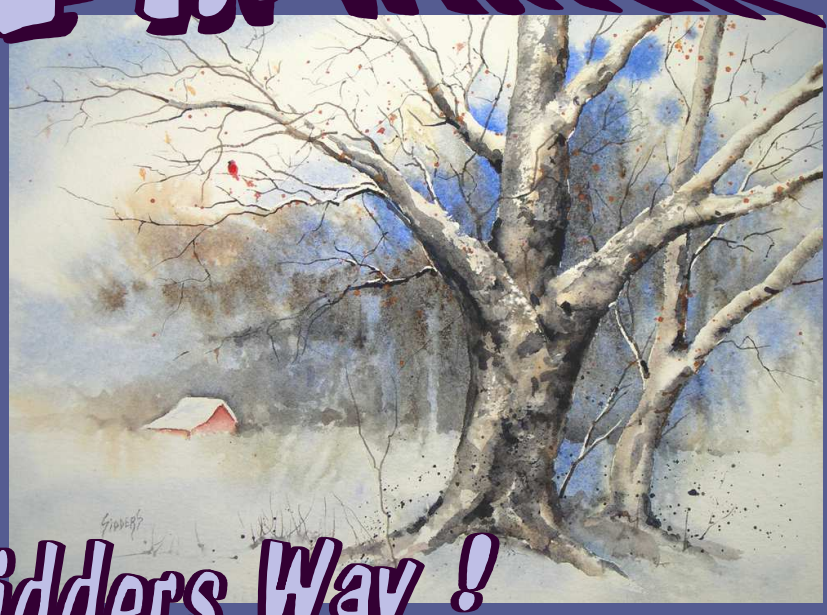
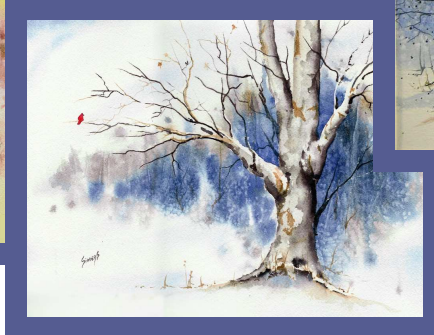
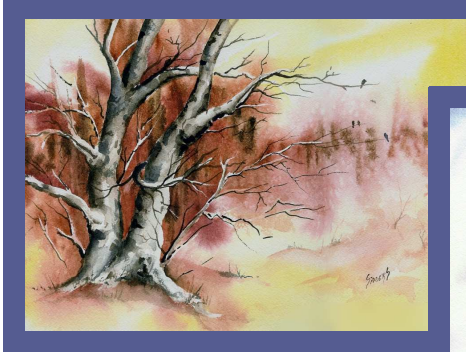




A TREE IN WINTER



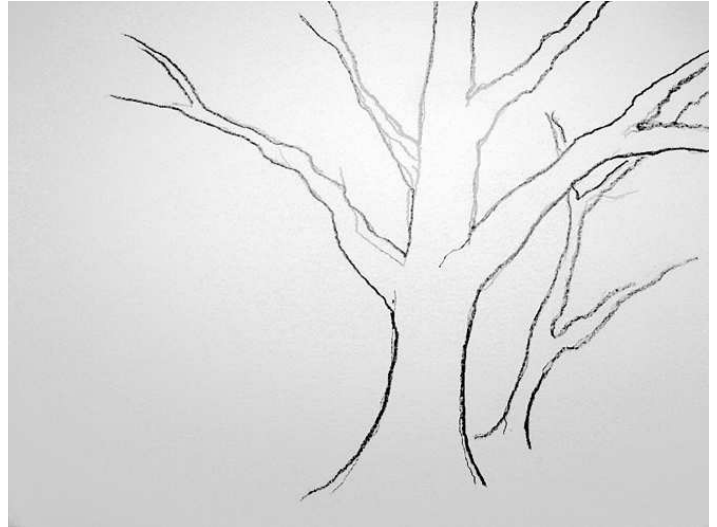
The Sam Sidders Way !



Paintings of trees in winter can provide the viewer with feelings of comfort or pleasant thoughts of times past. Especially around the Christmas season, they can bring memories of warm fireplaces and peaceful times of being with family or friends in a warm cozy setting.

For this painting, you can use an idea from your imagination, or any subject that reflects your idea of a snowy scene with one or two big trees. Search for references of landscapes you like, and extra ones of subjects to transpose into your painting, i.e. animals, people, vegetation, or birds. Use artistic license. If you want to paint snow and can't remember what it looks like, get out some of your old cards as references.

When planning your painting it is a good idea to include something living (besides plants) or at least man-made. It makes the composition more interesting. Also, I recommend painting a "touch of a bright color" somewhere in the painting. For a beginner painter, a bird or two, or even some people in the distance without much detail, are fairly easy to paint.



If you are using paper of less than #300 weight, it should be stretched prior to beginning.



Lightly sketch a simple design. **(This sketch was made heavy so you could see it here. It's much too heavy for watercolor.)** Dick Blick has watercolor pencils, for design work, which work very well. I use a medium brown or gray. The lines disappear as you paint.

For this painting, you won't need much of a sketch, just enough for the masking on the tree and any other

small details that you wish to save for later. Using masking fluid, save some white areas by covering the tree and any other items in the composition that you wish. **DO NOT USE YOUR GOOD BRUSHES FOR THIS!** Use old or inexpensive brushes and clean them immediately and often. If desired, masking tape can be used in larger areas to conserve fluid. Dick Blick has a great product, called "Masquepen" filled with "Cool Blue Artist's Masking Fluid. It has a fine point applicator. Other tools, such as quill pens or "Ruling Pens" can be used for fine lines.



In this exercise, it is **NOT** necessary to lay in any sky colors separately. After the masking fluid is **COMPLETELY DRY**, wet entire sheet of paper. Drop in some Cobalt or Ultramarine Blue with a touch of Burnt Umber added. Sometimes, I don't mix the colors at all. This can create some interesting results with wet-on-wet. Leave some white areas in the sky area to represent clouds.

I lift some of the color with

a damp liner (or pointed round) brush, for foggy definition, and quickly add a few thin lines of darker color for saplings.

Quickly adding a light salting while the color is still wet, results in a crystallized snow-like effect. It's usually better not to get carried away with it. A fine mist of water helps slow the process.

The painting must be thoroughly dry before the masking is removed. A special masking eraser makes removal easier, but others will work also. The large tree trunk is moistened with plain water.

A brush, lightly loaded with more intense color was dragged along the shadow side of the wet tree. The color feathers into an interesting design.

You can blot extra water without removing all the pigment, by using the bristles of a damp brush. For quick blotting, Viva towels are exceptionally absorbing.



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Another one of the many interesting techniques to use in some areas is scraping. Paint can be applied to an area that was completely wet beforehand. Scraping sideways, or pushing and pulling, creates wonderful texture to show bark or rocks, or for fine lines.

When the trunks are completely dry, a liner brush helps to define the outlines and details of the rough-edged bark.

Leave highlights on the side of the tree where the source of light is coming from. Check resource pictures for texture and shading of snow, which is usually a blue or purple tone. Snow is not all white, and it reflects other colors, too. Add shadows of trees, etc, and any tracks of animals, people or birds, if you enjoy details.

A few winter stems of grass, leaves in the foreground, blown by the winter winds, and perhaps a small bird or two looking for a few seeds, will make your composition more interesting!

It's hard for a watercolorist to know when to quit! :) Don't forget to sign your name. Have fun, and enjoy your talent!

This painting done on a small scale makes great hand-painted Christmas cards. Just cut 140 lb. paper into pieces about 4 ¼ x 5 ½, inches and get after it !



Reference Photos



These are just a few reference photos for painting Misty Landscape scenes. These photos were found by doing an image search on the internet. Many more are available online.

Basic supplies that I use on a regular basis!

SAM SIDDERS

Watercolor paper :

COLD PRESS 300#, handmade paper such as Arches or Saunders-Waterford
I highly recommend the use of 300 # paper to eliminate the need for stretching

Paint: I recommend tubes of the following 10 colors that I use regularly:

Raw Umber, Alizarin Crimson, Burnt Sienna, Raw Sienna, Yellow Ochre, Thalo Green (Phthalo Green), Ultramarine Blue, Cobalt Blue, Cadmium Red Lt., Cadmium Yellow Light.

Other watercolor paints that you may wish to add:

Cadmium Orange, Burnt Umber, Sap Green, Indigo, Cerulean Blue, Sepia, Hookers Green., Payne's Gray, Davies Gray, Lemon Yellow, New Gamboage and a small tube or bottle of white watercolor or Gouache.

Brushes:

I personally feel that the quality of brushes used in watercolor painting is a large factor in the quality of the completed painting and I suggest that you do NOT purchase the absolute cheapest brushes that you can buy, #8 Pointed Round , #6 Pointed Round, #2 Pointed Round, #0 Pointed Round, #1 or #2 Rigger (Script Liner), 3/4" or 1" Flat Wash brush (these brushes should be of the "Soft" hair type) 1 1/2" to 2" Hake Flat (for wetting the paper and can be of the house painting variety)



Other Items that are used regularly:

Eraser (Vinyl), Paper Towels, Pencil (2B), Spray Bottle, **white** watercolor palette with mixing area, Liquid Frisket (Masking fluid - I prefer "Masque Pen" or "Incredible White Mask"), Masking Tape (3/4" or 1"), Razor Blade (Single Edge), Water container, Liquid Detergent, Table salt, Natural sponge, Small hair dryer, Frisket remover, Old or very inexpensive small artist brushes for use with Frisket



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Personal website: www.SamSidders.com

Other sites: www.ArtWanted.com/seent

www.fineartamerica.com/profiles/sam-sidders