

Winsor & Newton Cotman Watercolors - Autumn Wreath Wall Art

Supplies Needed:

Winsor & Newton® Cotman® Watercolors Sketchers' Pocket Box; Item # D240485S, #10435073

Using the Following Colors in the Set:

Cadmium Red Pale Hue
Alizarin Crimson
Ultramarine Blue
Yellow Ochre
Burnt Sienna
Burnt Umber

Winsor & Newton® Professional™ Cold Press Watercolor Paper Pad, 9x12; Item # D400258S - *trim sheet to have 9x9 sheet of watercolor and also have scrap paper available for practice*

Winsor & Newton® Cotman® #4 Round Brush; Item # 10269104

Winsor & Newton® Cotman® #10 Round Brush; Item # 10269108

Well Artist Palette With Center; Item # 10207789

A Bowl or Circular Stencil that is 7" in diameter for drawing the wreath shape, *optional*

Glass of Water

Paper Towels

Graphite Pencil (4H recommended)

Eraser

Step 1 - Prepare Work Surface

Cover your work surface with a disposable covering and fill a glass or cup with water.

Step 2 - Cut Watercolour Paper

Cut one sheet of 9in x 12in watercolor paper to create a 9inx9in sheet of paper. Reserve the scrap paper for practicing the elements on the wreath.

Step 3 - Transfer or Freehand Draw Outline

Use a Lightbox or well lit window and a graphite pencil to transfer the provided outline, or free-hand draw the outline by using the provided outline as a guide. This wreath is meant to have a loose, imperfect look, so feel free to only draw the lettering inside the wreath as well as a circle for the basic shape of the wreath, and then eyeball and freehand paint each element on the wreath.

Step 4 - Mix Colors in Watercolor Palette

To mix the 5 colors with the same paint to water ratio, use a #4 brush as if it were a spoon. Place 3 scoops of water into 5 wells on the artist palette. Mix the following colors into those wells until you have an equal paint to water ratio for each color:

Cadmium Red Pale Hue: Cadmium Red Pale Hue

Dark Red: 3 parts Alizarin Crimson and 1 part Dark Umber

Yellow Ochre: Yellow Ochre only

Burnt Sienna: Burnt Sienna only

Burnt Umber: Burnt Umber only

Step 5 - Apply Paint to Lettering

Using the #4 brush, apply **Dark Red** to the lettering. Work one letter at a time. Begin by applying an even, thin layer of paint to a letter. If desired, thicken the downstrokes on that letter by applying another layer of paint. Repeat this process to the remaining letters.

Step 6 - Paint Elements on Wreath

Important Note: This project is meant to be done using a fast, loose, wet-on-wet technique. Directions below will be given for each individual element on the wreath. Read through the directions before beginning this project, as the wreath is meant to be worked quickly by moving in either a clockwise or counter-clockwise direction, painting each individual element as you work around the wreath, and without waiting for one element on the wreath to dry before moving on to next, adjacent element. While it may be tempting, instead of painting the entirety of one element on the wreath at once (i.e. all the oak leaves), paint on one oak leaf and then immediately paint on its neighboring element, whether that be an acorn, seed pod, branch, or pumpkin, according to the directions below. Proceed in this manner around the entire wreath, as this will allow one element to bleed into its adjacent element, which will help yield a loose appearance. Also, do not feel as though you need to clean your brush in between each color. While you should clean and blot the brush often, allowing some colors to mix within the brush will yield autumn-colored hues beyond the five colors that are mixed on the palette itself. The basic rule of thumb is to clean the brush if the individual element is explicitly stated as being a specific color from the palette (i.e. a Burnt Sienna oak leaf) based on the directions below.

Oak Leaves:

Clockwise from the top right of the wreath, the colors of the oak leaves are **Dark Red, Burnt Umber, Dark Red, Yellow Ochre,** and **Burnt Sienna**. Using the #10 round brush, outline the entire edging of the oak leaf using the color stated above for that leaf. After outlining the edging of the leaf, fill in the inside of the leaf loosely with the same paint color, leaving some negative space, especially through the middle of the leaf. With the exception of the Burnt Umber-colored leaf, clean and blot the brush on a paper towel, and immediately apply a thin line of Burnt Umber through the middle of the leaf using the tip of the brush. Then, paint on the stem of the leaf using Burnt Umber as well. There should be enough paint on the brush to both paint on the middle of the leaf as well as the stem.

Large Seed Pods:

The large seed pods are the elements that look like leaves. Clockwise from the very top of the wreath, the colors for the nine large seed pods are **Burnt Sienna** (a set of two leaves) **Burnt Umber** (a set of two leaves), **Burnt Sienna** (a set of two leaves), **Burnt Sienna** (a set of two leaves), and **Burnt Umber** (one leaf). Using the #10 round brush, apply a thin line for the stem, and then above the stem, paint on two curved lines that mirror each other. Do not force these lines to meet at a point. Some can, but each one should be loose-looking, unique, and varied. Feel free to fill in a bit of the middle part on each leaf or paint on a second, thinner, parallel curved line along one of the initial curved lines to create more negative space and movement.

Small Seed Pods:

The smaller seed pods are the elements that look little they have little spikes. All of the small seed pods can be painted the same. To begin, use the #10 brush and **Burnt Sienna** to paint on a small stem. Then, paint on 5-6 small lines in a fan-like shape above the stem to look like little spikes. While the Burnt Sienna paint is still wet, drop on a small amount of **Burnt Umber** at the base of the small seed pod (just above the stem), and allow both colors to organically merge and bleed into each other.

Grain:

All of the grain elements can be painted the same. To begin, using whatever is still on the #10 brush from the previous element, paint on a line for the stem. Then, clean and blot the brush. Apply **Yellow Ochre** about an inch above the top point of the stem. Apply this color by making a few dots. The tip of the grain head should just be a single dot, the next row should have a couple dots, and the width of the grain head should get a little bit wider as you reach the tip of the stem. However, apply Yellow Ochre only to the top quarter of the grain head. Clean and blot the brush. Then, apply **Burnt Sienna** to the second quarter of the grain head using the

same technique, not worrying if some of the Burnt Sienna touches the Yellow Ochre or if any subsequent colors touch each other. Clean and blot the brush. **Dark Red** should be applied to the next quarter of the grain head, and after cleaning and blotting the brush one last time, apply **Burnt Umber** to the bottom quarter of the grain head until this color reaches the tip of the stem.

Pumpkin:

All of the pumpkin elements can be painted the same. Using the #10 round brush, outline the entire edging of the pumpkin using **Cadmium Red Pale Hue**. Then, paint on the pumpkin segments using the same color by drawing curved lines that follow the contour of the pumpkin. For instance, the left side of the pumpkin should have curved lines that bend to the left, the middle segment of the pumpkin should be thicker with the left side of this segment having a curve that bends to the left and the right side having a curve that bends to the right, and then the segments on the right side of the pumpkin should have curved lines that bend to the right. While the Cadmium Red Pale Hue is still wet, drop on **Dark Red** randomly on a few spots on the pumpkin, and then drop on just a couple dots of **Burnt Sienna** to the pumpkin as well. To paint on the stem, paint on a couple thin, parallel lines using **Burnt Umber** just above the pumpkin.

Branches

All of the branch elements can be painted the same. Paint on the thin lines for the branches using **Burnt Umber** and the #10 round brush. Do not clean the brush. To paint on the small, dark dots, run the brush with Burnt Umber still on it a few times over the **Ultramarine** half pan on the pocket box set. The Ultramarine will mix with the Burnt Umber already on the brush and yield a very dark brown or even black color. Use this new paint color that was mixed within the brush itself and place a small dot wherever there is a tip on the branches.

Acorns

All of the acorn elements can be painted the same. To begin, apply **Yellow Ochre** using the #10 round brush to the top curve of the acorn's pericarp (the nut portion of the acorn). Clean and blot the brush, and then apply **Burnt Sienna** to the right side the acorn's pericarp. Clean and blot the brush, and apply **Burnt Umber** to the left side of the acorn's pericarp. Allow these colors to bleed into each other, and do not try to cover all of the paper. Allow for some negative space. Now paint the acorn's cupule, which is the bottom portion of the acorn that is situated in-between the pericarp and stem. Apply **Burnt Umber** to the cupule, and then just as with the branches, do not clean the brush. Run the brush with Burnt Umber still on it a few times over the **Ultramarine** half pan on the pocket box set. The Ultramarine will mix with the Burnt Umber already on the brush and yield a very dark brown or even black color. Use this new paint color that was mixed within the brush itself and apply it to the top edge of the acorn's cupule to create some separation between the cupule and the pericarp. Then, with the color still on the brush, apply a very thin line at the tip of the acorn to serve as the remains of the acorn's style.



