

K I M B E R L Y R O U S H

*“For me the beauty of watercolor unfolds in the interaction of paper, pigment and brush stroke. That beauty is an individual perception. Fine tune your sensitivity to each pigment and its interaction with the paper. Notice the beauty of the paper, the flow of your brush and water. EDGES! Pay attention to the beautiful soft and hard edges watercolor allows. Vary those edges. These are what become your tools for expression. Practice and practice until the mark making becomes innate.”*

KIMBERLY ROUSH

**UNIVERSITY OF UTAH LIFELONG LEARNING  
LANDSCAPES IN WATERCOLOR SERIES**

**CLOUDS, CLOUDS, CLOUDS**

**WAVES ON WAVES**

**MOUNTAINS**

**CRITIQUE PROCESS DURING CLASS**

I conduct critiques by screenshooting your work while you hold it up to the camera on your computer. It is sometimes faster while providing a clearer image if you shoot your work with your phone then email it to me. I recently learned you can drop your photograph of your work into CHAT! Please email your images to me only on the day of class. During the week use UBOX.

UPLOAD HOMEWORK TO UBOX  
LIFELONG LEARNING WILL INSTRUCT YOU ON HOW TO UPLOAD YOUR HOMEWORK TO UBOX:  
SEE VIDEO ATTACHED TO EMAIL WITH CLASS ZOOM LINK.

**UBOX INSTRUCTIONS CONTACT**

Ali.Akbari@utah.edu  
taber.tang@utah.edu

**RECORDINGS**

**RECORDINGS OF CLASS ARE AVAILABLE IF YOU NEED TO REVIEW INFORMATION :  
REQUEST RECORDINGS FROM LIFELONG LEARNING**

lifelong@continue.utah.edu  
Ali.Akbari@utah.edu  
taber.tang@utah.edu

**SCREENSHOTS**

DURING CLASS YOU MAY SCREENSHOOT OR SHOOT THE SCREEN WITH YOUR PHONE ANY OF MY KEYNOTES

**UNIVERSITY OF UTAH LIFELONG LEARNING  
LANDSCAPES IN WATERCOLOR SERIES**

**SYLLABUS FOR CLOUDS, CLOUDS, CLOUDS & WAVES ON WAVES & MOUNTAINS**

**1ST SATURDAY**

- 1 **BASIC WATERCOLOR TECHNIQUES:**  
GRADED WASHES  
PULL A WASH DOWN PAGE  
WET INTO WET VS WET ONTO DRY  
DASHING STRONG COLOR INTO A WASH - IMMEDIATELY  
DRY BRUSH  
SOFTENING EDGES  
WIPING OUT  
PAINT AROUND WHITES  
MARKS IN DIRECTION OF FORM  
HANDLING AMOUNT OF WATER IN PAINT, BRUSH AND PAPER  
TECHNIQUES: VARIOUS ARTISTS
- 2 **MIXING COLORS:**  
GRAYS FOR CLOUDS & BLUES FOR SKY  
TURQUOISES & BLUES FOR WAVES  
COLORS NEEDED FOR PARTICULAR MOUNTAIN IMAGE
- 3 STUDENTS CAN PAINT IMAGE THEME OF CLASS FOR HOMEWORK

**2ND SATURDAY**

- 1 REVIEW HOMEWORK
- 2 DEMO CLOUD, WAVE OR MOUNTAIN IMAGE:  
BREAK IT INTO SECTIONS FOR STUDENTS TO PAINT ALONG; ONE STEP AT A TIME

**3RD SATURDAY**

- 1 REVIEW HOMEWORK
- 2 PAINT NEW IMAGE OR REPAINT ORIGINAL IMAGE

## BOOKS

TAKE ADVANTAGE OF YOUR LIBRARY : REQUEST BOOKS BY INTERLIBRARY LOAN

### WATERCOLOR

*THE ART OF WATERCOLOR - French magazine*

*CARLSON'S GUIDE TO LANDSCAPE PAINTING*

JOHN F. CARLSON

*THE WATERCOLORS OF JOHN SINGER SARGENT*

CARL LITTLE

*AMERICAN DRAWINGS AND WATERCOLORS IN THE METROPOLITAN MUSEUM OF ART : JOHN SINGER SARGENT*

*MASTERING ATMOSPHERE & MOOD IN WATERCOLOR - OUT OF PRINT*

JOSEPH ZBUKVIC

BOOKS BY CHARLES LE CLAIR \_ these are older but great foundation for learning about watercolor

BOOKS BY HAZEL SOAN - one of most helpful is *THE ARTIST'S COLOR GUIDE : WATERCOLOR*

BOOKS BY CHARLES REID \_ his painting process was very unique but he teaches some great lessons: note he "jumps his light"

<https://www.youtube.com/live/kcTv31Aqy5E?app=desktop>

<https://www.youtube.com/watch?v=ZyqGrfULYrQ>

<https://www.artistsnetwork.com/art-mediums/watercolor/painting-water-and-sky/>

### DRAWING

*THE NATURAL WAY TO DRAW*

NICOLAIDES

*GRUMBACHER LIBRARY*

VARIOUS

*WALTER FOSTER SERIES*

VARIOUS

*PERSPECTIVE*

PHIL METZGER

*DRAWING LESSONS FROM*

*THE GREAT MASTERS*

ROBERT BEVERLY HALE

*THE ART OF DRAWING*

BERNARD CHAET

*BRIDGMAN'S COMPLETE GUIDE TO*

*DRAWING FROM LIFE*

GEORGE BRIDGMAN

*AN ATLAS OF ANATOMY FOR ARTISTS*

FRITZ SCHIDER

*ALBINUS ON ANATOMY*

HALE & COYLE

*AN ATLAS OF ANIMAL ANATOMY*

*FOR ARTISTS*

ELLENBERGER, DITTRICH, BAUM

*DRAWING*

BARON'S ART HANDBOOKS

ARTIST'S PAPERS & TECHNIQUES : ARTISTS TO STUDY

**CAROLYN BRADY** > graded washes > ARCHES ROLL

**JOSEPH ZBUKVIC** > pull MR BEAD down the page > SAUNDERS, ARCHES, BOAHONG > 140 lb

**LARS JONSSON** > atmospheric paints birds from life > ARCHES 300 lb ROUGH

**J. M. W. TURNER** > atmospheric > TONED PAPER order from RUSCOMBE

**KIM** 300 lb > I always prefer 300 lb / 640 gsm / I almost always work on ROUGH paper  
ARCHES < I recommend Arches for all students to begin . this is your comparison to all other papers.  
Arches is gelatin sized internally and externally making it very strong; the texture is lovely.  
I currently work on HAHNEMUHLE on blocks. Their paper on blocks seems to be more heavily sized  
than their 22 X 30 inch sheets.

Saunders, Fabriano, Boahong are all good professional papers.

For my personal works I am switching to CUSTOM HANDMADE PAPERS FROM SPAIN: SASTRES AQUARI  
& PERU : PAPERERA DON BOSCO

**CHARLES REID** > mix color on paper : no mud in palette > FABRIANO 140 lb rough or coldpressed  
NOTE: FABRIANO HAS RECENTLY CHANGED THEIR PAPER AGAIN

**JOHN SINGER SARGENT** > atmospheric under-painting > museums told me the papers were 90 lb,  
I find this hard to believe > SARGENT KNOWN FOR HIS BRAVURA with multiple adjusting techniques /  
He captured light magnificently

**HAZEL SOAN** > paints silhouettes in 2 colors > 300 lb SAUNDERS / ARCHES / KHADI : all ROUGH

PUDDLE AS PROCESS

**ELKE MEMMLER** > larger puddles on > HOT PRESS FABRIANO / maybe other brands on HOT PRESS

**JOSEPH RAFFAEL** > smaller puddles on COLD PRESS > ARCHES ROLLS

ARTIST'S PAPERS & TECHNIQUES : ARTISTS TO STUDY  
CONTINUED

HANDMADE PAPERS

**TWO RIVERS > ENGLAND**

**TWINROCKER > OHIO >** tough to make corrections but a lovely paper

**SASTRES: AQUARI > SPAIN**

**DON BOSCO > PERUVIAN >** adds antimicrobial to the organic cotton unless specify custom paper

**KHADI >** not my favorite but Hazel Soan uses it > INDIA

**RUSCOMBE > FRANCE**

Remember certain techniques are achievable only on certain papers. Students are resistant to using good paper. Then they become frustrated, feel like failures and some quit. Most of what you see of how I paint I achieved by developing my work on Arches Rough 300 lb. I cannot paint the way I do on 140 lb Arches Rough.

Transitioning to new papers means developing new techniques for myself. Just because you may be a beginner does not mean you do not require good paper to enjoy your results and to progress. Remember sheets are not that expensive. You tear or cut them into smaller sizes, paint on the backs of them also. Some handmade papers like TWO RIVERS are priced well. Shipping costs become more of an issue with handmade papers from mills.

**J. M. WILLIAM TURNER**

*“The only secret I have got is damned hard work.” So retorted Turner when quizzed as to the secrets of his success. “I know of no genius but the genius of hard work,” he would add. Over half a century later, Thomas Edison would famously agree that “genius is one per cent inspiration and ninety-nine percent perspiration,” reminding us that even the most naturally gifted individuals need to underpin their talent with hard graft.*

**HOW TURNER PAINTED**, MATERIALS & TECHNIQUES ~ JOYCE H. TOWNSEND

**GORDON BROWN**

*“I borrowed from the old masters, the modern masters, and every artist I know. I’m always experimenting, occasionally destroying and not worrying if it will work or not; being childlike, that’s how I approach painting.”*

## TERMS & THEORIES

### TATE GALLERY ENGLAND : TONE

The lightness or darkness of something – this could be a shade, or how dark or light a colour appears ;  
In painting, tone refers to the relative lightness or darkness of a colour (see also chiaroscuro). One colour can have an almost infinite number of different tones. Tone can also mean the colour itself.....  
This kind of painting is known as tonal painting.

### CHIAROSCURO

(from Italian chiaro, "light," and scuro, "dark"), technique employed in the visual arts to represent light and shadow as they define three-dimensional objects. ... Caravaggio and his followers used a harsh, dramatic light to isolate their figures and heighten their emotional tension.  
Britannica<https://www.britannica.com> ›

### FREE DICTIONARY

#### VALUE

- a. degree of lightness or darkness in a color.
- b. the relation of light and shade, as in a drawing.

#### tone

- a. A color or shade of color: light tones of blue.
- b. Quality of color: The green wallpaper had a particularly somber tone.

### CHARLES REID

#### SHADOWS BUILD FORM

**CONNECT YOUR DARKS > means lose edges between similar values**

#### SEEING ABSTRACTLY

### KEVIN MACPHERSON

An aesthetic arrangement has infinite possibilities. There are many principles for successful painting design, but if each was to be followed to the letter, many of the world's greatest paintings would be deemed failures.

### RICHARD SCHMID

#### PRINCIPLES OF COMPOSITION

*"The only "rules" of composition I accept are the principles underlying these "rules": namely, to attract the viewers attention, to direct it to the important area of the painting, and finally to hold [the viewer's] attention there as long as possible. Any method used to accomplish this objective is legitimate."*  
*The principles of composition most important to Schmid are SIMPLICITY, HARMONY, SUBTLETY.*

### MARY WHYTE

Composition is the studied arrangement of elements.

## **TERMS & THEORIES : COLOR**

**TECHNIQUES OF THE GREAT MASTERS OF ART**, 1985

CHARTWELL BOOKS, INC / QED PUBLISHING LIMITED

### **BROKEN COLOR**

**A term covering a number of techniques in which several colors are used in their pure state rather than being blended or mixed. Usually the paint quality is stiff and thick\* and, when the paint is dragged across the surface, layers beneath show through. This term can also refer to the Pointillist technique.**

\*

In watercolor, the paint is not thick so much as painted side by side or layered. Allow colors to mix on paper, not as much mixing in palette. Although, you can paint drybrush to create a similar effect discussed in oil above. KIMBERLY ROUSH

### **LOCAL COLOR**

**Local color is the true color of an object when seen under neutral daylight. This is distinct from the apparent color of an object when modified by non-neutral light, for example reddish sunset lighting or colored light reflected from another object.**

### **EXPRESSIONIST**

DEFINITION by TATE /LONDON

**In expressionist art, colour in particular can be highly intense and non-naturalistic, brushwork is typically free and paint application tends to be generous and highly textured. Expressionist art tends to be emotional and sometimes mystical. It can be seen as an extension of Romanticism.**

### **COLOR & VALUE**

**Paint it any color you like.**

**To achieve dimensional form or realistic form in space the values need to be accurate.**

*"It does not matter what color you paint it as long as the values are correct." David Dornan*

## **TOXICITY OF ART MATERIALS**

The subject of toxicity of art materials is referred to at times. I am writing a book, still in rough stages. Consult my website for more information.

All paint makers legally should provide a complete list of their watercolors stating the pigments used. Of valuable interest to the artist working in watercolor opacity/transparency, lightfastness, and granulation will be stated. These are found on the paintmaker's websites and on the tube of actual paint.

EXAMPLE:

<https://mgraham.com/artists-colors/watercolors/>

Monona Rossol, consultant, and Natural Pigments are great sources of information. Check their websites. Dick Blick also provides fairly good, basic information on each paint tube you plan to purchase.

When ordering paint and pigments the suppliers should openly present the pigment information otherwise they are not trustworthy. As noted in the supply list, the first place to start is to learn the PIGMENT NUMBER of each pigment. I believe it is a legal requirement for paint manufacturers to supply this number.

EXAMPLE: PG 18 = VIRIDIAN.

LEARN ABOUT KIMBERLY ROUSH @ [kimberlyroush.com](http://kimberlyroush.com)