

Inksmith

Information for Artists from DANIEL SMITH

At Daniel Smith, we've always enjoyed our association with Jan Hart. First as a customer and later as a workshop instructor, she has been a big fan of Daniel Smith watercolors and has shared her enthusiasm about them with many a student. This summer, a member of our staff took one of Jan's workshops in Española, New Mexico and was so enthralled that she asked Jan to write an article including her favorite color mixtures and answering the questions students most frequently ask.

An expert at color blending and creating atmospheric effects, Jan is an inspiring teacher and a great guide to the marvels of the Southwest. For information about her workshops, visit her on the web at www.janhart.com

AMAZING MIXES

By Jan Hart

I mix pigments on the paper, 140 lb. cold press Lanaquarrelle—the first pigment becomes the wetting agent into which I add the second and/or third. I use individual strokes or smears, skipping to allow the under pigment to show through in places, untouched. Often I just watch and enjoy! I really appreciate Daniel Smith's granulating pigments—often for their action instead of color!

1. Neutral Rock/Earth Mix: Buff Titanium and Cobalt Violet. I apply the Buff Titanium and immediately add in a side brush of Cobalt Violet—and watch. The Cobalt Violet mixes with the Buff creating subtle, slightly violet granulation.

2. Creamy Pink Earth Mix: Buff Titanium, Rose Madder Genuine and Transparent Red Oxide. For a creamy, lush earth color try mixing some Rose Madder Genuine or Transparent Red Oxide into the Buff Titanium.

3. Reticulated Earth Mix: Lunar Earth and Burnt Sienna. I love to apply Lunar Earth to the paper and immediately wash in some Burnt Sienna or Quinacridone Burnt Orange to brighten the color. Try this with Lunar Red Rock too!

4. Deep Red Earth Mix: Quinacridone Pink, Quinacridone Burnt Orange and Venetian Red. I like to mix some staining Quinacridones with a strong sedimentary pigment to create deep red earth tones, adding water to lighten here and there.

5. Dark Tree Mix: Quinacridone Burnt Orange or Burnt Sienna with Ultramarine Turquoise. This is my absolute favorite for evergreens. In the pan, I mix a rather heavy puddle of Ultramarine Turquoise and Burnt Sienna or Quinacridone Burnt Orange—pushing it towards the orange at one side and towards the turquoise on the other. Evergreens need the variety from the sunny orange side to the shadowed side.

6. Sunlit Tree Mix: New Gamboge with the paints in mixture #5. Using New Gamboge, Quinacridone Gold or another yellow as a wetting agent, I lay it in for the sunlit edge of the tree. Then I add #5 into it using dancing gesture strokes, working from light to shade, orange to blue.

7. Lively "Sap" Green Mix: Cobalt Blue and Nickel Azo. Applying Nickel Azo into Cobalt Blue is so exciting—it dives and pushes the blue, creating a wonderful variegated mix.

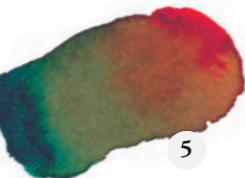
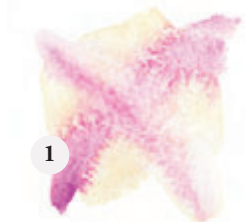
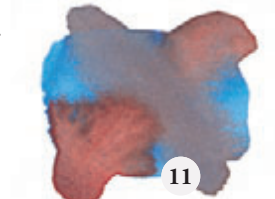
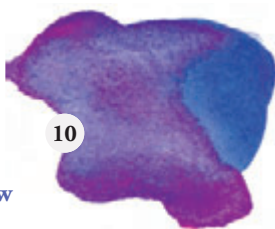
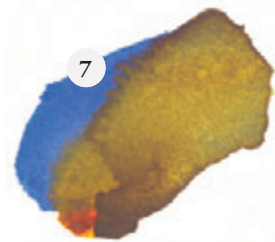
8. Dark Tree Mix with Red: Green Mix #6 with Naphthamide Maroon and Alizarin Crimson or Quinacridone Magenta. Adding some staining deep red/maroon to Ultramarine Turquoise creates a very dark neutral and can also make a too-green tree look natural.

9. Dual-Colored Sky Mix: Aureolin Yellow and Cobalt Blue. To create a late afternoon sky with a light horizon, try Aureolin over all and wash in Cobalt Blue at the top.

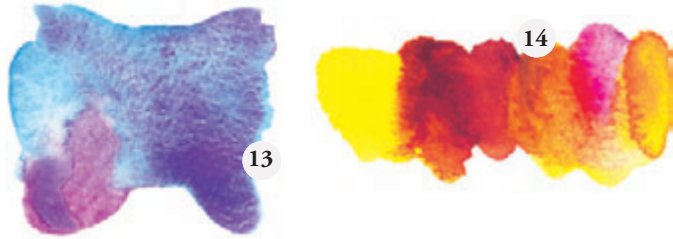
10. Cast Shadow Mix: Cobalt Blue and Rose Madder Genuine. This transparent blue/lavender darkens but allows the underlying formation to show through. It can also be used as a wetting agent to add some touches of additional colors.

11. Soft Blue/Lavender Neutral Mix: Cerulean Blue with Venetian Red. Try it! What a great neutral!

12. Translucent Gray Seattle Sky Mix: Cobalt Blue, Rose Madder Genuine and Aureolin Yellow. My three favorites!



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13. **Sagebrush Mix: Cerulean Blue and Cobalt Violet.** A light wash of Cerulean with Cobalt Violet added creates just the pale lavender gray of sage, especially over an Aureolin underwash. Adding a touch of Aureolin into the wash produces a magical finish.
14. **Fall Cottonwood Mix: Aureolin Yellow, Quinacridone Gold, Transparent Red Oxide, Nickel Azo Yellow, Cobalt Violet and New Gamboge ...** Wow! Be sure to let it move downward to create the hanging yellow leafy limbs.

Last Light: A Demonstration With Jan

We gather around as I begin the demo. The afternoon shadows play upon the face of the white and salmon pink rocks Georgia O’Keeffe first brought to the world’s attention over 50 years ago. The meander and rhythm of the light fascinates me as I do a quick value/composition sketch.

Where to start? My students know my motto—“Lightest, Brightests or Scariest, first!”

While I do an all over underwash of Aureolin Yellow—for the pervasive New Mexico sunlight—we decide to start with the rock! I explain that I’ll use mostly sedimentary or granular pigments to help describe the sandstone layers. I mix many of the paints on the paper so I can have the joy of watching them dance together! Most of my painting will be done using my favorite brush, Daniel Smith’s 1” Series 24-2 Squirrel/Synthetic Flat on Lanaquarelle 140 lb. cold pressed paper taped to a board.

Do you ever start with the sky? I do if the painting is about the sky. Because in this painting the rock is the focus and I want the value of the shaded white rock to be just slightly lighter than the sky, I choose to add the sky later. I know I’ll be able to better adjust the sky value to the rock than vice versa.

I start with the whitish upper layers, treating the shaded part with mixture #1 while slowly adding more Cobalt Blue as the rock emerges into the light—for the core shadow. I just cannot resist adding a bit of Aureolin to the blue to watch them mix.

What about all the crevices and cracks? I’ll leave most of those to the end when the pigments’ natural variations can best show me where to place them. Meanwhile, I just suggest the uneven surface, wet in wet—sparingly.

On to the lower red layers...I paint in horizontal ribbons using various sedimentary and/or other pigments, taking care to go lightly over the sun-lighted area. I used mixes #2, #3, #4 plus passages of Rose Madder Genuine—leaving some white horizontal slivers to accentuate the layers. I paint around the tree shapes and carry some of the lightest mixes onto the foreground—around some of the trees and through some of the others.

What if you think the colors are too light or not bright enough? Will you add more paints now? No. I know that at the end I’ll be adding the cast shadows, which will significantly darken the shaded areas of the rocks. I’d rather keep the rock passages fresh and clean than worry too much about them now. I can make adjustments later. “Delayed Gratification”—mantra of the watercolorist!

It is time to put in some of the darkest dark so that I can begin to see the entire value range of the painting. I need to get into the foreground trees and vegetation.

What greens do you use? I like to mix all my greens. My favorite mixes for the dark pine trees and piñons is #5 and #6, which can be cooled with the Ultramarine Turquoise or warmed with the Quinacridone Burnt Orange for the shady vs. sunny sides of the tree. I begin each tree on the sunny side with oranges or yellows and add the bluer tones as I move into shade. As I continue with the vegetation, I take opportunities to add #6 and #7 greens, always mixing on the paper and allowing the pigments to mix on their own as much as possible. While I paint the greens I remember to put in some maroon and/or Burnt Sienna (#8) for life.



Jan’s Fall 2003 workshop demonstration at The Amphitheater Park in New Mexico.

Now—on to the sky so that the entire paper is covered...

What blue will you use for the sky? Well, I will have to think about that. To keep the painting predominantly warm, I may need to do something else—like use more yellow in the sky, especially at the horizon to contrast with the foreground. I’ll use #9.

Turning the paper upside down and slanting it toward me, I apply Aureolin to the entire area above the foreground. Then I brush in Cobalt Blue for the upper sky, watching as it dries. Turning the painting back around, I decide to apply pale Cobalt Blue brush strokes to the lower horizon for the distant hills. I add in a bit of Quinacridone Gold with a drier brush for fun and variety.

What’s next? We’ve come to what I call “Adolescence”—a point when most paintings are given up on or thrown away. But really, it is a time to stand back and see what’s working, what’s not working and decide what to do about it.

After the “Adolescent Critique,” I know I need contrast and to get into the cast shadows! I mix up a puddle of #10 for the predominant shadow color. The transparent lavender to blue glaze will allow the beautiful under-passages of sedimentary paints to show through. I begin at the top right and slowly and carefully move the paint horizontally back and forth down the page taking care to create an interesting edge to the shadow as well as the lighted trees below. As long as #10 wash remains wet, I can tuck in or accentuate with some darker, drier paint. I go on to create interesting patterns and passages of #10 horizontally across the path, using it to delineate vegetation edges and suggest land flow. Into these shadow shapes I dash other colors—Cobalt Violet, Quinacridone Pink, Cobalt Blue, Aureolin, Ultramarine Blue—even Buff Titanium—all the paints I’ve used before in this painting—for continuity and fun!

Do you ever use a smaller brush for detail? I like to try to use only my 1” flat brush because it keeps me loose and practicing what I call “Dancing Strokes”—flipping gestural strokes of dark into the light with the edge of the brush, taking care to create variety. Sometimes, though, I do use a small round for particular details and more control.

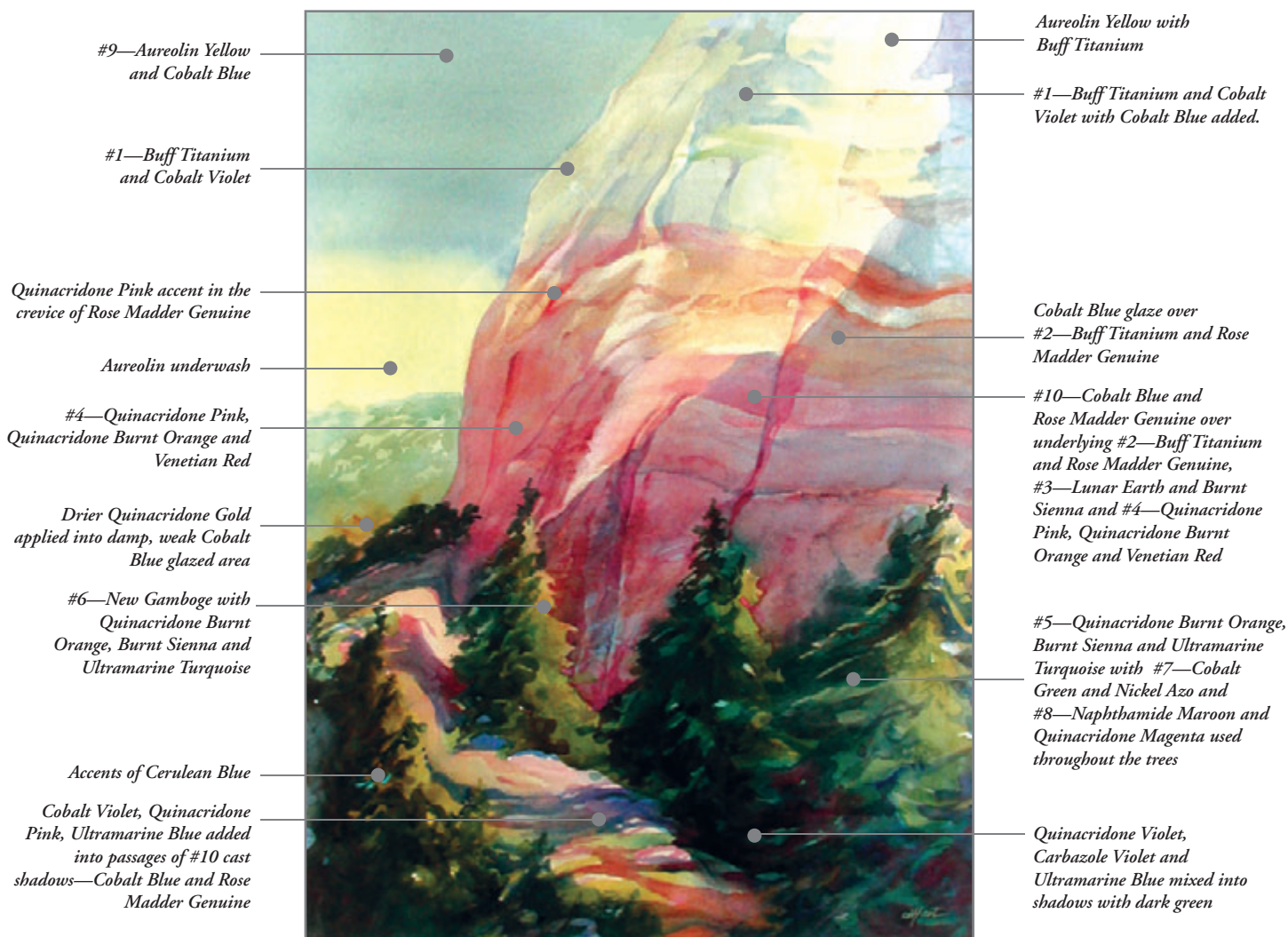
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How do you decide what details to put in? I squint and let the painting make suggestions. A too-flat area suggests the creation of a slightly darker passage—which can be accomplished with a crack. I'll do one and then decide if I need more.

I know that a crack from top to bottom will help tie the painting together and further suggest shadow transparency. Taking care to choose an area that already suggested a fracture, I create a vertical "line" that extends from the top to disappear behind a tree. The "line" shape varies with the rock layers

and colors. It gets wider, narrower, changes color, skips, and crosses from the light into the shadowed rock area. I add a few other suggestions of irregularities on the rock surface and just cannot resist lifting a sliver of light from the tip of the "light dagger" to the tree. Connection.

I soften some edges here and there, add vitality to the darks—and for dessert ... a few well-placed colors to add a bit of zing! A few dabs of Cobalt Turquoise in the front left tree; a hint of Perinone Orange or Organic Vermilion in a rock crevice; a touch of Cerulean in the foliage shadows. ■



Last Light, by Jan Hart© 2003

Here are twenty colors used in Jan's demonstration—packed & ready to go! **SAVE 43%** off regular price

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Twenty 15 ml Tube Set Value **\$181.34**

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From left to right: Cerulean Blue, Quinacridone Pink, Burnt Sienna, Ultramarine Turquoise, Naphthamide Maroon, New Gamboge, Venetian Red, Rose Madder Genuine, Aureolin, Buff Titanium, Cobalt Blue, Lunar Earth, Quinacridone Burnt Orange, Cobalt Violet, Transparent Red Oxide, Ultramarine Blue, Quinacridone Magenta, Alizarin Crimson, Nickel Azo and Quinacridone Gold.

Recommended Brush:
DANIEL SMITH Series 24-2 Squirrel/Synthetic Watercolor 1" Flat Brush 657 012 004 (please call for current price)

