PAINT A NIGHT TIME SNOW LANDSCAPE IN WATERCOLOURS. By Matthew Palmer

ALL PRODUCTS AVAILABLE FROM www.watercolour.tv

EQUIPMENT LIST:
100% cotton Fontaine watercolour paper. 1/4 imperial or larger size. Attach this to a board on all four sides, using masking tape.

masking fluid and masking fluid brushes, these brushes allow the fluid to be removed easier.

size 20 SAA gold brush
size 6 SAA gold brush
size 2 SAA gold rigger
Matthew Palmer Tree & Texture Brush set

watercolours:
Prussian Blue, Burnt Sienna, Aureloin, Matthew Palmer Natural Yellow, Natural Grey, Natural Blue and Alizarin Crimson

Pencil, Ruler,Rubber.

1- sketch in the scene using a pencil take your time with this and don't be afraid to use a ruler. Use masking fluid to protect the building from the dark sky, a good tip is to coat to the bristles of the brush with soap first. Add a random line on the tops of the walls to get the snow effect.

2- always be prepared, mix all colours first use the large size 20 brush and mix with water and medium strength Prussian blue. Also makes a good strong natural grey with a touch of water and finally some pale natural yellow.

Wrap a pound coin or penny in some tissue to dab the moon.

Okay start off by wetting all the sky area and then ad the natural yellow first followed by prussian blue work this down from the top. And finally add a strong natural grey right to the top. While the sky is still wet dab the moon and then use the opposite side of the tissue twisted into a little ball to lightly roll a few clouds.

3- use the large size 20 brush again and mix a pale Prussian blue, paint a think line all the way across the bottom of the picture, clean the brush and blend this completely upwards to
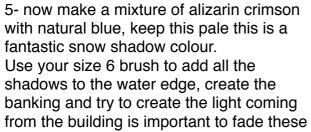
nothing.
While this is still damp make sure the brush is clean add a very diluted aureolin (yellow) to give the glow from the light from the cottages. Be careful not to mix the yellow too much with the blue otherwise you may have green snow

4- use a pale natural grey to paint the distant hills water this down towards the horizon line to give fantastic distance and recession.

While this is still damp squeeze all of the water out of the brush and lightly wipe away a few highlights. Allow to dry.

5- now make a mixture of alizarin crimson with natural blue, keep this pale this is a fantastic snow shadow colour.
Use your size 6 brush to add all the shadows to the water edge, create the banking and try to create the light coming from the building is important to fade these lines completely away to the right, keep cleaning your brush and use a damp brush to fade these, keep going until they do fade. tip- when fading colour away with water, use a dump brush by cleaning first and then do a single dad on tissue.

6- let's paint in the water start off with a good strong natural grey with a little bit of burnt sienna, paint a very clean and crisp edge along the top and the right side, this gives a wonderful depth to the water.

Then paint the left side of the water by using a pale natural yellow blend this out of the dark colour , by dragging the paint with it. While this is still damp clean your brush squeeze it through your fingers and drag a few horizontal lines across the water. tip- if the water is to dry (dry water...lol) to do this simply use a square brush or chisel brush to wash the lines at a later stage.

7- using my medium tree and texture brush mix some natural grey with Burnt sienna and gently stipple some midground bushes, use a card mask to give a straight edge. tip- don't have too much watery colour on the brush otherwise it may seep down the back of the card. Add strong natural grey to the bottom of

these hedges to help give depth. Do this all the way across the foreground area and then use the small tree brush to add some smaller hedgerows or fields. Once you have added a few of these, use the small tree brush,

clean and damp to fade them off into the distance. Tip- add a few grains of salt over the larger bushes while the paint is still wet to give speckled snow effect.

Use the size 6 brush and paint, natural grey fields nice and thin fading off to the distance.

8- now let's add some foreground detail and little spots the dirt and grasses poking out of this snow. Use a size 6 brush and the same dark colour you painted a distant hedgerows with. Simply use a dry brush and lay the brush flat and apply gentle pressure to give random spots of dirt. Add more of these to the foreground and also darken the water edge as it sits on the water.

9- use the size 6 brush and a pale natural yellow to paint in the first wash of the building, add a few pale spots and burnt Sienna every so often. It's important at this stage to also paint the light shining from the windows and door.
Simply leave a large area of white paper around the windows, work on one window at a time and fill in the loose window area with a medium mix of aureolin. Repeat this for the doorway and left and windows.
An added extra would be to add a few

random spots of natural grey to give extra stonework texture and also to the bottom of the building as it sits on the snow, this helps to set the building down. Don't forget the chimneys and the dormer window.

10- once dry use natural yellow to paint in random areas of stonework and outline the window frames and sills. Place the stones close together in small groups don't widespread the stones otherwise they don't look right.

11- now the most important part, the shadows on the building. This is crucial to get right use the size six brush and pale mix of natural grey,

this is what I designed natural grey to do.
Use the moon as the light source, the left side of the buildings and chimney and porch will be darker than the right side.
Also use natural grey,slightly stronger to add a dark shadow to the Windows.
Paint and upside down letter 'L' shape and blend this down into the window with diagonal brushstrokes. tip- the

diagonal brushstrokes will help to give reflection and surface to the glass.

12- finish off the building off by using a rigger brush and natural grey, very strong to add a few mortar lines between the stones, guttering and coping stones.
The more detail you add to the building the more the building becomes a focal point.

Matthew Palmer