



Coasting Watercolor Demonstration

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I started this watercolor painting by masking the figure and a part of the waves in the foreground. Then I could freely paint the large expanse of gray green water with a mix of Prussian Blue and Pyrrol Orange (for gray) and a touch of Quinacridone Gold (for a green tinge).



At this point, I began to add some of the darker waves and the brighter color in the water around the figure. Then I removed the masking. (Masking or frisket is a way to save the whites of the paper.)

This is a close up of part of the water by the figure. The masking is still on the bubbles and water splash at this point.



At this stage of the watercolor, I start the figure with a light wash of cadmium red and Aureolin or New Gamboge to give the skin a warm undertone. In subsequent layers, I continue to darken the skin and look for areas of hard and soft edges. As my layers get darker I switch to mixes of Permanent Alizarin Crimson and Burnt Sienna or Ultramarine Blue for the shadows.

I have also completed painting the darker parts of the waves in the art work.



The painting is nearing completion at this stage. I added color and texture to his hair with a wet-into-wet mix of Quinacridone Gold, Burnt Sienna, Quinacridone Magenta, and Ultramarine Blue. I continued to darken the skin tones compared to the colors and values that now surround them.

I kept the colors in the float very vibrant except in the shadow areas.

There is still masking on the bubbles and splashes at this stage.



Here is the completed painting of "Coasting".

I completed the watercolor painting by adding reflected color into the waves in the foreground. The colors on the skin, hair, and parts of the float were darkened.

When I removed the masking from the bubbles and splash, with a very small brush, I added touches of light blue to the underside of each bubble. This helps to soften them and make them part of the art work, rather than a hole where the masking was removed.