp brush to create the shadow. Use **Dark Indigo** between the bricks in a few places and soften parts of the edges with a damp brush (4). Add a few hints of **Dark Indigo** under some of the plasterwork edges too. Lastly wet over the shutters with clean water, then drop in a **Dark Grey** to create a shadow across the top (5).



**You're Done!**

## One Step Further

*Here are some other ideas you might like to try.*

- Re-draw your image (or trace your original drawing for speed), then try a different Primary colour set to see how the colours alter the mood of the painting ~ do this as many times as you like!
- Experiment using a water soluble pen for your initial drawing. This will react when water touches it, so will alter the colours a little and make an even more rustic looking painting.
- If you enjoyed painting using just three colours, this a great choice if you fancy painting outside in the fresh air or 'en plein air' as they say in France (even if it's only out and about in your own garden)! Taking just three colours outside will lighten the amount you need to carry and will force you to be creative and experimental with your colour mixing!

