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## Landscape Watercolor Painting: Working from Photos with Kristy Rice

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### Chapter 1 - Landscape Watercolor Painting: Working from Photos

#### Overview

(gentle up tempo music) - My name is Kristy Rice, and I'm a watercolor painter and author. I travel a ton, and I often find myself painting landscapes while I'm traveling. In this class, we're going to learn to paint watercolor landscapes. We'll be using a watercolor palette, watercolor brush pens, some really good watercolor paper, and a pencil. I'll be showing you how to break down a landscape into foreground, middle ground, background. We'll first paint a waterfall landscape and I'll break it down step-by-step for you. Then, we'll follow-up with a desert landscape painted all the way through. There are so many ways to capture a landscape, but my painting technique is all about the emotion. I really like my brush strokes to express the feeling I had while in that place. (gentle music)

#### Materials

- These are the materials I like to use when painting watercolor landscapes. First are the watercolor brush pens. I adore these. The tips are actual brushes, really amazing to use as you're working through the landscape. And then, of course, our watercolor paper. This is a Canson cold press watercolor paper, 9-by-12 size. And then, my absolute favorite brush, sometimes this is the only brush I will use, and that is the Royal & Langnickel Mini Majestic 1/4-inch Dagger brush. Any old pencil. An HB is my favorite, but use what you have. Watercolor palette. This is a Kuretake. It's a 48-color palette. It has everything you could possibly need. A mixing tray of some kind. This is enamelware. Anything nonporous will work, so even a plate will be fine. I have two containers of water, one to keep clean and dip in when you need really clean color, the other, when you need to rinse your brush. And then, of course, paper towel for blotting, and our inspiration photos. I have a bunch here that I've taken from a recent trip to Iceland. So this shot here is pretty okay. For me, it's a little too zoomed in, and it doesn't really give us a sense of the depth that I know was there when I was in person viewing it. So this is a no for me. This is a really cool shot, amazing angle, behind the waterfall, great capture of the rainbow, but I feel like if you get into painting this, you're all done, it's just a little too abstract. I don't think your viewer will understand what they're looking at. This has a really cool composition, but again, way too zoomed in for me. I just don't think it's our best option. It's a good option, but not the best. We're getting pretty close with this one. I just don't find this gravel walkway to be terribly interesting. We could obviously change it up, but still not perfect. Here's a horizontal. The big reason that I'm not choosing this one is because it's missing the rainbow. And here's the winner. Amazing composition, the whole layout is split into uneven sections, sky, middle ground, foreground, really awesome placement of the rainbow, interesting landscape overall, it's just perfect. You may be curious about painting outside. It's often called en plein air. I really recommend practicing from a reference photo inside and just give yourself that kind of comfort of having a reference photo to look at. But if you do wanna paint outside, just snap a photo with your phone as a reference, and then you'll have that by your side the entire time. You can also, of course, be looking at the actual landscape in front of you, but you'll definitely love having that reference photo while you paint.

#### Base layer

- I like to start with a sketch, just really soft, nothing too dark so you can erase easily. Want to talk a

little bit about our reference photo before we begin, so a great thing here is that this is similar proportions to the page I'm going to be painting on. So definitely use that to your advantage. So you can look at things like how much distance is from this edge of the waterfall to the edge of the page and how much distance is here, and how much distance is here. You could literally even use your fingers and kind of mark in where your sky stops and the cliff starts. So definitely use that to your advantage, and you can even think about that after you've taken the photo and when you do some cropping. So let's get the sketch started. I am gonna rough in where the foreground starts, where the cliff stops, and then the sky goes all the way up. I tend to like sketching in the beginning, the actual focal point, and for me, it's this area right here, your waterfall, kind of this spray of water, and of course the rainbow. So it's about right here. Sketch in basic shapes. So this is kind of a quarter of a circle, I guess I'm gonna call it. Make a hint of the cliff coming down, it's just gonna run right off the page. And this line is this right here. And then let's start here where the cliff kind of runs into the top of the waterfall. And I want to make a hint of that kind of plateau up here. It's just kind of like an oval sliced in half, essentially. And then these rocks down here I think are pretty important visually, 'cause they jut out a little bit, so just make a suggestion of them, kind of like a misshapen square, a little bit of something there. Kind of a trapezoid there, there's so much happening here, you're not meant to capture it all. You just want hints of things that really make this scene and the structure most powerful. So this area here I think is fairly important, seems to start up here and kind of come down. Just really looking for basic shapes, focus on basic shapes. I'm not going to sketch in the rainbow, because that area you'll see later on needs to be really soft, and we don't want any hard lines making an appearance there. I'm going back, this little jut out that cuts into the waterfall, I think visually is pretty important. So I'm just gonna make two little marks there, two little shapes to remind myself of that important element. I like how the ground right at the base of this cliff, the ground changes ever so slightly. So I want to make a hint of that little area. There is a fence here. I'm not even gonna bother with it, it's not important, it's more of a distraction. And then of course, just take a moment to examine. Do you want to add anything else? Are you happy with all of the areas you captured? I'm going into this area and adding a couple marks. And remember, you're coming back in with watercolor, so you can really highlight texture and more shapes at that point in the painting. I think this is looking good for our sketch. We're going to start by adding washes. So let me explain what a wash is. Basically, we're gonna take a lot of water on our brush, a little bit of pigment, and block in the big areas of our painting. So if an area is nice, bright, rich green, we're gonna start with a really soft green and fill in that whole area. So start by loading up your brush with a good amount of water. I'm gonna start in the green areas. Choose a green that you like, kind of a more muddy green, nothing terribly bright at this stage. Lots of water in there. And let's go ahead in. Using the broad side of this brush, this brush can do many things, so add a lot of pressure broadside and get some color in there. There's nothing that says you can't add in some additional color, kind of wet and wet as you go, but you really are starting wet on dry initially. See how that whole area is wet now, you can go in with a little bit of a darker tone and start working in just some initial soft texture. Mix up some more color if you need to. A little more water there, and let's head into the other green areas. Broad side of the brush, nice and loose. Don't get stuck in any one area of the green, just keep moving, stay away from your waterfall. We want to preserve that white area like it's gold. Don't touch it. We'll talk more about that later. Of course there is some brown going on in here. I very rarely paint anything straight brown. So I'm gonna add a little bit of purple, whoops, that's too much purple, just to give it some depth and block in some of those areas. Now we're kind of going back and forth between green and this purple-y brown, little bit here. I am looking back

and forth from my page to the reference photo constantly. Again, stay away from that waterfall, don't get too close. Stay away from the area where your rainbow will be. Keep the area around it soft, no hard edges down here. A hard edge happens when you stop painting, the watercolor dries and it's like a line, and it's just very abrupt. So just blend with clean water and make sure that area stays white and soft. I'm seeing a touch of like a reddish tone in these rocks here. So I'm gonna go ahead and add a hint of that in there. Nothing too dark right yet, but soon enough. If you see any areas that are drying strangely, go ahead with some clean water, smooth them out. All right, and let's go down into this foreground. A lot of golden tones, the sun was really hitting here pretty strongly at that point in the day, so let's do it. I'm gonna add a little shape to this area because it's very much like a strip right now. And I don't find that as interesting as what it could be. So I'm going to angle some of these washes. Feel free to exaggerate the color a little bit if you'd like, like I am here. I very rarely am a realist when it comes to color. And I'm just keeping the angle going, so skinny over here, and it gets wider as we go off the page and you can kind of see that happening here, skinny wide. So I'm not totally making that up. It's just so much more interesting. And then a little bit of the green and the foreground. Again, you're keeping a lot of water on your brush and not a lot of pigment. All right. I like to leave the sky 'til nearly the end. So it's time to let this go ahead and dry.

#### Adding detail

- Next, we'll be adding a second layer of watercolor. It's at this point we get a little more intense with color and start to build out some of the structure of the landscape. Start by wetting your brush. And I'm gonna go right into some greens. Again, this is the time where we get more intense. I'm using kind of the tip of this brush, but just right here. And just going in with some interesting marks that resemble what I'm seeing in my photo. I am not a realist, it needs to be said. I definitely like people to recognize what I've painted, like, "Oh, that's a waterfall," but I don't need it to be hyper-realistic. Feel free at this point to be adding in different shades of green as you work. I would say my water to pigment ratio on my brush at this stage is usually about 50/50. Little bit of rusty tone starting up here. Remember to stay away from your waterfall. We're preserving that whole area, and you don't want anything too stark or linear in this area because later on we really want that to look like sprays of water. That's a little too orange. Let's get some green in there. This stage, the second layer is all about starting to really define the shapes. This brush is its most powerful when you really think about the angle you're holding it at and the amount of pressure that you're using, so keep that in mind. If you put down too much color at any point, clean off your brush and lift out the color and blot on a paper towel. I'm going to get into these darker areas here now, but, again, being very careful. So let's mix up something dark. Little bit of green, a little bit of red, a little bit of blue, and you're gonna get something really rich and dark. Add a little black in there if you want to. But the more colors you can blend together, the richer this dark tone will be. I know this can feel scary. You've got a really dark color on your brush. But just trust yourself. This paper, any good watercolor paper, will stay wet for a fair amount of time. So as you can see, I'm making some hard edges here, but I will have the time to go in and soften them and define a little bit of this waterfall area. I know it's scary, but you're good. You can do this. Now I'm gonna clean my brush, and I'm going to blend and soften to keep things very dreamy in this particular area. Clean again. Blending a little too much. I'm gonna push it back up. And I'm gonna blend a little bit here. Clean water, just scrubbing it over the whole area. All right, we made it. Gonna go back in with some more dark. This painting is all about the waterfall and defining the waterfall. So that's where your

attention should be. Gonna head over here on the right. Mixing a little bit of an ochre, kind of a golden yellow, and put in some of these rocks. Eh, we need a little more ochre. Take it right from the palette. If you're feeling brave, you're feeling like you really wanna get in there with some saturated pigment, by all means, do it. This is your time. This is what I call line work, these little marks, using just the tip of my brush, barely touching the paper. It's just a fantastic way to add detail. It's also a great way to really give a sense of direction and structure. I wanna define this area here a little more. Nice golden green. Need a little more golden, a little less green. And I'm keeping in mind the angle that you see here in the photo. And I like that, so I'm really pushing that, exaggerating that. It's important just to take moments throughout and observe, see how you're feeling about things. This dark area here on the left, I think, is so important, so I'm gonna go ahead and block that in right now. It really defines that area, and it also is an opportunity to start giving some definition to that foreground area where the grasses kind of poke up. A lot of watercolor painters will tell you to just very gradually start soft and build, build, build, build to the dark, dark bright tones, dark or bright tones. I'm a little different. I really like to add detail when the mood feels right for me, when I feel like I need that oomph, when I feel like I need that motivation to keep going, and I really wanna see some progress in my painting. So I tend to add those details according to what my painting mood dictates rather than the rules, and it usually works out. So I'm definitely adding darker tones here a lot earlier than some would, but give it a try. See how you feel. It really can make all the difference. Mixing up another really dark tone. I'm gonna add in a few more intense moments here. Yes, I am going by the waterfall. When you're using a brush like this, think about the angle you're holding it, the pressure, where your hand's at. You could be perpendicular to the paper. You could be coming in this way. You could be coming in this way. This brush can create thousands of different strokes. Little touch. I'm using the broad side of my brush here to create this rock face, really putting a good deal of pressure, and then dragging it upwards and lifting up as I go. And we are about ready to head on to the next layer. I've brought in my watercolor brush pens. And now that the painting is reasonably dry, we're gonna go ahead and start using these exclusively. What I absolutely adore about these, they feel like a real brush. So this brush tip has the spring of a watercolor brush. It has kind of that fine, fine point so you can get a lot of great detail. What differs a little bit from brush, watercolor, that whole typical scenario is that the color of these won't explode and spread as much, so you'll definitely notice that as a difference. But I still love them for fine detail and really getting in and kind of carving out shapes with real watercolor pigment. I'm starting with this olive green. I'm gonna go right in to the dry areas and start, as I mentioned before, kind of carving out areas with these brushes, adding in some fine detail. So you can make marks like this. You can make broad strokes like this. And you can also blend with a brush and water. So we are going to have a blast with these. And just like real watercolor, when the pigment from the brush is still wet, you can go in with another color and float in soft detail, and everything still blends beautifully. All right, let's get into it. I wanna define this waterfall more. I realized that my sketch did not kind of have this angle that's more obvious here, so I'm gonna go in with these brushes, brush pens, and make that change. You definitely hold these just like you would a brush. I'm feeling it. Let's go in and start to define the water in the waterfall. I really think it's gonna give you guys an amazing sense of accomplishment, and you're really gonna start to see things unfold. Moving water is white, rapids or falling water. It's white because of the splash and the movement. So the only way to really depict the movement and the shape of water is with the darker areas, the contrast, the shadows. So I'm gonna go in here and start adding this dark area. I'm gonna alternate between this kind of indigo color and this rusty color, and eventually they're gonna blend. I'm using a technique I call line work, just really small, thin

strokes. Let's go ahead and soften that with a little bit of water towards the middle here. Awesome. You don't wanna overdo it. That's the only thing I definitely want you to be careful of. Get in there, add some contrast lines, and then maybe let it go for awhile. Definitely have more detail to add here, but we don't wanna overdo it. Oh, that's awesome. It's already looking like a waterfall. I've pulled the caps off of two more colors that I think I'm gonna use a lot of, and let's just keep going. Shadows, textures. I'm starting to work right here. I'm basically carving out all these little nooks and crannies of the moss-covered rock. Now that I'm happy with the general shape of this area, I'm gonna go ahead in with this indigo and darken it up and start to tie it in to this dark area I laid down earlier. Some more green. In my landscapes, I tend to use a lot of traditionally what you would call crosshatching, these kind of directional lines. I love them 'cause they really are a great way to build up structure. And you're just your gonna go back and forth between your different color markers. You'll introduce some new colors along the way. Go ahead and bring in this toffee color. Oh, yeah, that's an interesting dark. At times, you're gonna feel... It's a landscape. There's a lot going on. There's all these little crags and ledges, and you're gonna feel like, "Gosh, am I really capturing this?" So when you start to feel that way, slow down a little bit. Take a breather. Step back. A great way to really get some perspective on what you've been working on close up is to actually step away, prop your painting up at a distance, five feet, and just examine it that way for a little while. Can be a great way to take a beat and really look at what you're doing. Just to give you a frame of reference, right now I'm working right here. I'm blending those lines I put down. They're a little too bold, too stark. Look at that. That's all watercolor pen there, and it just blends beautifully. Blend a little bit more and really tie this area together. Little bit here too. I've just got water on my brush, and I just want it to feel a little less linear with all those marks I was putting down. Let's go in here with a brighter green. Just gonna kinda scrub in some of that green and then wash over it. Same thing up here, a little bit at the top. And then wash over it. Let's go in here. I'm working right in this area. Big marks. You don't have to have the same level of detail everywhere. That's another really good lesson to learn. And you really shouldn't because in any kind of composition, you want to help people know where to look next. So if everything is detailed, their eye is just gonna get really confused. So I'm gonna start working on this cliff here, but I'm only gonna add the major detail right on the edge. And really this area here is probably gonna stay very much like that. That is probably done. So let's get started. Just defining these boulders. If you look closely, there's definitely some directional lines. If they're there occurring naturally, I like to bring those out. Raise up this edge here a little bit. Switch to a green so it's not looking so dark every which where. And that is a made-up word, yes, every which where. Just gonna smooth this area out a little bit. Flow with the photo a bit better. Little more up here. I'm gonna go over here and kind of soften this and finish this area a little bit so it doesn't look like that splotch is just staring at us. You're gonna run into areas like that, initial brushstrokes that you put down that you're just not feeling anymore, and you'll have to come up with ways to soften them, change them. I'm just layering some light washes back on top, and it's starting to soften and fade. You can use these brushes right onto a wet page, and they will act, again, a lot like a wet on wet kind of experience. This is all wet here, and I'm just dabbing the color in. Clean water. Going back to this toffee color in the wet areas. Big boulder there. I tend to hold all these things in my hand as I work. If that's not comfortable for you, then don't do it. I'm gonna go back over here and try to soften this area because I really think that the main detail needs to be right here. So I'm gonna work in here, softening things, starting with just some clean water wash. And let's get rid of that hard edge right here. You can still have texture and interest, but I'm not gonna build up the detail there like I am here and here. Soften that. Soften that little area. I call this scrubbing. You just kind of



lightly go over an area over and over again until you get the kind of feel that you want. Going in with the toffee. And just really darken up this area. And then keep it soft. Clean water. Keep that bottom edge nice and soft. Using the side of this brush, making some upward motion, going in right away and smoothing. Obviously nothing over here is really white, so we wanna tone down any white that's showing through. The time has come for the rainbow. I have my rainbow markers set out here. Gonna scoop those up. We got this. One thing I will say, if you want to take these, practice on a scrap sheet, by all means, do it. I'm gonna start by wetting this whole area. Now, you're gonna notice, I'm gonna shift the rainbow a little bit. Gonna put it right about here. So I'm wetting this whole area. When you think it's wet enough, wet it a little more. Wet down even into the foreground a little bit. Here we go. Gonna start right here on this edge with a touch of red. It's bright. It's supposed to be. It's good. Go in with some water and blend. Little bit of orange right next to it. I'm gonna scoop up a little. Keep things under control. Clean, dry brush, blotting on the paper towel in between. Little bit of yellow. I'm just dabbing, dabbing, dabbing. You're not gonna see much of a difference between the orange and the yellow. That's by design. And now the green. I'm definitely exaggerating the length 'cause why not? It's a beautiful rainbow. Actually, let's extend this out here a little more with the red over the yellow. Clean water, blend, blend, blend. Time for blue. Dab, dab, dab, dab, dab. Clean brush, clean water, blend. Kind of moving things around a little bit. Now indigo. We all know indigo. It's a little dark, so I'm gonna be really careful with it. And violet. Go in and add a little... If you feel you need a little more of a color, little more definition, by all means. But the whole point of the rainbow... Imagine you're there. The waterfall is just misting you constantly. The sun's shining through. So this needs to feel faded and soft and glisteny, and I think we accomplished that.

### Linear brushstrokes

- I love the unpredictability of watercolor. So we let this dry, our lovely rainbow, and it decided to have a mind of its own. so it changed up a little bit, we're definitely gonna have to fix it. So let's get started. As you can see, as the water dried, it kind of pushed all the pigment down. It's okay and it's gonna work. 'Cause right now it's actually adding some really cool kind of like a mist effect, but I really still wanna get that rainbow feel. So I'm gonna go ahead and rewet this area here. Not gonna wet it like crazy. Just enough and we're gonna kind of repeat that process that we started before. Blend, started with red, on to orange and blend. I'm not trying to remove this kind of weirdo area down here. I'm not gonna fight against it, because honestly it's kind of cool. We just wanna kind of restructure our rainbow. Okay, let that dry. It's now time to add some more detail to the foreground. Gonna use bigger bolder strokes more expressive. If you want to wet the area, very sporadically go ahead. you don't need to. And I'm gonna start with this kind of golden tone, and I'm really gonna exaggerate these textures. A great way to help a landscape feel like it has some depth on the page, is to have some more big and bold, and in your face so to speak, details up front. So, I'm gonna really exaggerate those grasses, and not make them as tiny as they are here. Bringing in this soft green. This color obviously is subtle on top of the green I've already laid down, but it gives us some nice texture to start with soft. And you can always come in and soften as you go. Add a little more water. Using the side of the marker now, and I'm just dabbing and moving kind of quickly. Back and forth with the brush, blending with clean water. Remember, these basically are watercolor sketches with a little more detail. These are meant to capture the emotion, the movement, the vibrancy of the location. They're not meant to be perfectly detailed representations of the place that you were visiting. (soft brush stroking) Just kind of scrubbing with the side of my brush. Adding a little bit

more water. I might start with these bigger strokes, and then end with little dots and trail off. You can choose a few choice areas to maybe get quite a bit more detailed with like here. You definitely don't want the same level of detail everywhere. Take a step back. See how you feel about things, I wanna blend right in here a little more. Get another color going. It's a little bit softer. Just building layering the detail. Another great practice, would be take a clean page of watercolor paper, and see how many different types of strokes you can make, With just one of these watercolor brushes. Can make thick strokes, can make really thin strokes. Just play around with it. And as you layer, you'll start to see these little pockets of grass and greenery come to life. Think about negative space. You may be thinking in your head okay, I'm trying to capture the look of this grass, but in order for that grass to pop, you might wanna paint the contrasted areas around the grass instead of the actual grass itself. So this area here is a great example of using negative space. This clump looks like a clump of grass, but it's only because of the marks I made around it. And we can in and define that a little more, and really make that our focal in the foreground. Really fun. Sometimes just a very mindful touch of darkness in a very particular way can just make an area shine. Let's extend some of this texture out here, not too much. There's nothing wrong with leaving areas of your painting as a wash. Nothing at all. I did like this little area here originally. So, gonna start highlighting this area here. There's a boulder right under the rainbow that I want to bring to life. Because I think by doing so, it's really gonna give me some nice structure. And I was right. That looks good. That looks good, that looks good. Go a little bit more here, shutting out some darkness. This is a great time if you have a dark pen in your hand. Start looking around and see what needs to be tightened up sharpened. I have noticed that I didn't come in enough with my waterfall marks. So now is the time. You can see this waterfall is really pretty straight, the way that water drops. so I wanna make that happen. That looks so much better. Keeping an eye on the rainbow. Still looking good. While I'm in there, let's get a nice gray. Let's go in here and just add a couple of detail marks where the rock behind the spray. Continue defining. Let's go in and define the water a little bit more. This is the feel good time of the painting, where things are really starting to gel. The stressful parts are kinda over. And it's time to just sharpen things up. I from time to time like to add kind of sketchy areas, like I did just there. It almost looks like a billowy cloud of mist. Right in here. Again, this is my true focal point. Your focal point should be that first thing that people see when they look at a painting. So the marks that you're making should really help that happen. I'm just examining, I'm gonna add a little bit more of these kind of marks here. They're kind of like little Cs. Where that water isn't coming straight down. It's rippling and splashing probably on some rocks there. As I'm looking at my inspiration photo, I see that this land here, that's kind of top of the plateau essentially, curves a little bit more. I think that will help perspective overall, and just help this whole composition feel a little bit more complete. So I'm gonna just go in and draw little roughly here. And then I'm gonna take my brush and blend. It's okay that that kind of dark tone is bleeding up into the water. Totally fine. I'm gonna go back into the wet and I've kind of the soft curving lines. I'm gonna come back down here into the foreground. My inspiration photo shows that it's just really golden, really bright. And I think I wanna exaggerate that a little more. And to that end, in terms of perspective and color and how they kind of support one another. In your paintings, if you want something to feel like it's more in the foreground, a great way to do that is to add more yellow. Yellow just automatically feels closer to you, whereas soft blues and purples feel further away. So keep that in mind as you work. I'm exaggerating those tones. I'm gonna exaggerate the yellow up front here. That's going to help my perspective, and that's gonna help the depth that I wanna get in this piece. I'm gonna strengthen up some of the contrast right along this edge, not all the way or it'll look like an outline. Papers wet

right here, so I'm getting just gorgeous, soft linear effect. It's blending as I go. That's so pretty. I like how just running the straight line, and then blending it. It's just making this area feel very flat and calm, whereas this area up here is a little more energized. Soften this area. My eye keeps going there, and I really don't want it to at this point. Sometimes the best way to make that happen is to add more of the same color. But then soften it and blend. Here we go. Get some of these boulders to pop a little bit. They're kinda cool. Always keep looking back at your reference photo. Little bit of detail here isn't gonna hurt. Nice. Just let your eye kinda bounce around. Try to see everything as your viewer eventually will see it. I like how the grass in the inspiration photo really pops against that dark shadow in the rock. So I want that to happen here as well. So pretty, it's a really pretty moment. And maybe a touch of something over here, 'cause we're kind of framing and circling our focal point. Take a step back, see how you feel. Be happy that the rainbow hasn't moved again, very happy. Now I'm gonna paint the sky. And the reason I like to wait until the end is simple. If I wanna have a stronger sky or a more subdued sky, it's kind of based on what I did with the rest of the landscape. So I wait until the end to decide. For this, I've decided to keep it kind of strong in color along the horizon line and fade to the top. So I've got all my blues, and I'm really gonna have some fun with color. First things first, make sure your brush is completely clean. Dip it into clean water, and start to paint that clean water right almost to the horizon line, leave a little bit of white. At least that's what I do. I like just a touch of white almost all the way across. Keep going, you wanna work somewhat quickly because, where you started will begin to dry, and won't take your colors nicely. Okay, let's get right into it. Pick a blue, don't be picky, and start just going right across. You're really pushing on that marker. You're giving it some workout. Don't be afraid you will not harm it. You won't wear it out quicker. These markers are quality. Choose another blue. And now I'm just kind of scratching. Let's get some more water on there, you're gonna work quickly. You wanna keep a wet edge. You don't want anything to start drying until you're done. I like what's happening right here. I'm gonna let it go. Maybe a little bit of cloud action, and blend up. If you wanna darken down here, intensify. I kind of feel like I do. Rewet and add in what you're going for. Just a little touch. I'm gonna smooth. I'm not taking it all the way. That's nice, I feel like now, I need a little something coming from the right. Just a touch of something. So I'm gonna wet. I'm gonna go with my softer blue. Skies are another great exercise on a separate page. Play around, try different compositions, different techniques. So just take a look, blend anything with clean water that you wanna blend. These markers may react differently to the watercolor paper you're using, compared to what I'm using. So sit back and watch some of these magical things happening. You can see just some amazing stuff going on here. Which I'm not gonna bother, I'm not gonna mess with. Because these kind of crystallized little explosions and bursts. For me are what watercolor is all about. Happy with that.

### Complete painting

- As with the first landscape, we're gonna take this step by step. We'll start with the sketch, we'll move on to adding large washes all over the page. Add a second layer of washes, finish up with some detail with our watercolor brush pens and then of course the sky. I'm going to follow the general perspective of this photograph that I'm working from, so I won't be filling this whole page. First wash is done. Now we'll let it dry. I think I'm gonna add some unexpected pink in the foreground here. I just remember being in this location and everything feeling very warm and inviting and I just think the pink really will communicate that. As I've mentioned, we're working nine by 12 inches here but feel free to go smaller. If you don't feel like you have the time to do a full-blown bigger piece, or going larger stresses you out, then go smaller. I often don't paint right to



the edges of my paper. There's so many options when you start working. You could tape off so you have nice clean white edges, or you could just kind of let things float off and fade away. Or you can use the entire page if you like. I like to be really aware of leftover white space on the page. At the very bottom here, it's great to just leave some of that completely white and make some expressive marks around and just let it breathe. Let the marks breathe and not be so concerned with filling up every single spot. I'd love for you to take these principles and steps and apply them to future work. Take some time when you're traveling or just out and about to snap some amazing photos to build the library of inspiration images.