

BEST OF WATERCOLOR

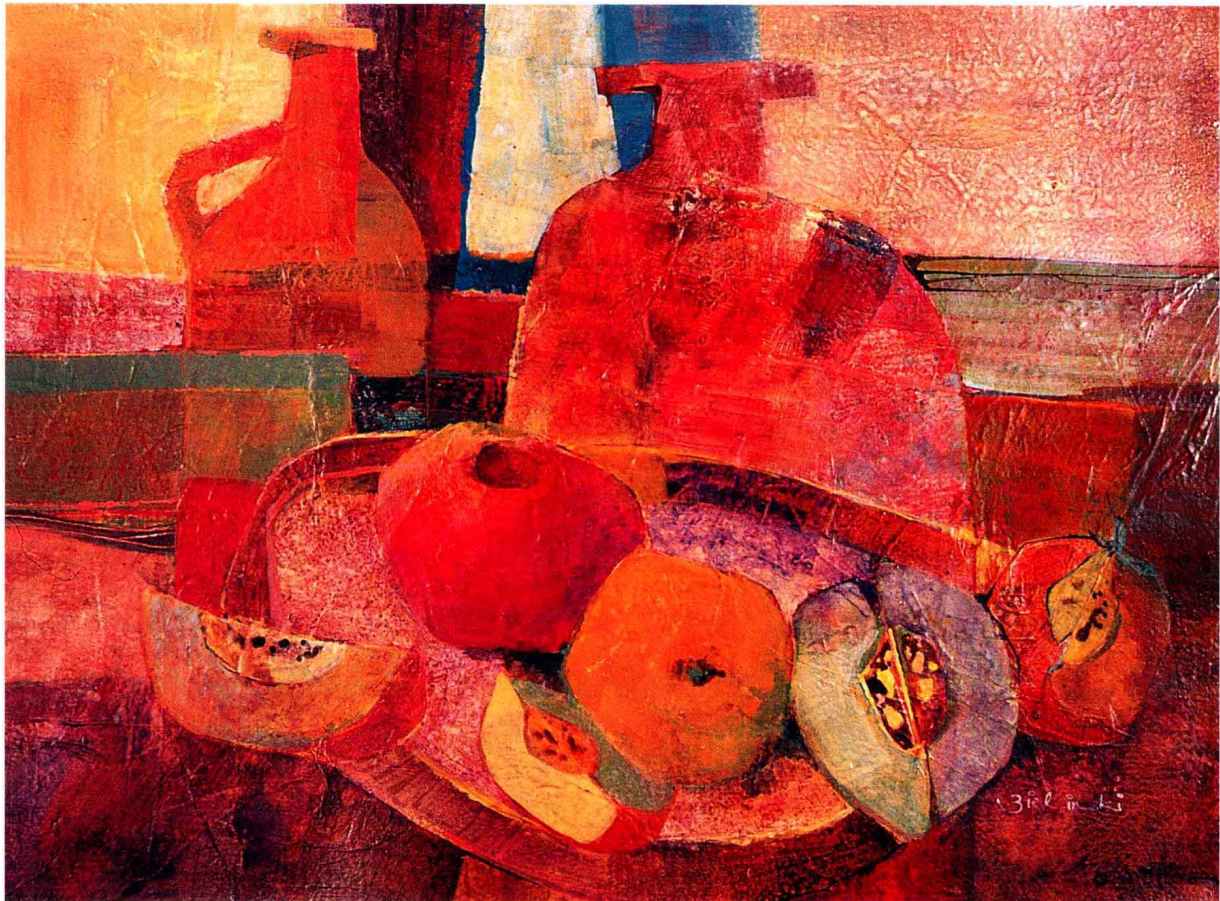
PAINTING TEXTURE



BEST OF WATERCOLOR

PAINTING TEXTURE

selected by betty lou schlemm/edited by sara m. doherty



Whiskey and Old Apples—Ann Zielinski



Quarry Books
Gloucester, Massachusetts

Copyright © 1997 by Rockport Publishers, Inc.

All rights reserved. No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied.

First published in the United States of America by:

Quarry Books, an imprint of
Rockport Publishers, Inc.
33 Commercial Street
Gloucester, Massachusetts 01930-5089
Telephone: (508)282-9590
Fax: (508)283-2742

Distributed to the book trade and art trade in the United States by:

North Light Books, an imprint of
F & W Publications
1507 Dana Avenue
Cincinnati, Ohio 45207
Telephone: (800) 289-0963

Other Distribution by:

Rockport Publishers, Inc.
Gloucester, Massachusetts 01930-5089

ISBN 1-56496-369-1

10 9 8 7 6 5 4 3 2 1

Designer: Kristen Webster-Blue Sky Limited

Cover Image: *Baskets*, Judith Wengrovitz

Back Cover Images: *(left to right)* *Retired But Willing*, Vaughn L. Jackson

Tennessee Orchid, Stephanie Brichetto

Rhapsody, Diane Jackson

Manufactured in Hong Kong.

BEST OF WATERCOLOR

PAINTING TEXTURE



Velvet Depths—*Diane J. O'Brien*

Copyright © 1997 by Rockport Publishers, Inc.

All rights reserved. No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied.

First published in the United States of America by:

Quarry Books, an imprint of
Rockport Publishers, Inc.
33 Commercial Street
Gloucester, Massachusetts 01930-5089
Telephone: (508)282-9590
Fax: (508)283-2742

Distributed to the book trade and art trade in the United States by:

North Light Books, an imprint of
F & W Publications
1507 Dana Avenue
Cincinnati, Ohio 45207
Telephone: (800) 289-0963

Other Distribution by:

Rockport Publishers, Inc.
Gloucester, Massachusetts 01930-5089

ISBN 1-56496-369-1

10 9 8 7 6 5 4 3 2 1

Designer: Kristen Webster-Blue Sky Limited

Cover Image: *Baskets*, Judith Wengrovitz

Back Cover Images: *(left to right)* *Retired But Willing*, Vaughn L. Jackson

Tennessee Orchid, Stephanie Brichetto

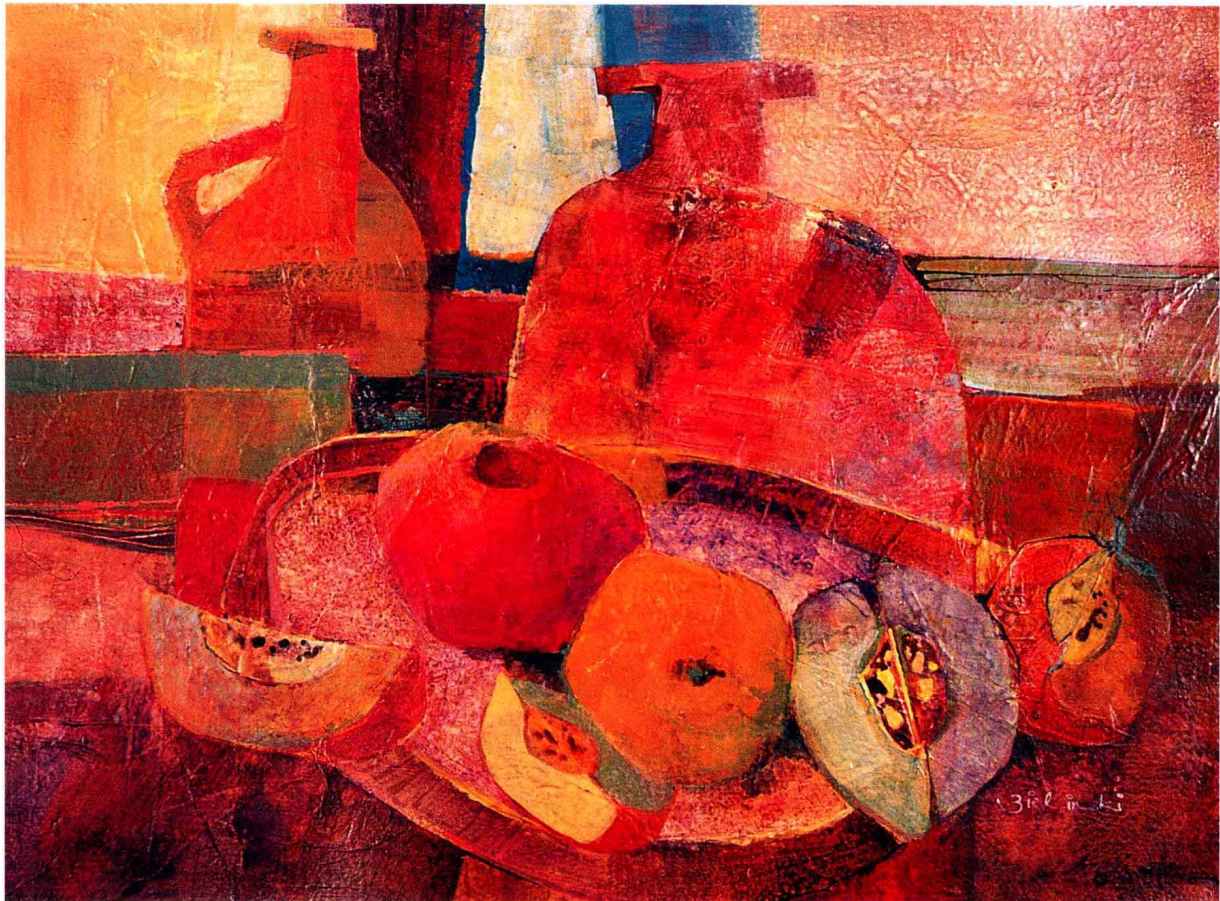
Rhapsody, Diane Jackson

Manufactured in Hong Kong.

BEST OF WATERCOLOR

PAINTING TEXTURE

selected by betty lou schlemm/edited by sara m. doherty



Whiskey and Old Apples—Ann Zielinski



Quarry Books
Gloucester, Massachusetts

introduction

The importance of texture in all styles of painting, abstract and realist, is unquestionable. The use of texture is extensive in abstract painting; there are so many ways of achieving it and the variety is inexhaustible. In realism, texture is found in the way the brush reacts dif-

ferently to each object and the space it holds in the painting.

Texture is in more than merely the paint, but even in the paper itself. The varied surfaces—hot press, gessoed, cold press, rough, and extreme rough—all these add to the finished look of the painting. The surfaces are chosen to best reflect the mood each artist wishes to achieve and the subject or non-subject that calls for these varied handlings.

Texture can be made up of merely thick and thin painting qualities. The opaque and heavy contrasts with the thin wash laid quickly over the paper. The application of turpentine to the paper before painting adds a different look to the washes placed over it. By using such techniques as resists, the use of wax or crayon, and salt, a simple wash can become unique in texture. By placing wire mesh or lace on the paper and then running washes over them, yet another texture is produced. Merely by painting in the cold air, the freezing of the paint gives a wonderful effect.

The artist's imagination is the most valuable tool in finding texture. There are so many possibilities even in the simple act of scraping the paper. Think of the different marks created merely by changing the scraper: use a piece of wood, a plastic

credit card, cardboard, and even your own fingernails. We have used stippling with a hard, short-hair bristle brush, or we dab the paint on with a sponge, or spatter with an old toothbrush. Even watermarks can become advantages and create just the right note we need to express our subject. There are times when texture in its shapes are solely used for design. Texture can take a “ho-hum” design and remake it to become an exciting piece of art.

Texture affects not just our sense of sight, but also our sense of touch. A silk surface reflects light, and a rough surface absorbs light. When texture is used successfully the surfaces will look and feel wet or dry, rough or smooth. Even color is affected by texture. The same color may appear different when it is washed on, or dry brushed, when it is painted on smooth paper or rough paper, when it has been scraped, or when any other foreign substance is added to the paint.

Every surface we encounter has texture. We study it in nature, the trees, old walls, in the way water has changed the surface of rocks, and how moss and lichen play upon them. Texture is everywhere. We try with different methods to bring all of this to our paintings.

It is our hope that this book will show the many ways, some obvious and some ever so subtle, how the use of texture enhances our paintings.

Betty Lou Schlemm, A.W.S., D.F.

BETTY CARMELL SAVENOR

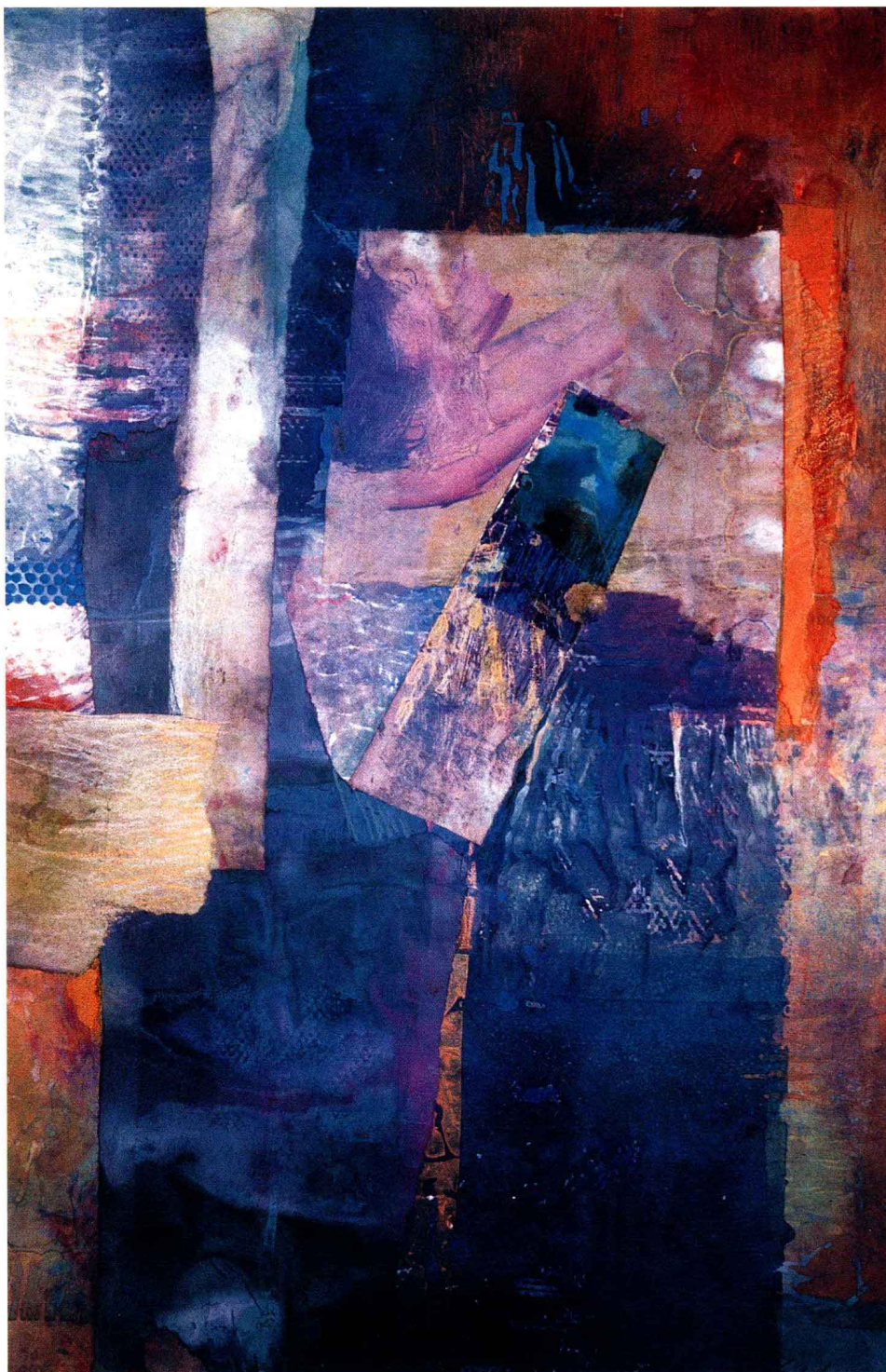
Out on a Limb

28" x 21" (71 cm x 53 cm)

Strathmore 140 lb. illustration board

Watercolor with watercolor inks

Texture is a necessary component of my work; it brings my painting beyond the two-dimensional by adding density and penetration of color, such as one sees in nature. Starting with a limited palette, I layered my varied-color washes without any preconceived ideas. While still wet, certain areas were textured by spattering, misting, and stamping with anything that produced an unusual surface. Finishing touches included brushwork, lettering, and collage with assorted papers and silk tissue.





ROBERT SAKSON

Secrets

22" x 30" (56 cm x 76 cm)

Arches 140 lb. rough

At Hartung's General Store in Hope, New Jersey, two small girls just happened to sit down to eat the candy they had purchased. I wanted to catch the rough texture of the aging store and chose to mix my colors with Winsor & Newton Aquapasto watercolor medium, a translucent gel. I used this mixture primarily in the dark shadow areas to give them a deep luminescence and lifelike effect.

MARY LOU FERBERT

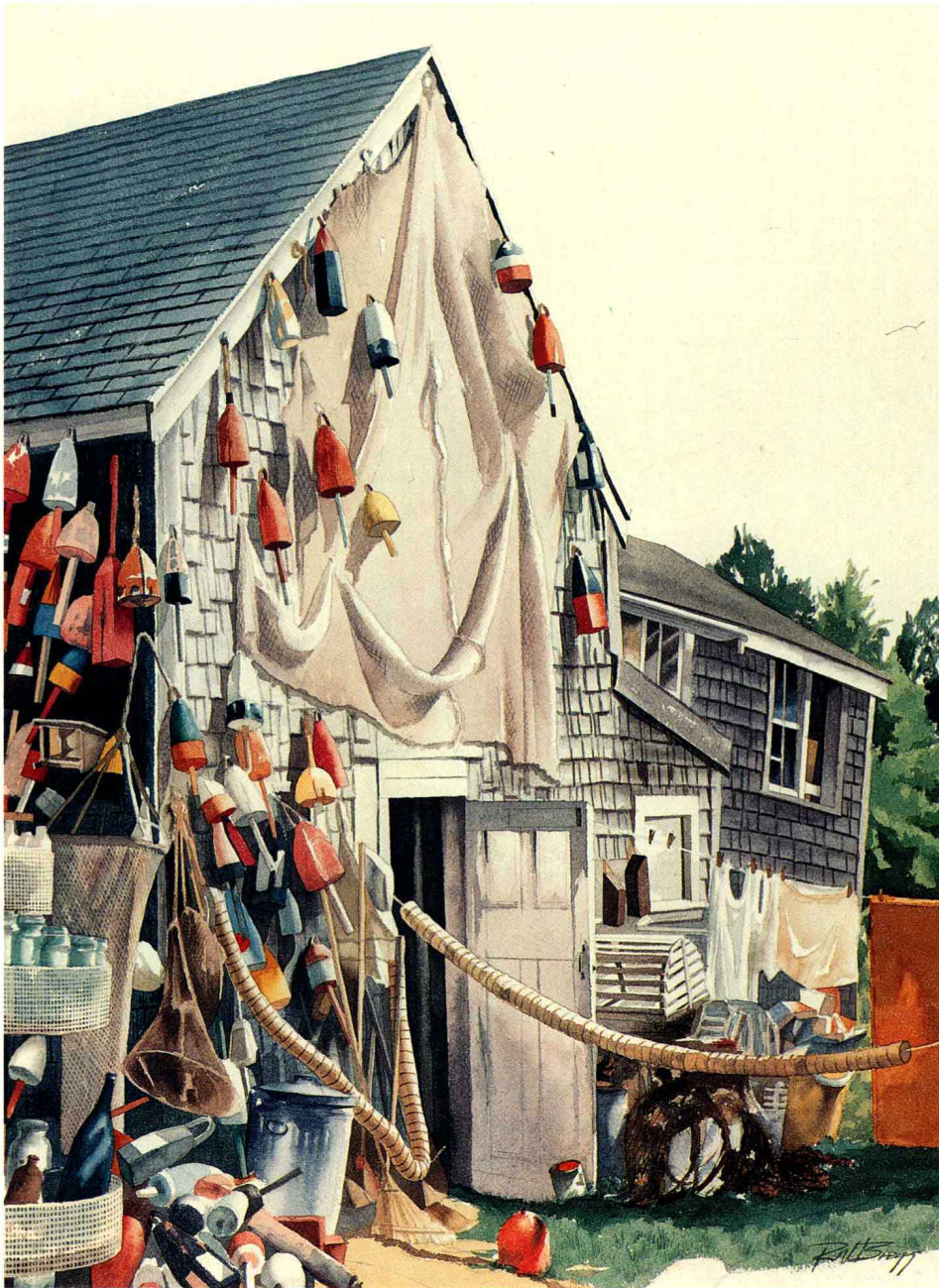
Thistle and Spalling Bridge

39" x 27.5" (100 cm x 70 cm)

Arches 555 lb. rough

Interpreting the concrete aggregate of the old Rocky River Bridge was the technical challenge in executing this painting. Years of heavy use left the bridge deteriorated with spalling exposing some of the substructure. Unable to find a shortcut method of interpreting the concrete, I painted slowly, moving from cool to warm, to establish the planes of the structure. Color used in the bridge remained subdued behind the more brilliantly painted wild thistle.





ROBERT W. BRAGG

Vicki's Buoys

18" x 24" (46 cm x 61 cm)

Arches 140 lb. cold press

During a vacation in Maine, I came upon a lobsterman's shed whose many angles and textures intrigued me. The softness and drapery of the old sail contrasted with the rough line of the silver-gray shingles and the brightly painted lobster buoys. Nets, bottles, harpoons, and other sea mementos added to the overall interest. I attribute my ability to recognize interesting textures and subject matter to my early art-student training in realism.



ALEX POWERS

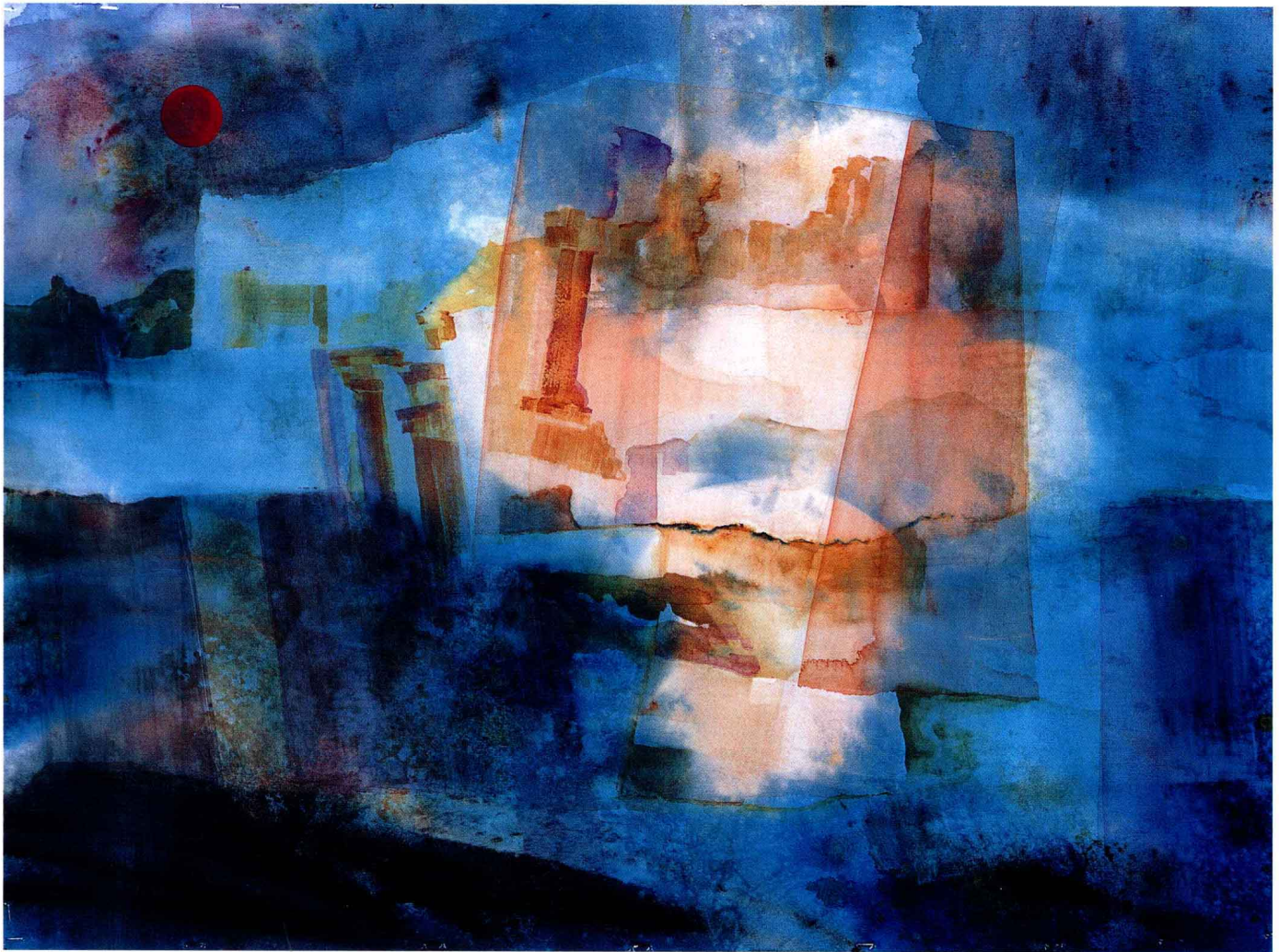
14 Million Children are Living in Poverty

20" x 40" (51 cm x 102 cm)

Strathmore illustration board,
plate finish

Watercolor with gouache and charcoal

Texture is the exciting alternative to the grouping and simplifying of shapes. Slick-surface illustration board lends itself well to creating surface variations. Since the heads were not broken up enough to suit me, I forced a loaded brush of white gouache along the top of the painting, causing the gouache to run and further fragment the heads.



PATRICIA REYNOLDS
Moon Series: Acropolis
 21.5" x 29.5" (55 cm x 75 cm)
 Arches 140 lb. cold press

Texture was used to create interest, contrast, dimension, and to define subjects. In *Moon Series: Acropolis*, the sponged-out areas added to the feeling of crumbling ruins and the surrounding rock masses leading up to the summit of the Acropolis. Dark areas of the painting were broken into an interesting pattern using texture created by dropping color from a brush and spattering, sponging, and misting.



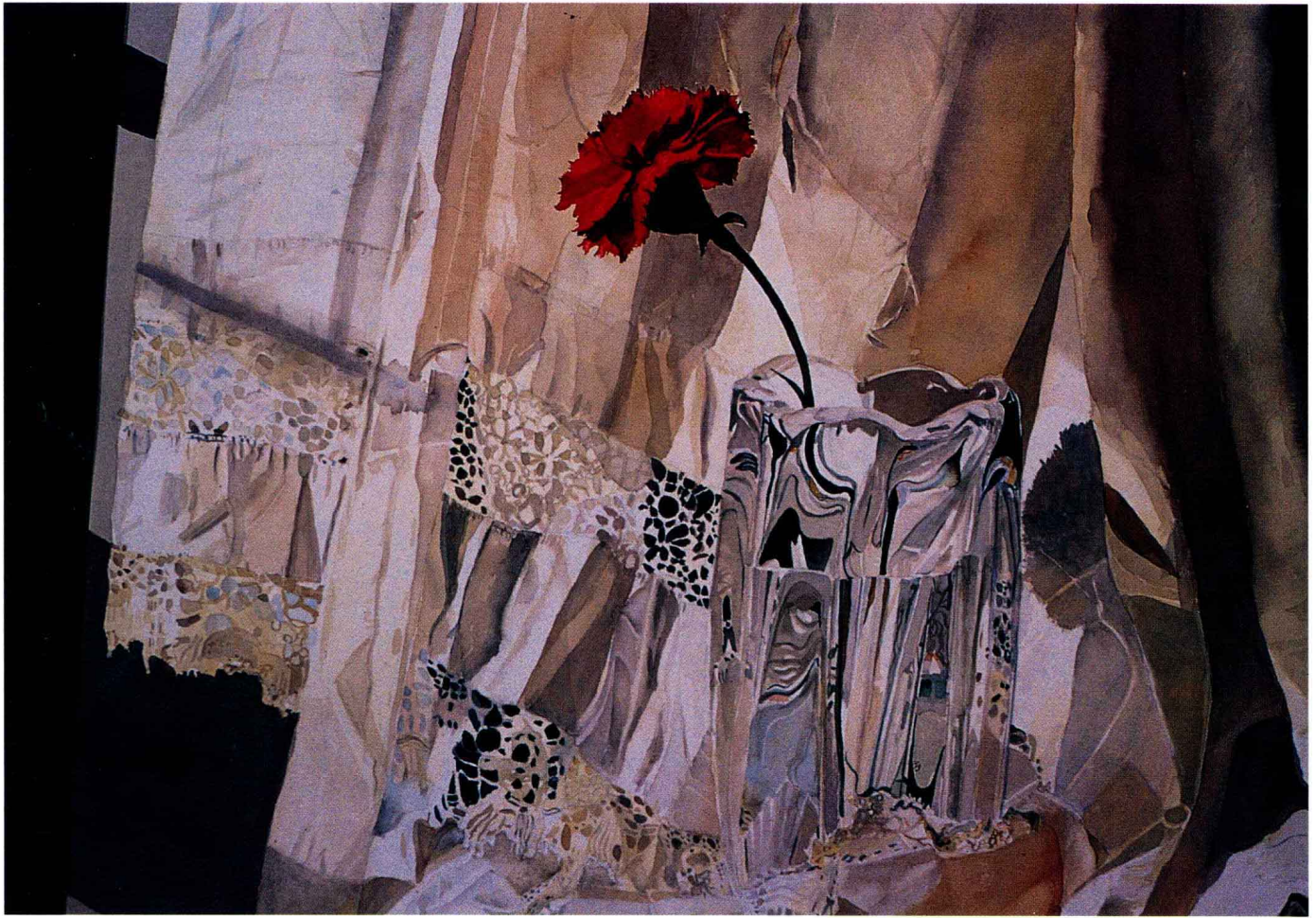
ELAINE WENTWORTH

The Woodlot Trail

20" x 30" (51 cm x 76 cm)

Waterford 300 lb. cold press

The richly textured underbrush in the forest that surrounds the snow-covered footbridge provides the strong contrast in this composition. Diagonals create movement and lead the viewer deep into the woods. Textures were created by drybrushing over washes of warm and cool tones, spattering with a brush, and by scraping dry paint.



PAT FORTUNATO

Material Pleasures #1

22" x 30" (56 cm x 76 cm)

Lanaquarelle 140 lb. cold press

To achieve the desired textural effect of the old, thin, soft fabric and the slick glass required repeated glazes of warm and cool tones. I started with the warm yellowish-pink hue cast on the fabric by the red carnation and when dry, used a cobalt blue wash over that. As many as seven washes of varying hues and values were applied before adding thin darker lines and rubbing out light lines to produce the creases and wrinkles. Lace was carefully painted so as not to overstate its texture and a swirl pattern in the vase created abstract shapes in the reflections.

JIM PITTMAN***Line Dancing***

30" x 22" (76 cm x 56 cm)

Strathmore Aquarius

Watercolor with acrylic, watercolor pencil, and watercolor crayon

Texture is an important element in my work and was achieved using a brush and a painting knife, besides drawing with a water-soluble crayon. Using Aquarius paper, I started with large washes and built in layers by glazing, lifting, scratching, and scrubbing. I continued using mixed watermedia in a push-and-pull method until I was satisfied with the final image. This work is loosely based on the idea of walls and the marks left by time and man, varying from ancient scratchings to contemporary graffiti. Without using shortcuts, I wanted the act of creation to be visible from the beginning washes to the finished painting.

