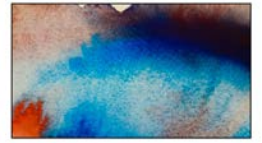


MODULE 2

Balance

LINE +



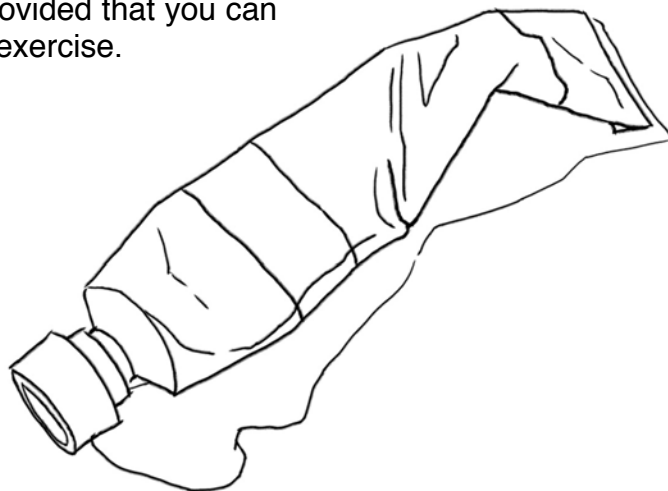
WASH

As a medium, watercolor is spontaneous, fluid, and loose. We contrast this with pen and ink, which is almost the complete opposite. Pen and ink is precise, rigid, and crisp. When we combine watercolor and pen and ink, we need to find a balance between the two mediums. If we allow the pen and ink to dominate, our drawing is not successful. If we allow the watercolor to dominate, our painting is not successful. We need a balance between pen and ink applications and watercolor applications.

Let's examine three different works of the same subject. In each one of these examples, we'll adjust the balance between watercolor and pen and ink.

Transfer the Contour Drawing

Since we'll be creating three images of the same subject, we'll transfer the same line drawing to the watercolor surface (140 lb hot press). A file has been provided that you can print out and use for this exercise.

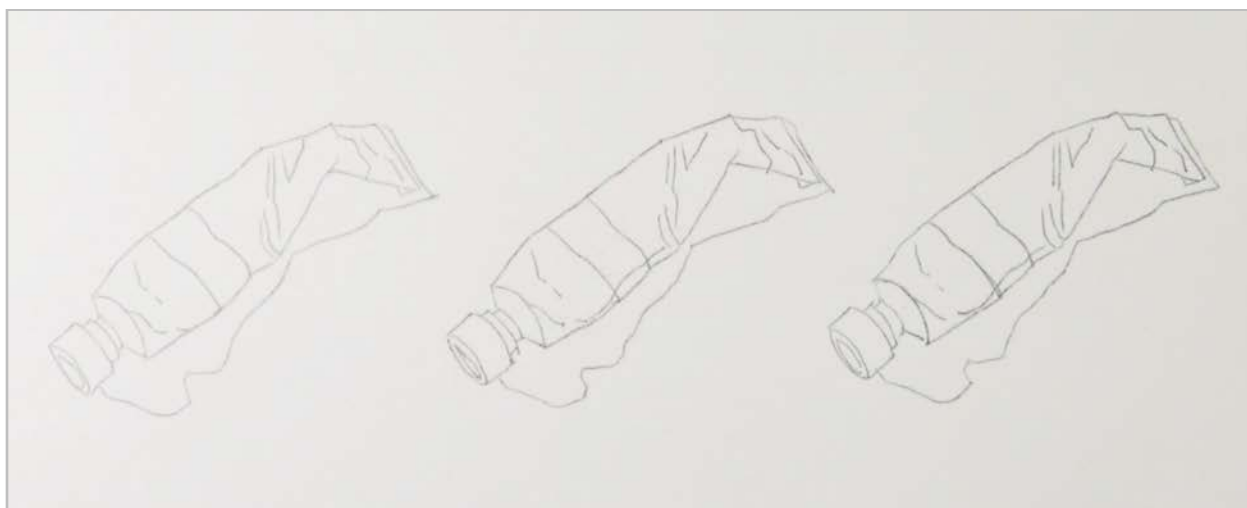


Balance



We can apply soft graphite to the back of the contour line drawing. Be sure to cover all of the contour lines which can faintly be seen through the back of the print out.

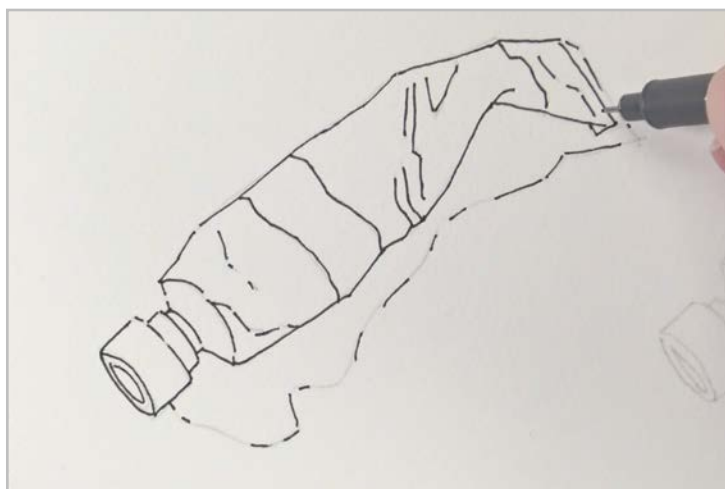
After positioning the print out over the watercolor paper and taping it in place with masking tape, we can use a sharp pencil to trace over the lines. This process transfers the soft graphite on the back of the print out to the watercolor surface.



We'll repeat this process two more times, leaving us with three contour line transfers of the paint tube on the watercolor paper.



Using a kneaded eraser, we'll gently lift up some of the graphite. This leaves us with a very faint impression. We can still see the contours, but the graphite will not be a distracting element in the finished images.

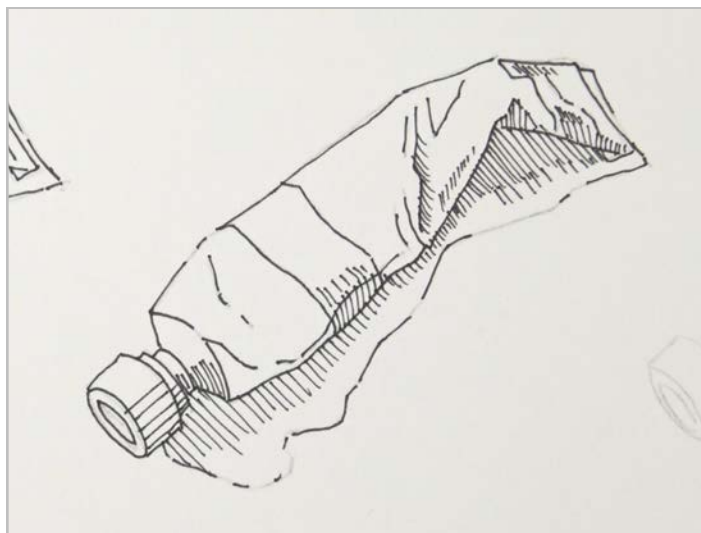


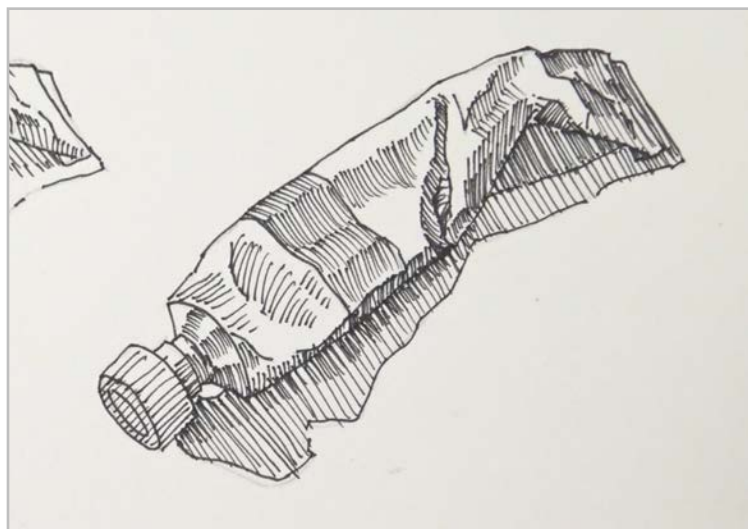
Create a Pen and Ink Drawing

Now we'll create a pen and ink drawing over each of the transfers. For the first tube, we'll just outline the contours.

(For each of these drawings, we'll use a technical drawing pen with the same width.)

For our second line drawing, we'll describe the contours and some of the information about the shadows with hatching. We won't describe all of the values since we know that we'll add watercolor washes later.





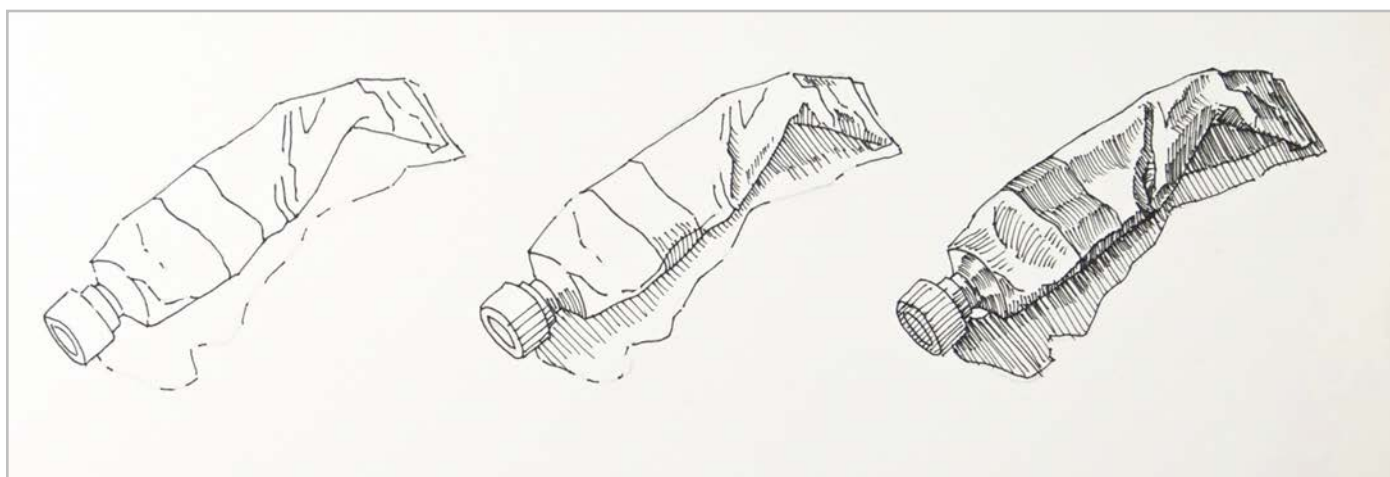
For our third drawing, we'll create a completed pen and ink drawing. This means that we'll define the contours and develop all of the information regarding the values with hatching.

Which is Your Favorite?

Now we have three different pen and ink drawings of the same subject. Our first drawing is sparse, but we still understand the subject as a paint tube. Our second drawing is more developed, but is missing information. Our third drawing is a completed pen and ink drawing. We understand the form of the subject and the light within the scene.

Which of these drawings is your favorite?

I'm willing to bet that your favorite is the third drawing. It is the most developed and stands on its own as a completed drawing.



Let's Add Watercolor

Now we'll add a few washes of watercolor to all three of the drawings. We'll do our best to apply the watercolor in a consistent manner, using the same colors and intensities on all three.



We'll begin with a light wash of color for each section and layer additional washes over the top to increase the value and strength of the color. For the red section, we'll use a combination of alizarin crimson and cadmium red pale hue. For the blue section, a combination of cobalt blue, ultramarine, and burnt umber. And for the silver sections, we'll add a bit more burnt umber to the color used for the blue section to create a warmer gray.

Notice that we're using a limited color palette. We only need a few colors to mix the colors that are required to paint the tubes.

Once our initial applications of color have dried, we can apply additional washes over the top to increase the value range and intensify the color. For the red section, a bit of burnt umber and a touch of ultramarine is added to darken the value. A bit more burnt umber added to the blue mixture creates a darker blue. For the silver sections, a bit more burnt umber and ultramarine darkens the value.



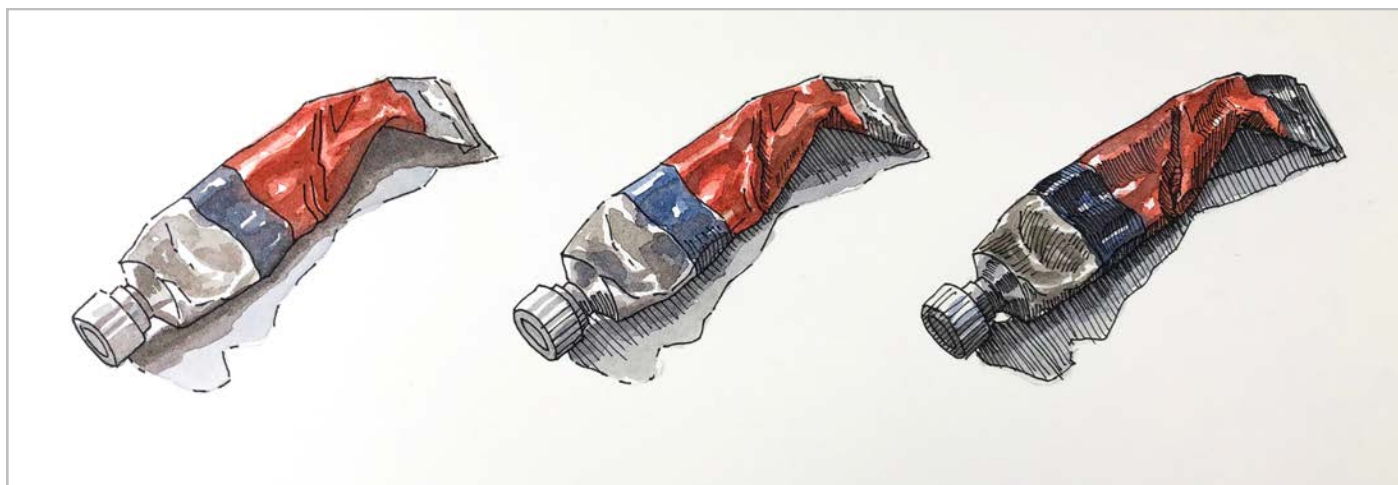


Now our first paint tube is complete. The watercolor washes add quite a bit to our rather bland ink drawing.

Now, we'll repeat the same watercolor washes to each of the other tubes. We'll use the same colors and try to match the intensity of color.

Which is Your Favorite?

Once we've added color to each of the drawings, we can evaluate the results. Which of the paint tubes is most successful now? Is it still the third one?



While we all have different preferences, I bet that most of you will choose the second paint tube as the most successful. The first tube isn't bad, but it's lacking a full range of value and the lines seem out of place. The third paint tube is too dark and many of the details are completely lost. The second tube is balanced. The watercolor and the pen and ink are not in competition with each other.

Watercolor Dominant

On our first tube, the watercolor is dominating. This makes the line drawing seem out of place. This image is not completely unsuccessful, but it feels incomplete.



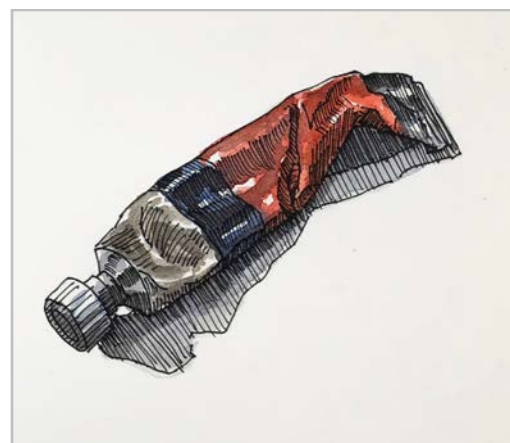
Balanced

Our second tube is balanced with watercolor washes and pen and ink applications. The watercolor is not dominating the subject and neither is the pen and ink. Both of the mediums are complementing each other.



Pen and Ink Dominant

Our third paint tube is dominated by the pen and ink applications. As a result, it feels dark and overworked. Many of the details are completely lost.



As we move forward, we'll continue to consider balance between watercolor applications and pen and ink applications. This concept is especially important with this combination of media. This is why this concept is discussed before anything else. It will be an essential piece of everything we do moving forward.