

# Index

## • A •

abstract painting  
  plastic technique, 70  
  spattering technique, 73  
  with watercolor, 11  
acetate, water-media, 149  
acid-free concerns  
  framing materials, 55  
  masking techniques, 63  
  watercolor paper, 22–23  
acrylic paint, 10, 81  
advice  
  finding inspiration, 16–17  
  practice, 5, 10  
  selling your artwork, 277–282  
  tips for improving, 273–275  
aerial perspective, 14, 147–148, 199  
airbrush, 72  
alphabet as compositional guide, 124–125  
alternation, 114  
Alzheimer’s Association, 35  
analogous colors, 110  
angular lines, 14  
animals, painting  
  cats and dogs, 242–246  
  fish and snakes, 246–248  
  “Grin and Bear It” project, 259–262  
  from life and photos, 239–240  
  “Looking into the Backyard” project, 249–254  
  “Rainbow Horse Stampede” project, 267–269  
  working with black and white, 241–242  
  at zoos and parks, 248–249  
art. *See also* painting; principles of design  
  finding the right answer, 114  
  following the rules, 17  
  as fun and play, 9, 61  
  is not a photograph, 127  
  marketing tips, 277–282  
  rules can be broken, 101

  tells a story, 171–172  
  ten ways to improve your, 273–275  
art clubs/associations, 278  
art festivals and shows, 275, 278–281  
artist  
  finding inspiration as, 16–17  
  interests beyond art, 172  
  nurture your inner self, 274  
  outreach to community, 35, 275, 278–282  
  relationship with paint, 9  
artspeak, 17  
asymmetrical (informal) balance, 102–103  
atmospheric perspective, 148, 199  
attention-grabbing colors, 104

## • B •

background  
  creates depth, 120  
  mountains as, 199–201  
  in still lifes, 161, 170–171  
  unfilled space, avoid, 128  
  white area techniques, 242  
balance  
  asymmetrical, 102–103  
  color, 104–107  
  symmetrical, 102, 181  
bias color wheel, 93–94  
biases, primary color, 26  
binders, pigment, 24–25  
birds, painting, 230–233, 249–254  
black and white, making, 91–92, 241–242  
bloom technique  
  creating/controlling, 46–48  
  suggested project, 17–18  
blotting  
  controlling water, 45–46  
  lifting paint, 51  
  with sponges, 68–69  
  tissues/paper towels for, 28

- boar hair brushes, 20
- boats, painting, 228–230
- bristle brushes, 20
- brite brush, 21–22
- brush quivers and canisters, 34
- brush strokes
  - with a dry brush, 48
  - experimenting with, 39
  - flat brushes, 40–41
  - round brushes, 42–43
- brushes
  - breaking in and maintaining, 33–35
  - hair styles and handles, 20
  - holding and using, 39–40
  - shapes and sizes, 21–22, 43
  - spatter, 73
  - using masking fluid, 64
- “Building a Barn” project, 153–155
- buildings and cityscapes, 205–208

## • C •

- calligraphy
  - pens, 79
  - strokes, 41
- camera, when to use a
  - for animals, 239–240
  - outdoor painting, 209
  - record all your art, 277
  - sketching, 211
- cardboard backing, 55
- cartoon outline, 135
- cast shadow, 137, 249
- center of interest
  - placement, 126, 248
  - structures as, 205–207
- changeable/correctable medium, 11
- changes. *See* transitions
- chaos, 108
- Chinese white, 10, 93
- chroma (intensity), 98
- circles and spheres, drawing, 138–139, 182
- cityscapes, 206–207
- clean-up
  - brushes, 34
  - palette, 39
- clothing, protecting from spills, 33, 274
- clouds, 190–192
- cobweb technique, 70–71
- cold press papers, 24
- color
  - broken into its parts, 95–98
  - creating asymmetrical balance, 103
  - creating neutral gray, 90, 93
  - defining the properties of, 104–107
  - emotions and feelings, 99–100
  - establishing dominance, 115
  - layer chart explores, 52–53
  - masking techniques, 65
  - mud, 93
  - preserving white, 61–66
  - white and black aren’t, 91
- color balance, 104–107
- color bias, 26
- color charts
  - bias color wheel, 93–94
  - color wheel, 85–89
  - complementary colors, 89–90
  - emotional content, 99–100
  - hues and value ranges, 95–97
  - layer chart, 52–53
  - tints and shades, 91–92
- “Color Me Blue” project, 130–133
- color wheel
  - analogous colors, 110
  - complementary colors, 89–90
  - contrasting colors, 108
  - making your own, 88–89
  - palette as, 29
  - primary colors, 86
  - secondary colors, 86
  - tertiary colors, 87
- complementary colors, 89–90
- composition
  - avoiding mistakes, 127–128
  - defined, 119
  - depth and dimension, 120

framing tool, 129  
 improving your use of, 274  
 mama, papa, baby rule, 254  
 placement, 124–126  
 size/shape/format, 123–124  
 using thumbnails, 128–129, 150–151  
 value combinations/transposition, 120–123  
 computers  
   as drawing tool/aid, 150  
   selling on E-Bay, 281  
 contrast, creating, 107–108  
 contrasting colors, 108  
 cool colors, 97–98, 105–106  
 co-op galleries, 281  
 copyright protection, 148  
 core shadow, 137  
 corners, avoid, 127  
 cost considerations  
   brushes, 20–21  
   framing, 54–55  
   paper, 23, 30  
   student versus professional paint, 25  
 country/rural scenes, 207–208  
 creativity and inspiration, 16–17, 273–275  
 crevice dark, 137  
 cruciform compositional placement, 125  
 curvilinear lines, 14  
 cylinders, drawing, 140–141

## • D •

da Vinci, Leonardo, 142  
 daylight, 33  
 deckle-edged paper, 22  
 depth and dimension  
   in composition, 120, 127  
   creating illusion of, 97  
   rules of perspective, 141  
   rules of perspective in, 141  
 deserts and desert plants, 201–205  
 diagonal direction, 15, 125  
 digital projectors, 150  
 diptych, 124  
 direction, creating, 15, 103

dominance  
   establishing, 114–116  
   size creates, 12  
   temperature, 106  
 double elephant sheet paper, 22  
 drawing  
   creates a plan and outline, 135  
   geometric shapes and shadows, 136–141  
   ink as media, 79–80  
   mirror images, 181  
   pastels as media, 80–81  
   rules of perspective, 141–148  
   thumbnails and transfers, 150–152  
   tools/aids, 148–150  
*Drawing For Dummies* (Hoddinott), 135  
 drawing pencils, 138  
 “Drifting Through a Fall of Leaves” project,  
   255–259  
 dry brush  
   fixing a puddle, 50  
   painting, 48  
 drying time, 11, 47

## • E •

easels, 209  
 E-Bay online auctions, 281  
 edges  
   hard versus soft, 48–50  
   lost, 50–51  
 elements of art, 11–16  
 elements of design. *See also* principles of  
   design  
   color, 12, 85  
   direction, 15  
   lines, 14  
   shapes, 11–12  
   size, 12–14  
   texture, 15–16  
 elephant sheet paper, 22  
 ellipses and ovals, drawing, 182  
 emotions and feelings  
   colors express, 99–100  
   flower evoke, 174  
   formats instill, 208

- en plein-air* painting, 208–211
- exercises. *See also* projects, suggested
  - bloom technique, 46
  - complementary color chart, 89–90
  - dominance, 116
  - drawing, 136
  - geometric shapes, 138–141
  - graded wash, 108–109
  - image transfers, 151–152
  - improve your art with, 273
  - layer chart, 52
  - masking technique, 64
  - paint and brush, 38, 40–42
  - perspective, 142–147
  - repetition and variety, 111
  - rice paper technique, 78–79
  - shadows and highlights, 137
  - spattering technique, 73–76
  - sprayable paint, 72
  - stamping technique, 77–78
  - stenciling technique, 76–77
  - texturing techniques, 68–69, 71
  - thumbnail sketch, 128–129
  - tints and shades chart, 92
  - value patterns/study, 122
  - value range chart, 96–97
  - wax resist, 62–63
  - wet and dry paper, 49–50
  - wet-in wet technique, 44
- exercises, animal scenes
  - big game, 248–249
  - goldfish, 246–248
  - pet portraits, 243–246
- exercises, landscapes
  - mountains, 199–201
  - palm trees, 202–205
  - a pile of rocks, 196–197
  - rains and storms, 192–193
  - “Rocky Mountain High” project, 211–215
- exercises, seascape, 223–228
- exercises, still life
  - arranging the items, 160
  - backgrounds, 170–171

- draping fabrics, 166
- negative and positive shapes, 166–170
- painting ovals and ellipses, 182
- painting pansies, 175–177
- painting roses, 178–181
- painting a wood surface, 162–163
- “Pitcher, Fruit, and Cutwork” project, 183–187
- exhibiting your art, 278–282
- experimental painting, 11, 61
- experimental techniques. *See also* technique
  - bubble wrap, 70
  - cheesecloth and plastic net, 71
  - crayons and candles, 62–63
  - hair blow-dryer, 47
  - plastic bags, 69–70
  - sponges, 68–69
  - table salt, 67–68
  - tattered lace, 73

## ● F ●

- fabrics and lace, 73, 76, 160–161, 164–170
- fan brush, 21–22
- faux texture, 15
- feelings. *See* emotions and feelings
- felt-tip pens, 79
- filbert brush, 21–22
- flat brushes, 21, 40–41
- flat wash, 48–51
- flowers, 174–181
- “fly specking,” 73–76
- focal point. *See* placement
- foreground, 120
- framing
  - complete your project with, 54–55, 277
  - composition, 129
  - diptych/triptych, 124
  - flattening pictures before, 32
- freehand drawing. *See* drawing
- full sheet paper, 22
- fundraisers, selling art at, 35

## • G •

galleries, 279–281  
 “Garden of Blooms” project, 17–18  
 Gatorfoam board  
   as miscellaneous supplies, 28  
   stretching paper, 31–32  
 geometric shapes  
   adding dimension to, 136–137  
   circles and spheres, 138–139  
   cylinders, 140–141  
   drawing, 12, 136  
   ovals and ellipses, 182  
   squares and cubes, 139–140  
   triangles and pyramids, 140  
 glass  
   for framing, 54  
   in still lifes, 173–174  
 glazing technique, 53–54, 174  
 gouache watercolor, 10, 93  
 gradation, 107–110  
 graded wash  
   making a swatch of, 108–109  
   for painting sky, 190, 194  
   technique, 48–51  
 grants, artspeak as avenue to, 17  
 graphite paper, 151  
 Greeley, CO, 206  
 “Grin and Bear It” project, 259–262  
 group shows, 278–279  
 grouping, creating shape by, 12  
 gum arabic  
   as brush stiffener, 34  
   as pigment binder, 24–25  
   repairing worn brushes, 34–35

## • H •

hair blow-dryer, 47, 64  
 hair styles, brush, 20  
 handles, brush  
   length, 20  
   painting with the, 43

handmade papers, 22  
 hard edges  
   basic technique of, 48–51  
   inked lines for, 80  
   in still lifes, 184  
 harmony, 107, 110  
 high-key painting, 115  
 highlights and reflections  
   adding dimension with, 136–138  
   using wax resists for, 62–63  
   on water, 219–220  
   white area, 195  
 Hoddinott, Brenda, 135  
 horizon line, 161, 218  
 horizontal direction  
   in art, 15  
   in composition, 124–125  
   emotions and feelings, 208  
   rule of thirds, 126  
   rules of perspective, 141  
 hot press papers, 24  
 how to use this guide, 1–5  
 hue, 95, 104–105

## • I •

icons, defined, 4  
 image transfers, 150–152  
 implied texture (faux), 15  
 ink pens, 79–80  
 inspiration, 16–17, 274  
 intensity and color balance, 98, 104–105

## • J •

juried shows, 280–281

## • K •

key, high/low, 115

## • L •

landscape format, 123  
 landscapes  
   buildings and cityscapes, 205–208  
   “Lighting the Way” project, 262–267  
   rocks, trees and the land, 196–205  
   “Rocky Mountain High” project, 211–215  
   rules of perspective, 141  
   sky, clouds and weather, 189–195  
   spattering creates texture in, 74–75  
   working away from home, 208–211  
*The Last Supper* (da Vinci), 142  
 layer chart, 52  
 layering technique  
   paint on top of paint, 52–53  
   with sponges, 68–69  
   underlayer, 52  
   underpainting, 179  
 lifting technique  
   removing paint, 51  
   with sponges, 68–69  
 light  
   creates shadows and highlights, 136–138  
   in outdoor painting, 211  
   painting area, 33  
 lightfastness  
   ink, 79–80  
   pigments, 10, 25, 182  
 “Lighting the Way” project, 262–266  
 liner brushes, 43  
 lines  
   common mistakes with, 127  
   as compositional guide, 125–126  
   creating asymmetrical balance, 103  
   creating geometric shapes, 136–141  
   mixed media, 79–80  
   types of, 14  
 “Looking into the Backyard” project, 249–254  
 lost edges, 51, 184  
 low-key painting, 115

## • M •

magic time, 44, 67  
 marketing. *See* selling your artwork  
 masking fluid  
   characteristics, 63–64  
   making snow, 194–195  
   preserving white areas, 64–65, 222  
   spattering technique, 74–75  
 mat board, 78  
 matting and framing, 54–55, 277  
 Meeker Museum, 206  
 Memories in the Making, 35  
 middle ground, 120  
 middle values, 107  
 milk paint, 24  
 mirror images, 181  
 mixed media painting  
   acrylics, 81  
   ink and watercolors, 79–80  
   pastels and watercolors, 80–81  
 mixing area, 28–29  
 modeling, 249  
 monotony, 111  
 mood and meanings. *See* emotions and feelings  
 mop brush, 21–22  
 mountains, painting, 199–201  
 mud, making, 93  
 murals, 149  
 myths, watercolor, 10–11

## • N •

natural hair brushes, 20  
 negative painting, 65–66, 166–170, 255–259  
 neutralizing colors, 90–91, 93  
 news media, 279  
 newsprint, 23, 55  
 numbers  
   odd versus even, 14  
   visual balance of, 102–103

## ● 0 ●

- oil
  - gloves for protection from, 28
  - on paint tube caps, 30
  - protect brushes from, 33
  - protect paper from, 30
  - and water don't mix, 79
- one-point perspective, 141–142
- online auction sales, 281
- opaque painting
  - layering in, 52–53
  - pastels in, 80–81
  - pigments, 26
  - watercolor as, 10, 93
- outdoor painting, 208–211. *See also*
  - landscapes
- ovals and ellipses, drawing, 182

## ● p ●

- paint. *See also* pigments
  - activating/rehydrating, 37–38
  - avoiding white, 61–62, 91
  - characteristics, 25–26
  - lightfastness, 10, 25
  - making black and white, 91–92, 241–242
  - packaging (tubes, pans), 25
  - pigments and binders, 24–25
  - sprayable, 72–73
- paint scraper, 43
- painting. *See also* animals, painting; landscapes; seascapes; still lifes; watercolor painting
  - finding time for, 35
  - follow your instincts, 16–17
  - is about choices, 115
  - mixed media, 79–81
  - secret messages, 63
  - thumbnail sketch, 103
- painting area
  - away from home, 208–211
  - creating space for, 35
  - preparing a, 32–33
  - tend to comforts of, 274
- painting shirt, 33, 274
- painting supplies. *See* supplies, shopping
  - for
- palette
  - activating paints, 37–38
  - clean-up, 39
  - create a layer chart, 52–53
  - described, 27
  - setting up your, 28–30
- paper
  - dividing sheets, 30–31
  - graphite paper, 151
  - handling and storage, 30
  - quality and permanence, 10, 22
  - rice paper, 78–79
  - selection, 51, 53
  - sheets, pads, and blocks, 22–23
  - stretching, 31–32
  - texture, 24
  - tracing paper, 149–151
  - weights, 23–24
- pastels, 80–81
- patterns versus variety, 111–113
- pencils, 138
- permanence
  - acrylic versus watercolor, 10, 81
  - pigment quality and, 25
- permanent ink, 80
- perspective
  - aerial, 147–148, 199
  - atmospheric, 148, 199
  - drawing one-point, 142–143
  - drawing three-point, 145–147
  - drawing two-point, 143–145
  - rules of, 141–142
  - size creates, 14
  - still lifes, 161, 182
- petroleum jelly, 30
- pigments. *See also* paint
  - grades of, 24–25
  - lightfast, 10
  - making mud with, 93

pigments (*continued*)  
 painting begins with, 9  
 transparent versus opaque, 26  
 washes, 48–51  
 “Pitcher, Fruit, and Cutwork” project, 183–187  
 placement  
   center of interest, 126, 205–207, 248  
   common mistakes of, 127–128  
   guiding the eye with, 124–125  
   lines and shapes in, 125–126  
   rule of thirds, 126  
   using thumbnails, 150–151  
 plastic bags, create texture with, 69–70  
 play, painting as, 61, 63  
 portability, watercolor, 11  
 portfolio  
   paper storage, 30  
   record of your art, 277  
 portrait format, 123  
 positive painting, 65–66, 255–259  
 practice. *See also* exercises; projects,  
   suggested  
   finding time to, 35  
   importance of, 5, 10  
   improve your art with, 273  
   principles of design, 115  
 preserving your masterpieces, 54–55  
 press releases, 279  
 pricing art to sell, 278  
 primary colors, 26, 86  
 principles of design. *See also* elements of  
   design  
   achieving unity, 116–117  
   balancing the elements, 102–104  
   color balance, 104–107  
   dominance, 114–116  
   repeating elements, 110–114  
   transitions, 107–110  
 professional-grade paint, 24–25  
 projectors, light, 149–150  
 projects, suggested. *See also* exercises  
   “Building a Barn,” 153–155  
   “Color Me Blue,” 130–133  
   “Drifting Through Leaves,” 255–259

  “Garden of Blooms,” 17–18  
   “Grin and Bear It,” 259–262  
   “Lighting the Way,” 262–266  
   “Looking into the Backyard,” 249–254  
   “Pitcher, Fruit, and Cutwork,” 183–187  
   “Rainbow Horse Stampede,” 267–269  
   “Rocky Mountain High,” 211–215  
   “Serene Seascape,” 233–238  
   “30-minute miniature,” 55–59  
 puddling  
   controlling, 43–44  
   unwanted blooms, 47  
   use a thirsty brush to fix, 50

## ● R ●

rag content, paper, 10, 22  
 rain, 192–193  
 “Rainbow Horse Stampede” project, 267–269  
 range of value, color, 95–97  
 razor blade  
   cutting stamps, 77  
   as miscellaneous supplies, 28  
   white area techniques, 174, 202, 222  
 reference  
   *Drawing For Dummies* (Hoddinott), 135  
   using this guide as, 1–3  
 reflections/reflectivity. *See* highlights and  
   reflections  
 rehydration  
   to activate paints, 37–38  
   of dried-out tubes, 25  
   of palettes, 30  
   to remove paints, 10  
 repairs  
   unwanted blooms, 47  
   worn brushes, 34–35  
 repeating elements  
   alternation, 114  
   as principle of design, 110–111  
   variety versus repetition, 111–113  
 rice paper, 78–79  
 rocks, trees, and the land, 196–205

“Rocky Mountain High” project, 211–215  
 Rocky Point, AZ, 230  
 rolled pouches, 34  
 rough texture  
   basic technique of, 48–51  
   creating an illusion of, 15–16  
   watercolor paper, 24  
 round brushes, 21, 42–43  
 ROYGBV color wheel, 85–89  
 rubber cement, 63  
 rubber stamps, 77  
 rule of thirds, 126  
 rules of art, following the, 16–17  
 rural scenes, 207–208. *See also* landscapes

## • S •

sable brushes, 20  
 saturation, color, 98  
 scrubbing  
   damages brushes, 33  
   technique, 20  
   unwanted blooms, 47  
 seascapes  
   arranging the elements, 217–218  
   painting birds, 230–233  
   painting boats, 228–230  
   painting sand and shorelines, 223–228  
   painting sea grass and rocks, 228  
   painting water, 218–223  
   “Serene Seascape” project, 233–238  
 secondary colors, 86  
 secret messages, 63  
 sedimentary pigment, 26  
 selling your artwork  
   artspeak helps in, 17  
   at fundraisers, 35  
   on location, 210  
   marketing tips, 277–282  
 “Serene Seascape” project, 233–238  
 sfumato technique, 148  
 shader brush, 21–22  
 shadows  
   adding dimension with, 136–141  
   in outdoor painting, 211  
   using gradation, 110  
   using temperature, 105–106  
   work area lighting, 33  
 shape. *See also* geometric shapes  
   in composition, 123–126  
   creating asymmetrical balance, 103  
   diptych/triptych, 124  
   drawing, 136–141  
   experimental techniques, 47  
   negative versus positive, 65–66  
   seeing and using, 12  
 shapes, brush, 21  
 signed artwork, 18  
 size  
   in art, it matters, 12–14  
   creating asymmetrical balance, 103  
   mama, papa, baby rule, 254  
 sizes, brush, 21  
 sketchbooks, 129  
 sketching  
   with animals, 240  
   on location, 211  
 sky, clouds, and weather, 189–195  
 slide projectors, 150  
 snow, painting, 194–195  
 soft edges, 48–51, 184  
 solo shows, 278–279  
 space  
   creates emotion and feeling, 208  
   negative space, 65–66  
   unfilled, 128  
 spattering technique, 73–76, 194–195  
 split complement colors, 108  
 sponges  
   controlling water, 45–46  
   creating textures, 68–69  
   shopping for, 28  
 sprayers  
   paint, 72–73  
   water, 28

squares and cubes, drawing, 139–140  
 staining pigment, 26, 51, 53  
 stains  
   acid-free concerns, 22–23, 55  
   masking fluid, 63–64  
   rubber cement, 63  
 stamping technique, 72, 77  
 stenciling technique, 72, 76–77  
 still lifes  
   arranging the elements, 159–160  
   backgrounds, 170–171  
   choosing the surface, 161–169  
   common challenges, 181–182  
   “Drifting Through Leaves” project, 255–259  
   “Pitcher, Fruit, and Cutwork” project, 183–187  
   selecting subject matter, 171–181  
   spattering creates texture in, 74–76  
 storage  
   brush, 34  
   paper, 30  
 straight lines  
   in art, 14  
   liner brushes for, 43  
   scripts and riggers brushes, 21  
 stretching paper, 31–32  
 student-grade paint, 24–25  
 studio. *See* painting area  
 sunrises and sunsets, 193–194  
 supplies, shopping for. *See also*  
   experimental supplies  
   brushes, 20–22  
   easels, 209  
   graphite paper, 151  
   grocery store, 172  
   improve by upgrading, 273  
   ink and pens, 79  
   masking fluid, 63–64  
   miscellaneous goodies, 28  
   paint, 24–26  
   palettes, 27  
   paper, 22–24, 78  
   pencils, 138  
   tracing paper, 150–151

travel set of paints, 210–211  
 water containers, 26–27, 211  
 symmetrical (formal) balance, 102, 181  
 synthetic hair brushes, 20

## • T •

tag sales, 279  
 tangents, avoid, 127  
 technique. *See also* experimental techniques  
   basic washes and edges, 48–51  
   bloom, 17–18  
   creating textures, 66–71  
   glazing, 53–54, 174  
   lifting and layering, 51–53  
   preserving white areas, 61–66  
   scrubbing, 20  
   spraying and spattering, 72–76  
   stenciling and stamping, 76–77  
   watercolor requires, 11  
   wet-in-wet, 44–45  
 temperature  
   adjusting, 97–98  
   color balance, 105–106  
   creating asymmetrical balance, 104  
   establishing dominance, 115  
   gradation, 108  
 template  
   color wheel, 87  
   stenciling, 72, 76–77  
 ten ways to improve, 273–275  
 ten ways to sell art, 277–282  
 tertiary colors, 87  
 texture, creating  
   asymmetrical balance, 104  
   bloom technique, 47  
   with cobwebs, 70–71  
   illusion of, 15–16  
   plastic bags/bubble wrap, 69–70, 196  
   spattering technique, 73  
   with sponges, 68–69  
 table salt, 67–68, 194–195

with water droplets, 194–195  
 with wrinkles, 78–79  
 texture, paper, 24  
 “30-minute miniature” project, 55–59  
 three-point perspective, 141, 145–147  
 thumbnail sketch  
   in composition, 128–129, 150–151  
   planning balance with, 102–103  
 tints and shades, 91–92  
 tissues/paper towels  
   blotting, 45–46  
   supplies, 28  
 toothbrush, 73–74  
 tracing paper, 149–151  
 transfers, image, 150–152  
 transitions  
   contrast, 107–108  
   gradation, 108–110  
   harmony, 110  
 transparent pigments, 26, 52–53  
 transparent watercolor, 10, 93  
 transposition of value, 122–123, 242  
 trees, 197–199, 202–205  
 triangles and pyramids, drawing, 140  
 triptych, 124  
 two-point perspective, 141, 143–145

## • U •

ultraviolet light, 54  
 underlayer, 52  
 underpainting, 179  
 unity within a painting, 116–117

## • V •

value  
   asymmetrical balance, 104  
   color balance, 106–107  
   color range, 95–97  
   in composition, 120–122  
   establishing dominance, 115  
   transposition of, 122–123

vanishing point, 141  
 variety  
   creating, 111–113  
   is the rule in art, 14  
   value patterns, 121–122  
   value transposition, 122–123  
 venues for exhibiting art, 278–282  
 vertical direction  
   in art, 15  
   in composition, 124–125  
   emotions and feelings, 208  
   rule of thirds, 126  
 vertical painting, 74  
 vignette effect, 255  
 visual balance, 102–103

## • W •

warm colors, 97–98, 105–106  
 washes. *See* flat wash; graded wash  
 water  
   bloom technique, 46–48  
   creating texture, 196, 257  
   maintaining even wetness, 43–44  
   painting snow, 194–195  
   puddling, 43–45  
 water as subject  
   painting colors of, 218–219  
   painting reflections, 219–220  
   painting waves, 220–221  
   painting white water, 221–223  
 water containers, 26–27, 211  
 water spray bottle, 28  
 watercolor painting. *See also* animals, painting; landscapes; seascapes; still lifes  
   begins with a drawing, 135  
   as a dance with paint, 9  
   magic time, 44, 67  
   mixed with other media, 79–81  
   myths about the medium, 10–11  
 waterproof ink/pens, 79–80  
 wax resists, 62–63  
 weights, paper, 23–24

wet-in-wet technique, 44–45

white area techniques

  avoid white paint, 61–62, 91

  in composition, 120–121

  making black and white, 91–92, 241–242

  masking fluid, 63–65

  mixed media, 81

  negative space, 65–66

  painting animals, 259–262

  painting clouds, 190–192

  painting snow, 194–195

  painting white water, 221–223

  razor blade, 222

  wax resists, 62–63

Wiley

*Drawing For Dummies* (Hoddinott), 135

  wood grain, painting, 162–163

  work area. *See* painting area











