

B Grade

Topic

Watercolour:

INTRODUCTION

Knowledge & Skills of
Technique & Application

Watercolour- the art of painting with watercolours, especially using a technique of producing paler colours by diluting rather than by adding white.¹ I chose to focus on watercolours as the technique requires a balance between the amount of water to pigment- a balancing act, requiring attention to detail and patience, both things I wish to improve on. Watercolours intrigue me as there are numerous different ways they can be used, to create varied works showing diverse moods ranging from abstract to realistic. The watercolour artists I chose to investigate are Susan Sheridan, Karlyn Holman, Elaine Mortimer and Roger Murphy.

Susan Sheridan, produces predominantly abstract artworks, manipulating watercolours to place emphasis on light play, as well as the mood that the subject provokes.² Sheridan's paintings portray the Australian bush and the outback's sense of vacancy.

Karlyn Holman combines a sense of abstract and realism to create visually aesthetic artworks. Her use of diverse techniques show contrast between artworks and challenges me to further explore watercolour techniques. Holman's works reflect calm and joyful moods.

AS.2.

Elaine Mortimer shows interest in Australian landscapes and focuses on loose lines and shapes to reflect the diverse nature of our country, which is seen as warm and inviting.

Roger Murphy immerses himself in the surroundings of his subject and his works are predominantly realistic. Murphy's artworks show a range of detailed techniques, especially line-work, and evoke a sense of calm.

These artists highlight the world we live in, especially Australia, and the impact that we have on it, showing cultural and social contexts. Through in-depth analysis of their works, I will build on knowledge and skills and apply these to my own artworks.

AS2.

Indication of
Consistent &
proficient use
of visual arts
language used
in annotations
throughout study.

Nuga Nuga

3

Untitled

Susan Sheridan
Nuga Nuga

No suitable
replacement image
could be found for
Murray Morning



6

Elaine Mortimer
Murray Morning

Roger Murphy
Old Abandoned Mine Building,
Story's Creek

¹ "The Definition Of Watercolour". *Dictionary.com*. N.p., 2016. Web. 18 Mar. 2016.

² Pinson, Peter, Jean Campbell, and Peter Laverty. *The Australian Watercolour Institute*. Willoughby: Phillip Mathews Book Publishers, 2006. Print.

³ *Cookshillgalleries.com.au*. "Art For Sale By Australian Artist - Susan Sheridan". N.p., 2016. Web. 19 Feb. 2016.

⁴ Holman, Karlyn. *Watercolour Without Boundaries*. Washburn, WIsconsin: Karlyn's Gallery Publishing, 2010. Print.

⁵ Pinson, Peter, Jean Campbell, and Peter Laverty. *The Australian Watercolour Institute*. Willoughby: Phillip Mathews Book Publishers, 2006. Print

⁶ *Ibid*

CONTEXT PAGE

AS2 • It was in the late 1400's when watercolour became available to western artists. In this time, artists often had to grind and prepare their own watercolour paint and because of this, recipes and methods were frequently kept secret by individual artists. It was in 1766 when William Reeves (UK) sold the first water soluble dry cake watercolours. Many decades later in 1835, Winsor and Newton introduced a glycerine-softened cake, allowing the public to gain easy access to high quality painting supplies. 10 years later Winsor and Newton modified their cake formula and created a semi-liquid formula designed for metal tubes.⁷ Watercolour can also be looked at through a social context. Considering how different watercolour artists can depict the world we live in, especially Australia and the impact that we can create on our land, is important as well. Below is a short timeline, explaining the history and progression of watercolours.



Manuscript Illumination – Middle Ages
1500's⁸



Albrecht Durer – Young Hare
1502⁹



William Blake – St Paul before Felix and
Drusilla
1803¹⁰



India – Krishna and Radha watching rain
and clouds: Month of Bhadon
(August/September)
1805¹¹



J. M. W. Turner – Ivy Bridge
1813¹²

AS1
Overview
of watercolour
in historical
context.



Edward Hopper – Pemaquid Light
1929¹³

⁷ "Brief History Of Watercolor Painting". *Bigcityart.com*. N.p., 2016. Web. 17 May 2016

⁸ rarr, View. "What Were The Middle Ages? – The Venetian Vampire – Hierakonpolis, Egypt". *The Young Archaeologist*. N.p., 2014. Web. 27 July 2016

⁹ Young Hare By Albrecht Dürer - Galleryintell". *galleryintell*. N.p., 2016. Web. 27 July 2016.

¹⁰ Art Gallery of South Australia

¹¹ Art Gallery of South Australia

¹² Art Gallery of South Australia

¹³ "Tate Tales » Blog Archive » JMW Turner, Ivy Bridge, Devonshire Circa 1813". *Blog.tate.org.uk*. N.p., 2016. Web. 27 July 2016.

¹⁴ "Tale À La Hoffmann | 1984.315.26 | Work Of Art | Heilbrunn Timeline Of Art History | The Metropolitan Museum Of Art". *The Met's Heilbrunn Timeline of Art History*.

N.p., 2016. Web. 27 July 2016.

¹⁵ Kwak, Chaney. "Road-Tripping Through Edward Hopper'S Maine". *WSJ*. N.p., 2016. Web. 27 July 2016.

SUSAN SHERIDAN

1939- Sydney

After spending some time living on Cockatoo Island, Sheridan's early works portrayed her love of harbour, ships and the city. Another influence towards her work was her travels to New Guinea.¹⁶ Her most recent artworks however depict the Australian Bush, which capture the nature and mood of the landscape, rather than its visual reality.

- Colours are key to mood
- Loose brush work

Nuga Nuga

Susan Sheridan

Australian Bush.

Nuga Nuga 117

Gorge Country

AS1 - Analysis
AS2 -
Landscape

- Gradient from left to right, starting quite dark and getting lighter
- Colours indicate a sense of darkness/mist within the painting, the touch of yellow indicating sun/warmth/light
- Square shapes evident in brush strokes
- Use of layers in both the trees and the foreground
- Minimal detail, simplistic
- White/grey space in the background, perhaps hinting to the fact that we are destroying forests/trees and natural landscape to create urban landscape
- Social context: highlighting the world we live in and the beauty of nature around us

Susan Sheridan

AS1 Analysis and interpretation of artists work.

Introductory outline of approach ~ creative intent
~ technique
~ style

AS2 ~
~ subtleties of visual effects highlighted.

Under thi

¹⁶ Pinson, I
¹⁷ Cookshil

Willoughby: Phillip Mathews Book Publishers, 2006. Print.
16. Web. 19 Feb. 2016.

PA3.

PA1. Specific qualities of artist's work

Square shapes create interesting angle, shape and line

minimal detail



PA1 Personal Responses to artists art making practice,

IE2. Elements of student's authentic responses to developing personal aesthetic emerging

IE1 Experimentation direct result of responses to art research of artists technique.

uses water / texture down in



representation of trees in artist's artwork

lighter colours = life / light



movement created through different shades



→ wet on dry

→ minimal detail

↓ wet in wet

PA3.

IE2.

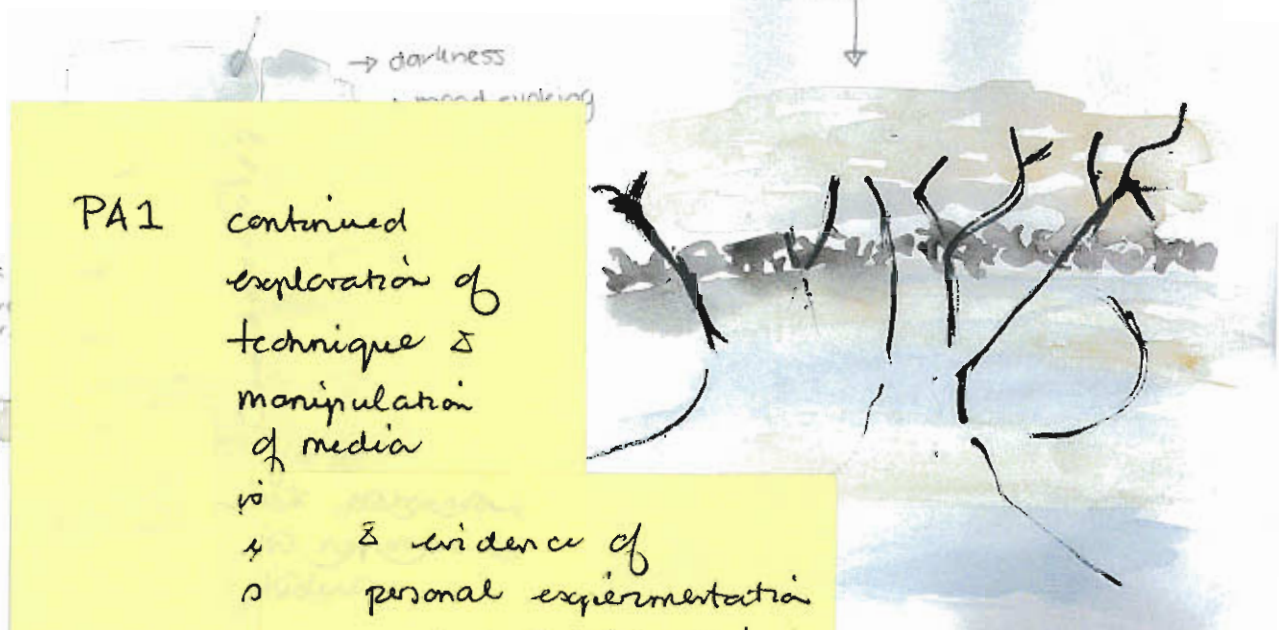


intensity of blue - aspect of Sheridan's work



PA3 .
Documentation ~
format is thoughtfully
& logically sequenced
in response to each
artists work .
IE2 . emerging
aesthetic

↓ technique used in Sheridan's work.



PA1 continued exploration of technique & manipulation of media

& evidence of personal experimentation - use of sticks as tool

ASA ~ Student Learning footnoted.

ASA

VISUAL

- wet on
- pigment

- dark

- vibrant colour

Painting with sticks - create broken lines

KARLYN HOLMAN

Owned and operated gallery since 1968, United States

Karlyn Holman places a heavy influence on nature for her artworks, both abstract and realistic. Holman "...enjoys the challenge of trying to control an elusive medium (watercolour) and loves the luminosity that transparent paint produces..."¹⁸

Holman's works interested me because of her variety of techniques. Each artwork utilises an assortment of contrasting and complementing colours to create a work that is both visually aesthetic, balanced and detailed. The contrast between intricate brush and pen work in some works, to loose and free shapes in others, is shown in her collection of artworks. Her book *Watercolour Without Boundaries*, has proven as an aid in my Visual Study, as she taught me how to manipulate watercolours, create different textures and tones and to enjoy expanding my skills.

AS1

AS2. Specific features & indicators

- annotated for each artist in response to overview of work & referenced to a selection.

Realistic

Karlyn Holman

Semi Abstract
Buildings -
- faceted.
- more colour.
+ line.

Untitled¹⁹

- Emphasis on textured and tonal layers; of watercolour, detailed drawing in ink pen
- harmonious colour palette using complementary colours
- Buildings created with angular, sharp edges, contrasting with blurry, organic lines
- Line work is thin and detailed
- Large brush strokes create a sense of movement - rising and falling
- Social context - portraying the world around us
- Capturing joy of new places, non-structured manner in which buildings are arranged

AS 1
AS. 2.

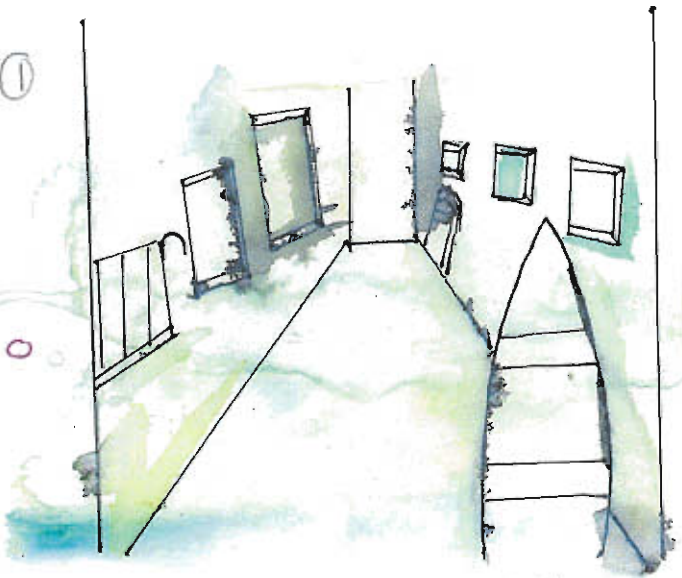
Karlyn Holman

Untitled

¹⁸ Karlyngallery.com., "Information On All Things Karlyn Holman". N.p., 2016. Web. 23 Feb. 2016.

¹⁹ Holman, Karlyn. *Watercolour Without Boundaries*. Washburn, Wisconsin: Karlyn's Gallery Publishing, 2010. Print.

①



②



- ① - pen has leaked into watercolours
- shadow / light
- movement of watercolours
- water / waves
- interesting shapes left behind by pen

AS2.

- ② - loose lines
- unstructured

PA3

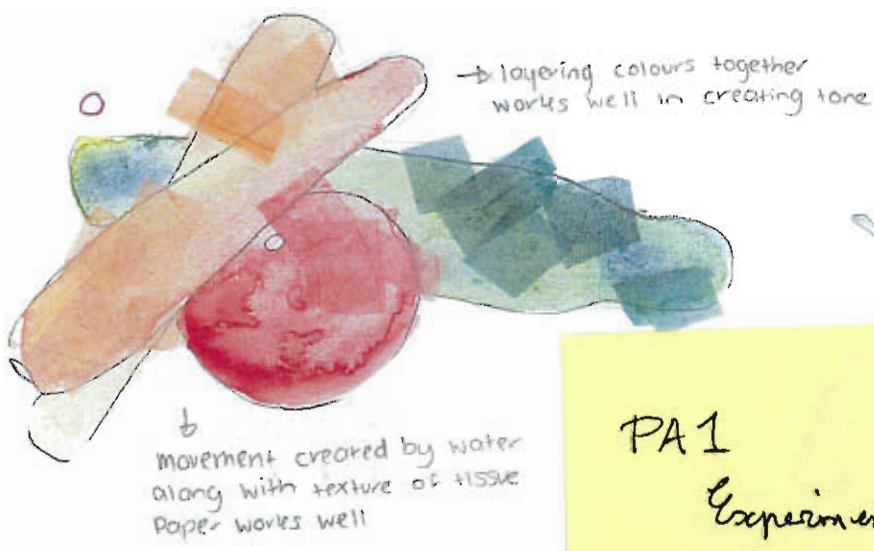
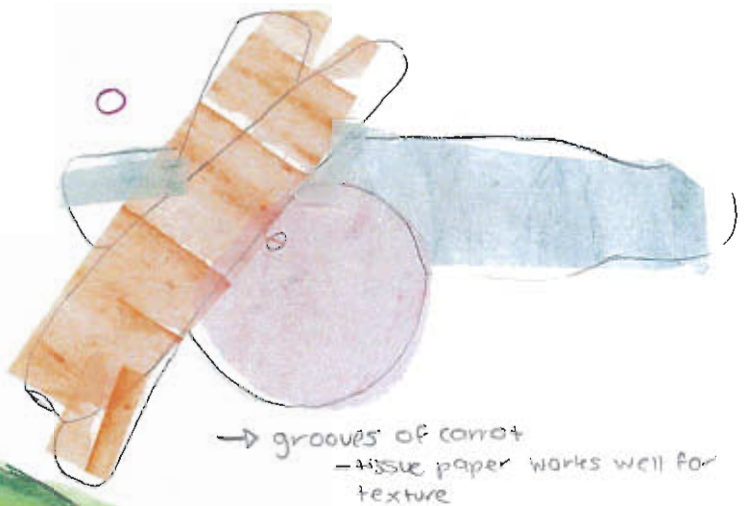
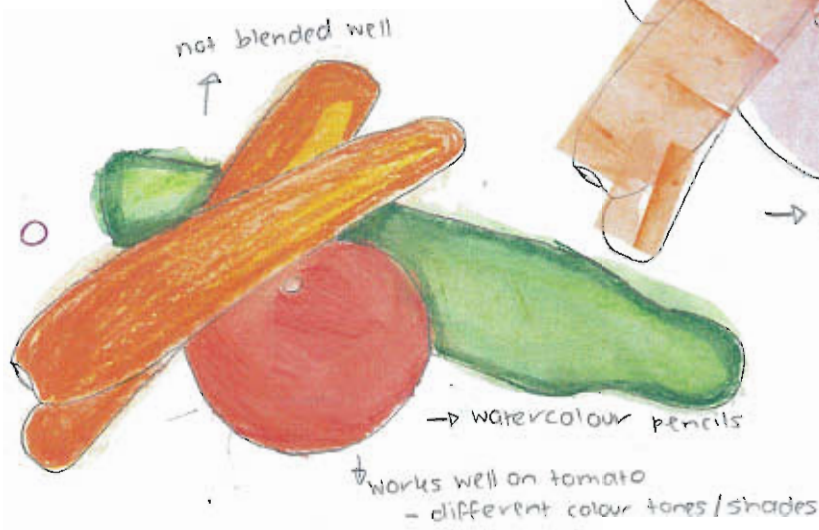
- ③ - bolder colours
- square shapes



PA3
 Composition
 developed & resolved
 in ^{response} ~~connection~~ to
 artist's work. &
 identified features.

↑
 Artist Work.
 Response.



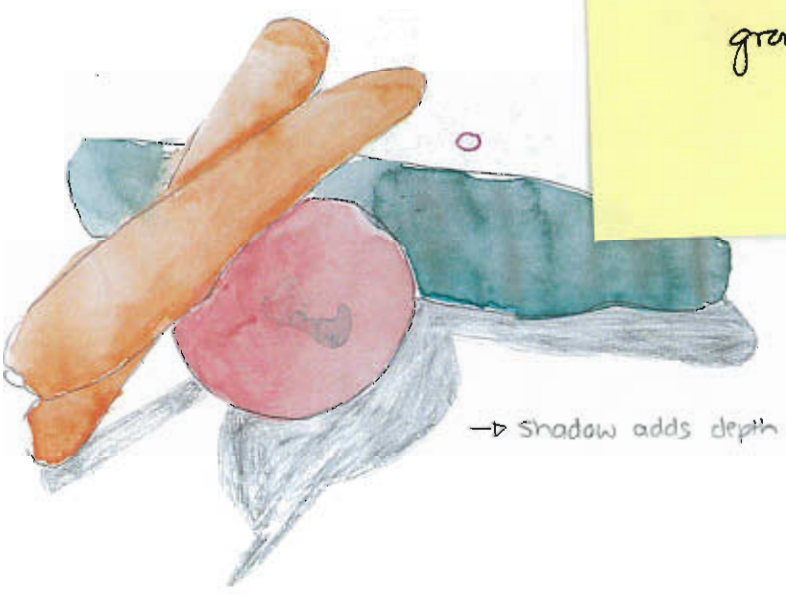


PA1

medium

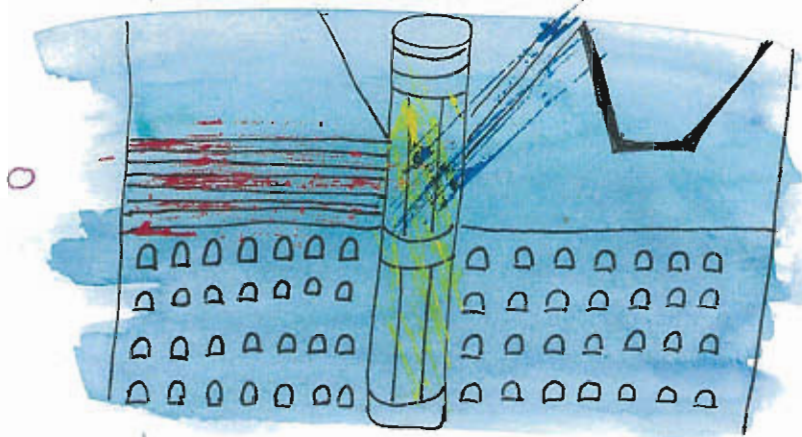
Experimentation of different material grounds.

PA1
Experimentation & exploration of use of different grounds.



... and texture colours on

→ Watercolour layer using cardboard edge



↓ Pen
- constant throughout Holman's works

PA1
3.

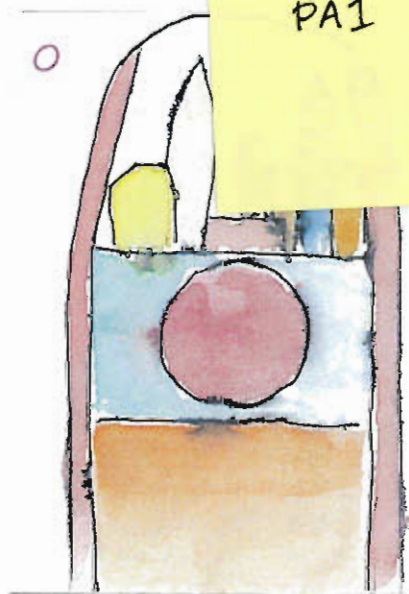
colour palette
↑ - bold
- complementary



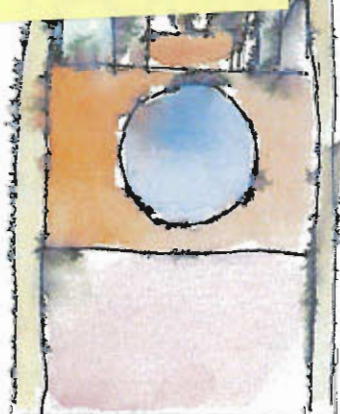
response to artist.

Splattered in last layer - bold movement & vibrancy

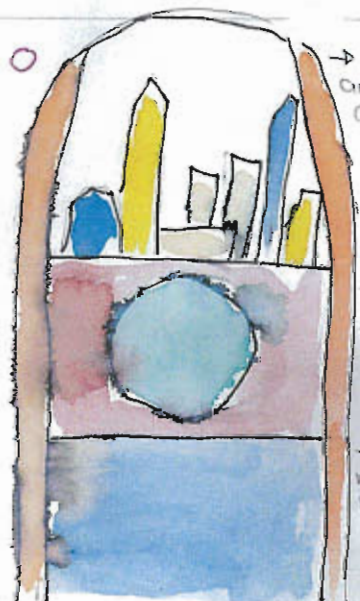
PA1 Indication of documentation format.
PA3. - thoughtful & logical.
PA1 Response to artists technique.



↓ Pen and paint investigations



↓ Water on pen
- blurred
- interesting to look at



→ colours are too bold (yellow)

→ blurring
→ uneven

→ colours mixed in with others

ELAINE MORTIMER

1938- New South Wales

With a particular interest in Australian landscape²⁰ Elaine Mortimer's artworks reflect the diverse nature of our country. Drawing inspiration from architecture and landscapes. Mortimer grasps concepts of line and shape well to create unique pieces of art.

Elaine Mortimer

"Garden"

Directly
Related to Artists' work.

AS1
2.

- Heavy use of water to create movement and shapes
- Warm, realistic + natural colours
- Glassy effect on water contrasted by reflections
- Trees have minimal detail yet create a sense of complexity
- Focal point is directly in the centre, dividing the work symmetrically
- Diverse range of line – jagged, curved, straight
- No outlines = free
- Evokes a content emotion

Murray Morning

PA3



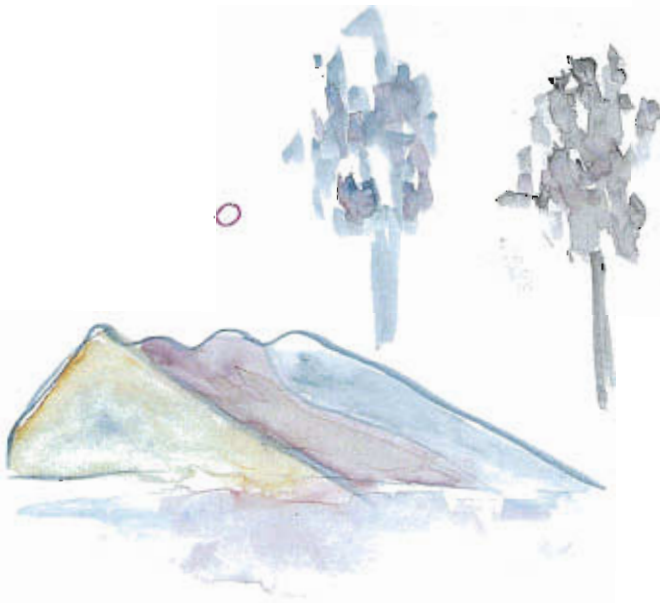
PA3.

AS1
2.

Analysis
with directed
commentary
on visual
arts elements
& principles.

Elaine Mortimer

"Autumn Stream"



River Slide

²⁰ Pinson, Peter, Jean Campbell, and Peter Laverty. *The Australian Watercolour Institute*. Willoughby: Phillip Mathews Book Publishers, 2006. Print



minimal detail
↑ much like Mortimer's

PA1.

IE1.
IE2.

→ interesting pattern / line work

→ too abstract

→ dry brushing did not work well

students own ideas

PA1.
PA3.



→ much layering

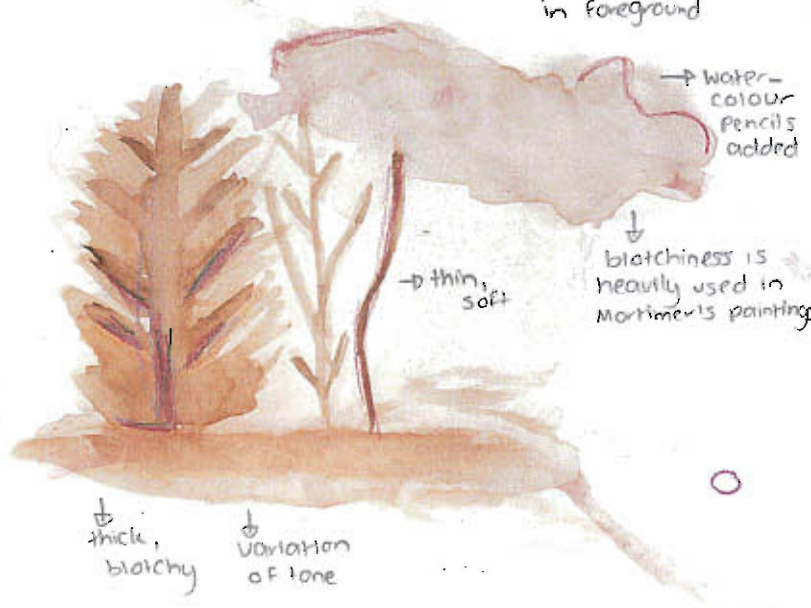
→ using cardboard edge to drag colours

→ bolder colours in foreground



↓ squiggles add movement

↓ darker tone



→ water-colour pencils added

↓ blatchiness is heavily used in Mortimer's painting

→ thin, soft

↓ thick, blotchy

↓ variation of tone

IE1 ~ impact of clear insights gained from research of techniques

IE2 ~ evidence of thoughtful exploration of techniques on a variety of themes.



→ extra use of water = blotchy effect

→ cliff investigation

○



↓
different textures
- sea like

→ movement

○

PA1.
/ PA3.



↓
swipes of colour
- diluted

○



desired effect
- blotchiness
- drips
- essence of cliffs

→ tissue to remove excess

○

IE2.

↑ enjoy the texture this brush creates



↑ sharper angles and line
work on outer edges

○



→ creates water marks

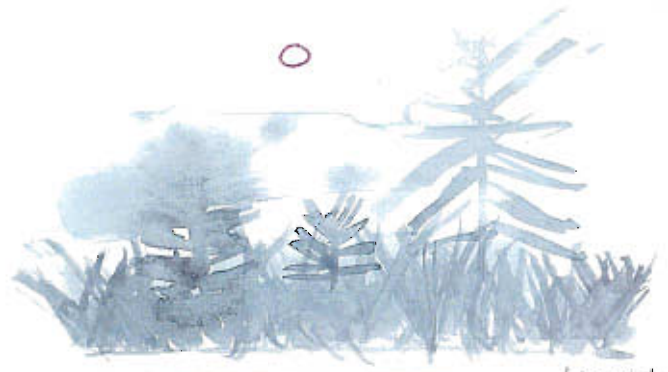
→ wet in wet technique

↓
colours naturally blend

○

middle shape
created by adding water

blending of colours
worked well



quick brush work



less paint
more water



intensity of colour

layering

thick brush work

loose detail

PA 1. / PA 3.
IE 2.



PA 1
PA 3

IE 2. Evidence of
development
of personal
aesthetic
prompted by
artists work
& extended.

ROGER MURPHY

1939-

Hobart born artist Roger Murphy "likes to feel himself in the landscape - on the river bank, on the shoreline or in a street."²¹ As an artist he tries to capture the colour, light and atmosphere of the landscape. Travel is a big influence such as visits to Europe and the Pacific region, which stimulate new artworks.



Old Abandoned Mine Building, Story's Creek

I particularly like Murphy's works as they show immense depth and detail. It is interesting to see how previous artists in this Visual Study have used watercolour, compared to Murphy. It is evident that Murphy paints realistically and uses more concentrated pigment. His artworks leave viewers visualising themselves in the landscape allowing them to imagine the tranquillity of the scene.

AS1.



AS1.
AS.2.

- Intricate brush strokes
- Detail shown on the banks and trees
- Foreground detailed, background blurred
- Perspective- creating depth
- Soft colour tone- neutral
- Layering of watercolour - wet on wet technique evident = tone
- Clouds=fluffy, full, create movement- wind
- Water=still, peaceful emotion
- Focal points
- Social context- the world we live in, highlighting nature

AS1

AS2.

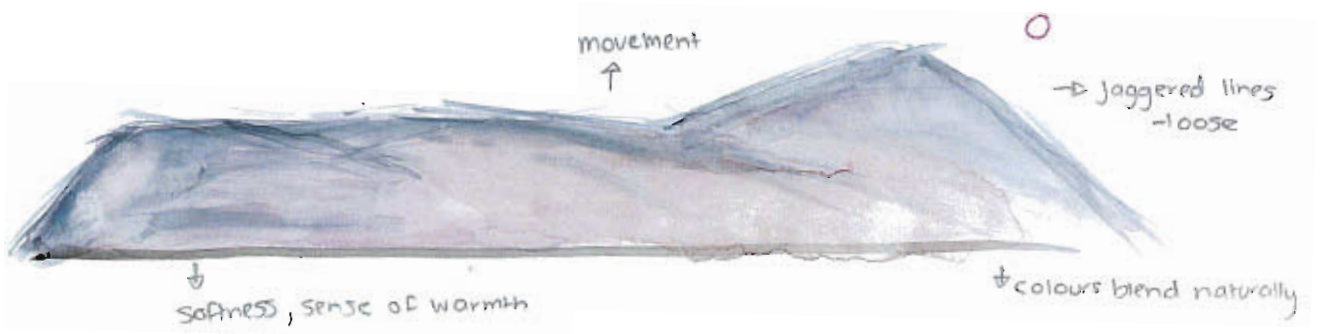
Careful articulation
= interpretation
of artist's approach

= deconstruction of techniques & effects.
~ annotated

= explored. with
= proficient use
of visual arts terminology.

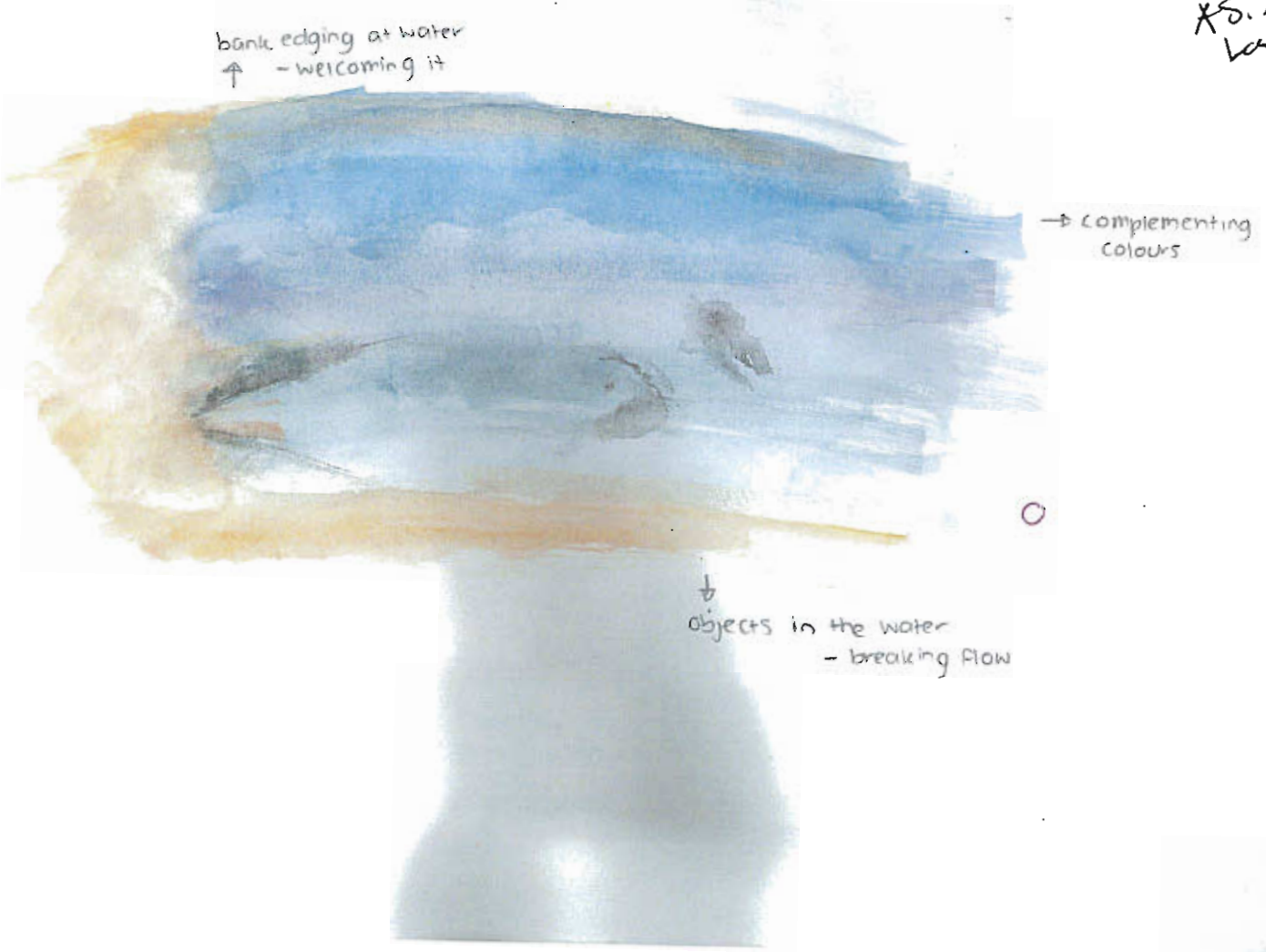


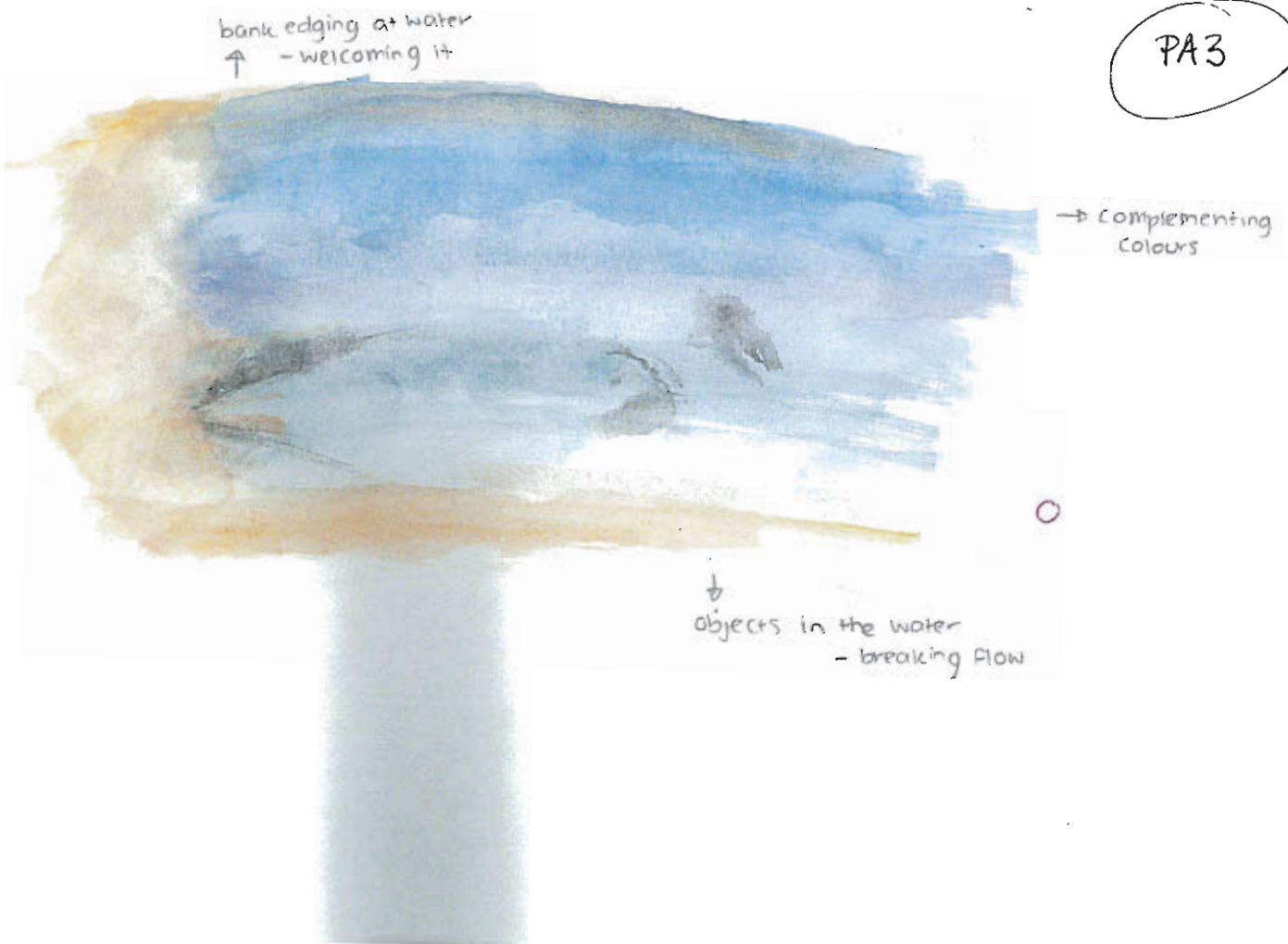
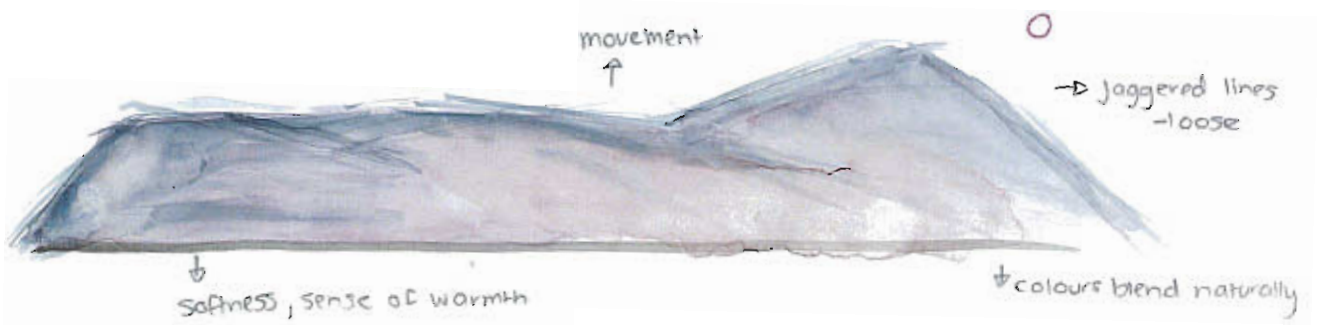
²¹Design, Doodlefish. "Artist Biography | Roger Murphy". Rogermurphy.com.au. N.p., 2016.



PA 3.

XS. 2. *Langings*







↑ movement, looseness

→ varied thickness

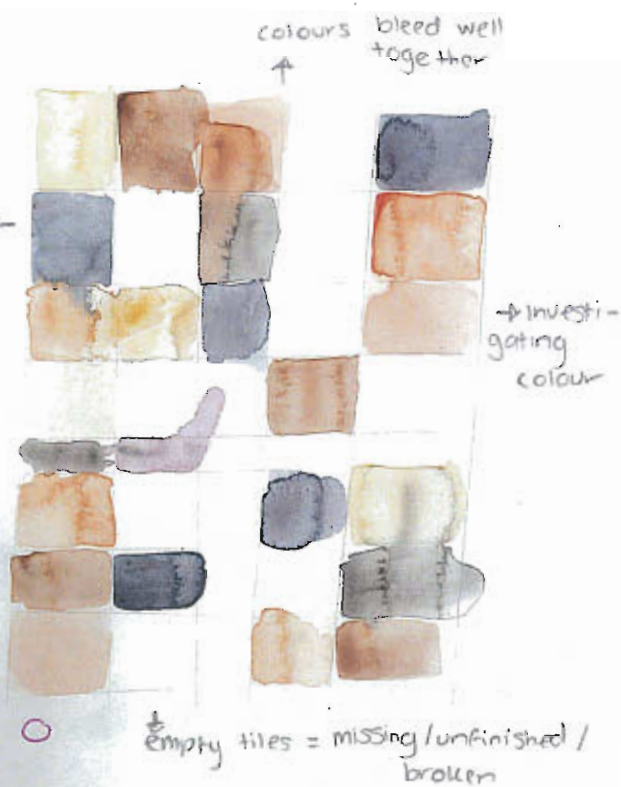
PA3

roof tiles ←
- an aspect in Murphy's Painting

ASA.

→ Investigating line and colour

IE2.

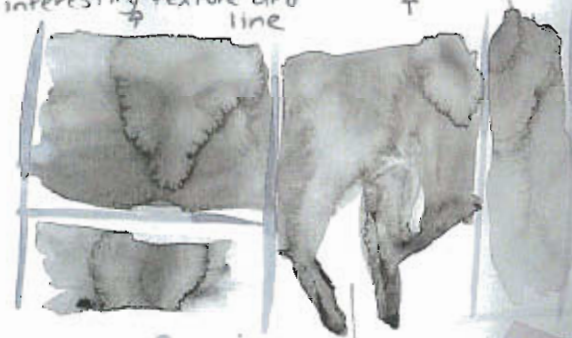


↑ colours bleed well together

→ Investigating colour

○ empty tiles = missing / unfinished / broken

Water marks create interesting texture and line



↑ movement

IE2.
Personal aesthetic explored in response to technique & new possibilities of lines & layers.

↓ Jagged, straight, angled lines

IE2.

new technique learnt
- allow water to run free

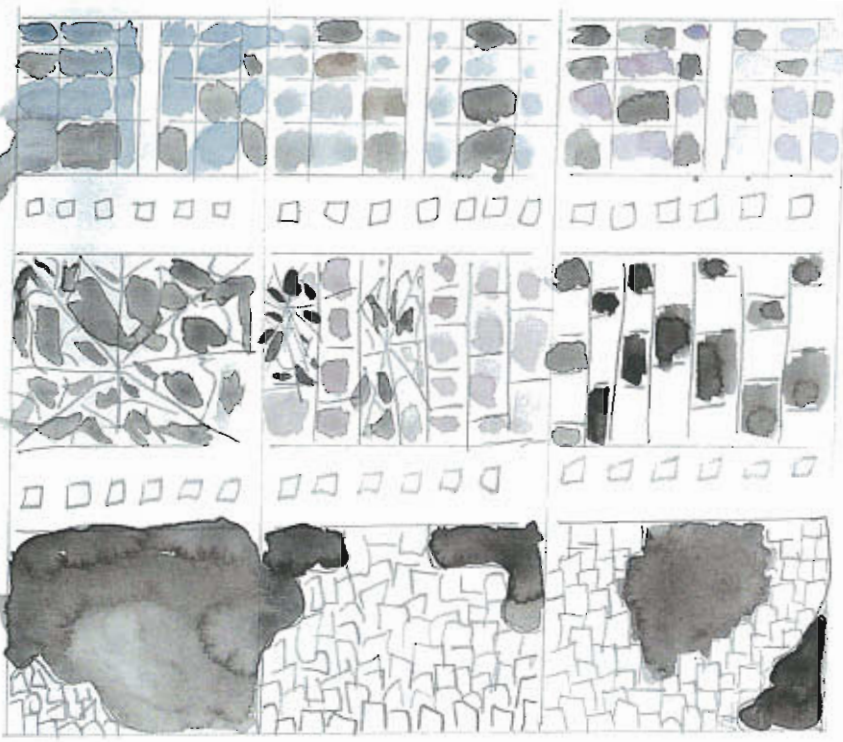
- Personal Aesthetic

addition of sticks = SD

- softer colours
↳ more water

masking fluid
- new technique



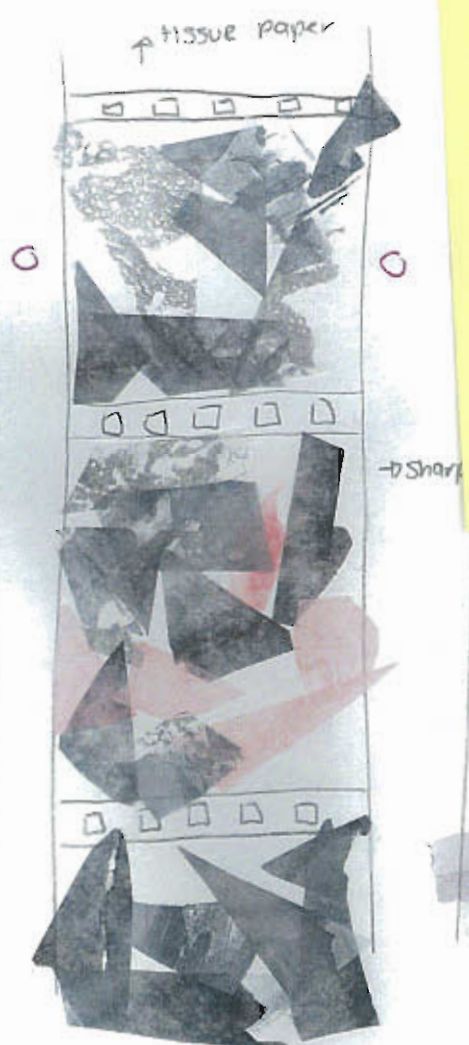
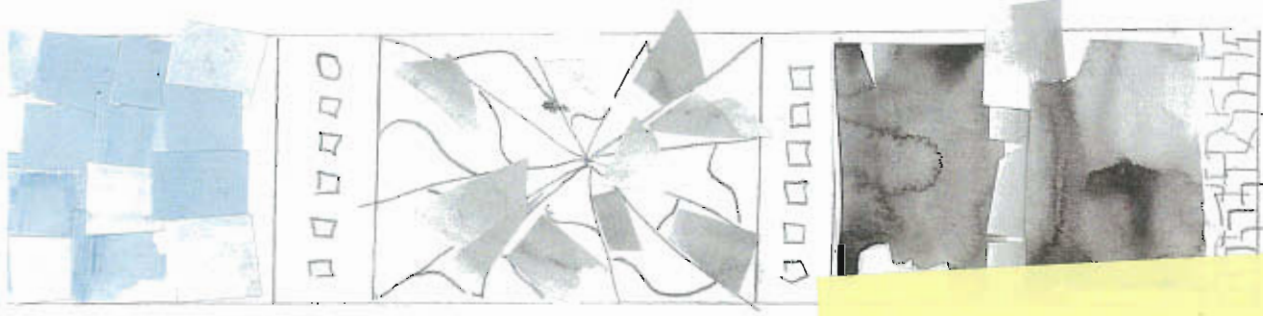


the
realeing

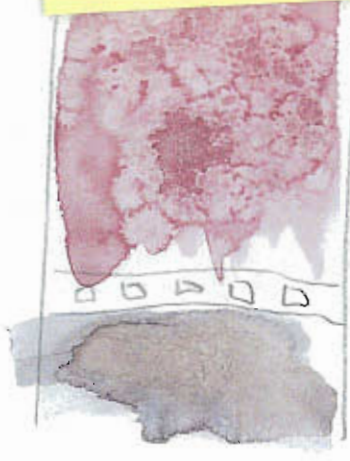
the
and water-
s run



Learn
On Aesthetic
ASA



ASA ~ Evidence
of the visual
arts learning
that has
occurred in
exterior studies



→ salt and lemon juice



↓
Broken lines based
on Murphy

CONCLUSION

XA.

In my visual study I focused on how artists use watercolours to create paintings of various moods, ranging from semi-abstract to realistic. The artists I studied included Susan Sheridan, Karlyn Holman, Elaine Mortimer and Roger Murphy. Each of these artists use watercolour techniques to produce works that reflect the world we live in and the impact we create. The obvious difference between each artist is their style, but differences are also shown in the way that each artist manipulates the medium to evoke a particular mood.

The images on the right are the interpretations I first created on day 1 of the Visual Study. Not knowing much about watercolour or how to use it, I hoped for the best. Through my subsequent investigations it is evident that I learnt a lot about how watercolours can and should be used. I learnt how to manipulate the watercolour using cardboard edges, crayon and masking fluid. I established knowledge about balance and how to create darker and more intense colours by adding less water and if a more diluted effect is desired, add more water. Furthermore I explored with the wet-on-wet effect and now know that sometimes it is best to let the colours mix together by themselves to create the softer mood. The images underneath are much more successful experimentations that I created in the final weeks of the Visual Study. It is obvious that the knowledge I have established is shown in these works, as much greater detail, techniques and care has been taken and this is represented.

progress made

What I found most challenging throughout the Visual Study was having the patience to pay attention to detail in my interpretations. In my introduction I said that this was something that I needed to improve on and that is why I chose to explore watercolours. I can now confidently say that I have more patience when experimenting with new techniques and mediums. I have learnt about layering to create depth, and now have a sound knowledge about this. Another important aspect I discovered is to have a steady brush stroke. Watercolours hold a sense of delicacy with them and this must be brought to the brush.

Another important aspect of watercolour paintings that I have learnt about is mood. The mood that is portrayed in all of my artist's works vary, and this is a key tool when manipulating watercolour. It is vital to think about colour when choosing a mood for your painting, as the colour and its intensity, will ultimately portray the mood, e.g. greys and blues suggest gloominess.

Through the Visual Study I was able to explore a new medium (watercolours) and learnt a range of new techniques that can be applied to future artworks. I have been able to build these new skills and improve my interpretations as the visual study progressed, and I feel that I have grown as an artist by applying my new-found knowledge. Watercolours have taught me to be patient and to hold a sense of softness when painting. Watercolours have also taught me to persevere as improvements can be made. At the conclusion of my Visual Study, I can now say that I thoroughly enjoy working with watercolour and it has become one of my favourite mediums.



ASA. Conclusion
 an evaluation &
 reflection of journey
 responding to and
 extending on
 personal skills.

A thoughtful & well
 explained synopsis of
 learning.



AS2. Also a
 synthesis of their
 thoughts evolved (evolved)
 from process &
 experimentation.
 in response to
 medium & artists
 approach.

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IE1

IE1

A wide range
of sources
acknowledged.
& systematically
applied to
study focus.

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