

Paint A Winter Wonderland in Watercolours

Matthew Palmer

Materials:

Matthew Palmer's Superpoint Brushes, Large, Medium & Small (size 20, 10 & 6 round)

Matthew Palmer's Large & XL Lift Out Brushes

Matthew Palmer's Small Tree & Texture Brush

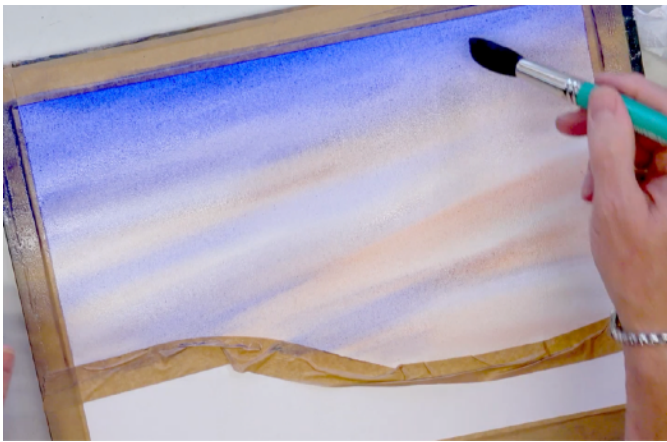
Matthew Palmer's Small Branch & Detail Brush

Matthew Palmer's Natural Watercolour Paints: Grey, White, Violet, Green, Dark & Light Skin Tone

Matthew Palmer's 1/4 Imperial Watercolour Paper, stuck to a board with masking tape



1. Start off by sticking a piece of masking tape, long enough to go across the page. This is to create a hillside and trackway. It's important to remove the stickiness before applying to the paper. Press this down firmly, especially across the top edge.



2. The sky is painted in three steps, using a large Superpoint brush start by wetting the page twice. Paint diagonal lines in the lower section of the sky with skintone light, and then use a strong natural violet to paint the top, working down to blend with the skin tone. Grab your medium super point brush, and with a strong mix of dark skin tone, paint the twisty clouds. Twisty being an important word, because that's the technique used to paint them. A single tap on kitchen paper will remove the excess, allowing more control here, once you have painted a few with dark skin tone, do some with a strong natural violet to give shadow variation in the clouds. Once this is complete clean the medium Superpoint brush, squeeze flat through your fingers, with the side of the brush, drag some highlights underneath the clouds.



Allow to dry.

3. The distant hills are painted with a pale natural grey across the top, blending into a pale natural violet at the bottom. Use the same effect, used to add highlights to the clouds, this will give some shape and form.

4. Once the hills are dry, paint the left forest, using





a medium strength, natural grey, a small Superpoint is perfect here. Start off by painting lots of vertical lines of different heights and then add the foliage, these foliage lines get thinner as they get towards the top and point slightly towards the sky. Using a stronger natural grey, add some darkness across the base and a few diagonal foliage lines to give shadow. Notice how I have faded away these trees, towards the centre to give a mist feel.



5. Using a strong natural green with a small, Superpoint brush, paint in the right pine trees, using the same technique as the left. Paint lots of vertical lines, turning the occasional one into a tall detailed pine tree. Add strong natural grey across the bottom to give shadow and depth, then use a small, Matthew Palmer tree and texture brush to paint a clump of trees running across from the right pine trees into the left. The colour used here is a strong mix of natural grey and dark



skin tone.

6. Very carefully, remove the masking tape, a tip is to use a hairdryer to soften the adhesive. The medium Superpoint brush is ideal for painting the shadow that runs on the track. Use natural violet for this, a pale mix and blend to the right with a clean, damp brush. Dragging a few diagonal lines up the hillside will start to give a bank effect. Use the same colour to paint some contour lines



on the hillside, blending away with water.



7. With a small tree and texture brush, paint some edging to the track and some bushes popping out of the snow. The colour used is a strong mix of natural grey and dark skin tone.



Using a ripped edge scrap piece of paper makes this process look natural and gives an effective edge. Paint as many as these edges and bushes as you like. With the small Superpoint brush or a tiny detail, brush, paint, some grasses, ferns, and any foliage attached to these areas. Using a dry brush, tapping off the excess paint on kitchen paper. You can add some dry brush lines underneath the bushes to sit





them down in the snow.

8. using the small Superpoint brush, paint a few smaller shadows with natural violet to the left of the bush areas and around any areas of the hillside and trackway this will give it more character. water can be used to blend these away. Notice I've painted a backward C shape on the right of the track.

add all the main branches with this brush, painting in the direction of growth from thick to thin. The colour to use here is the same strong mix of natural grey and dark skin tone. Using the

Matthew Palmer branch and detail brush, and a pale, dark skin tone, with a touch of Grey, paint some of the distant branches, and then the same strong mix of grey and dark skin to paint the fine, dark branches, the idea here is the lighter colour will give depth to a branch and the darker will stand forward. Once this is dry, use the small Superpoint brush to add a strong natural grey to the left of the main trunks, to create a shadow. The fence posts are painted with the same two colours, the darker on the left the lighter on the right.



10. The wire has been added to the fence posts, using the strong colour and a cast shadow from the tree and posts is painted using a pale natural violet.



11. Using a Matthew Palmer lift out brush, either XL, large or in my case both. Wash away some highlights in the tree trunk, especially where the branches interact with a tree



to create highlights and a 3D, overlapping effect of branches. You can also add highlights to the fence posts to make those stand proud against the dark foliage. Simply use a damp brush scrub the area and then tap off with kitchen paper. Further vertical highlights can be





added to the Pine tree forest on the horizon.

12. Let's paint in some final detail before we add some natural white. These can be a few fine grasses poking out the snow, use a natural violet cast shadow to the left of these. This makes them really stand out. Then use the small tree and texture brush to gently stroke some fine branches over the top of the tree, using a dry brush technique. To do this use the strong mix of natural grey and dark skin tone, pick it up on the brush, then wipe most of it off on kitchen paper. Gently stroke the tip of the brush over the branches, this makes a lovely fine branch effect. To finish off the tree foliage, the last of the autumn leaf. Stipple the dark colour to represent a few leaves. Use a small branch and detail brush to paint in the distant fence and gateway. Paint a dry brush tyre track in the snow, this is really effective. It's done with a small super point brush, working with a dry brush, dragging horizontal lines, gradually reducing the width working back, around the corner. Adding a slight L shape to these tracks makes them sink in the snow. Once dry paint in a little



violet cast shadow to give even more depth.

13. Adding white paint. Matthew Palmer's natural white is a liquid white that is lovely to work with, shake the tube before use, and all you need is a damp brush to apply to the paper. It is super opaque. Using the small branch in detail brush, paint in, settled snow on the distant pine trees, up the trunks, settled snow on the branches of the large tree and some white to the base of the fence posts, and anywhere that you feel white will work. It looks really effective spotted around the foliage and in the grasses. If you like detail, you can go crazy here, I've even added some to the top of the distant fence and gate as well as a few dots in the tire tracks to give extra depth.

