

A SKY WITH PUFFY CLOUDS !



The Sam Sidders way !

Materials:

- 1 sheet of paper 11"x15"
- 1" flat brush,
- #2 pointed round brush
- #6 or #8 ptd. round brush
- #1 or #2 liner brush
- Pencil
- Splatter Brush

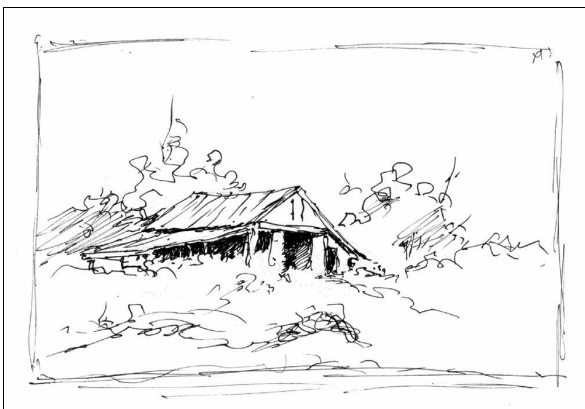
Cumulus Clouds, especially the Stratocumulus type can add interest to a landscape painting. If the sky is painted with light color, it will appear to be a nice Spring day. If dark blues or grays are used, the painting will appear to be stormy or a Fall or Winter day ! Either way, it can set the mood for the entire painting !

Suggested Colors:

- Cadmium Red Lt.
- Cadmium Yellow Lt.
- Cobalt Blue
- Ultramarine Blue
- Burnt Sienna
- Raw Umber
- Yellow Ochre

For this exercise we are concentrating on the “Puffy Clouds”. However, the sky will become a secondary interest in the finished work, so pick a subject that is interesting to you. I will be using an old barn as the subject of the painting. Begin by doing a small thumbnail sketch of the subject. Keep the composition simple and use about 3 or 4 values to indicate light direction and shadows. Include some trees, shrubs or other items to add interest in the overall composition. Also add some shapes in the foreground to represent bushes, rocks, etc.

DON'T OVER DO THE DRAWING!

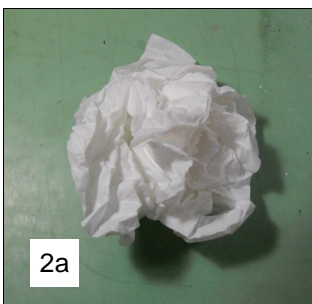


Step 1: The initial step of the painting is to use the pencil to **lightly** and loosely draw the basic shapes of the sketch onto the watercolor paper (fig.1). The idea is not to draw every detail, but to get a rough guideline for the major shapes. Don't worry about accurate details, but concentrate on accurate proportions and subject placement. Simply indicate a general outline with sufficient shapes to balance the overall composition.



Make this line drawing only dark enough to allow you to see it. It is only a guide for you.

Step 2: Once you are satisfied with your drawing, begin by completely wetting the sky area of the painting. The wet paper must dry a bit before painting, so while you are waiting, prepare a dark mixture of Cobalt Blue and Burnt Sienna. This mixture should be fairly strong, but still thin. Wad up several facial tissues into a ball (fig.2a) and have them ready to use for blotting following the application of the paint mixture. When the shine is just about gone from the wet paper, use a 1” Flat brush or large round brush to

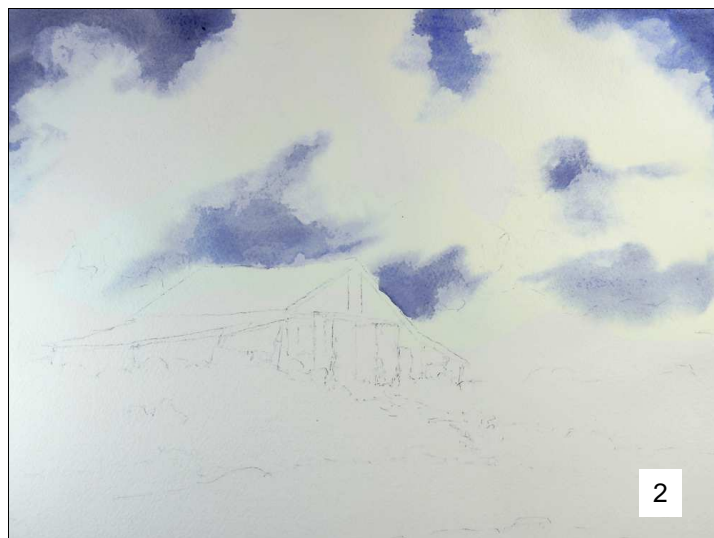


randomly apply the paint mixture to some areas of the paper that represents the dark sky behind the “Puffy” white clouds. Make the wash heavier and darker in some areas and allow the brush strokes to touch each other, letting them flow together (fig.2), but **BE SURE TO LEAVE LOTS OF WHITE AREAS**. Using the facial tissues, immediately blot the edges of the dark areas where they meet the white to give the look of soft

clouds. Blot gently in some areas and more firmly in other areas. **THIS MUST BE DONE WHILE THE PAPER IS STILL DAMP.**

Let the paper dry completely before moving on to the next step. This wash will dry lighter than it appears when wet, but if you think you want to make it darker, **DO NOT DO IT AT THIS POINT!** You will be able to darken it in a later step.

DON'T GET TOO DARK TOO SOON !





Step 3: When the sky is completely dry, rewet SOME of the large white areas of the clouds and SPARINGLY apply some lighter and thinner areas of the previously use color to a **FEW** spots making them darker as desired. Again **LEAVE LOTS OF WHITE AREAS**. Once again blot the edges of the applied paint to soften and shape them as desired (fig.3). Again, allow the painting to dry completely before moving to the next step.

Now, using a Cobalt Blue, Cad. Yellow Lt., Raw Umber and Yellow Ochre, mix a variety of yellow and greens for applying tree areas around the barn. Use a pointed round brush to block in the leaves of the trees and bushes. Keep the trees light in the beginning (fig.4). Allow it to dry before moving on.



Step 4:



Step 5:

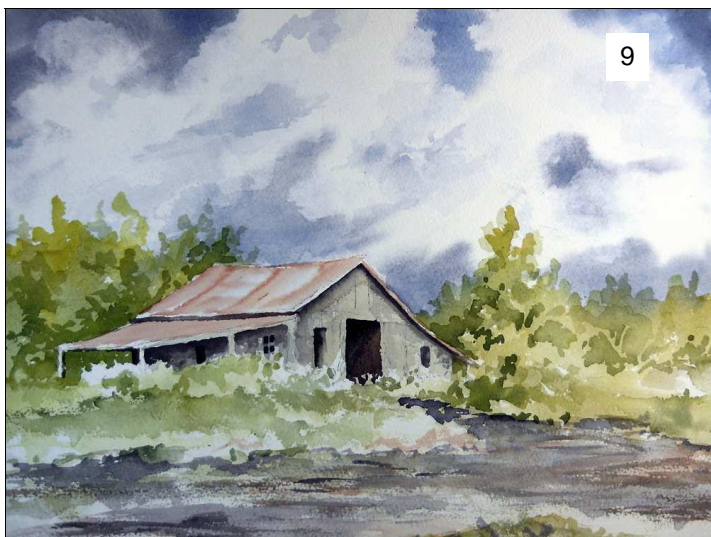
Next, use a very thin wash of Raw Umber to block in the sides of the barn. Also use some of this same color to define some of the foreground and road areas. Again, LEAVE A LOT OF WHITE AREAS. (fig.5). Again allow the painting to dry completely.

Step 6: Next, Now, using a stronger mix of the Cobalt Blue, Cad. Yellow Lt., Raw Umber and Yellow Ochre, enhance the trees and foreground areas (fig.6).



Step 7: Using the 1" Flat Brush and a mixture of Cadmium Red Lt., Burnt Sienna and a touch of Cobalt Blue, add some color to the roof of the barn. Be sure to LEAVE WHITE AREAS. Use a bit of this same mixture in the road area and foreground to help create unity in the painting (fig.7).

Step 8: Use a mixture of Raw Umber and Cobalt Blue to begin texturing the walls of the barn. The dry brush technique can be used for the texturing. Also use this mixture to do some texturing to the roadway and to enhance the edges of the road (fig.8).



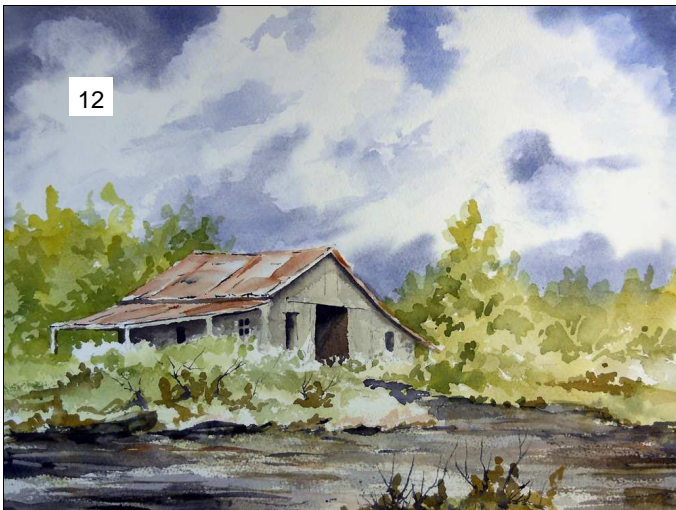
Step 9: Now, using a dark mixture of Raw Umber and Ultramarine Blue, add some darks to the barn, doors, windows, eaves, etc. Touch the dark paint under the eaves with some clear water, using the tip of a pointed round brush to soften the shadow and let some of the dark color flow down the wall. (fig.9)



Step 10: Use a #6 Pointed Round brush and mixtures of Raw Umber, Yellow Ochre and Cobalt Blue to add more shapes in the foreground and foliage. Also add additional detail to the edges of the road area. (fig.10).



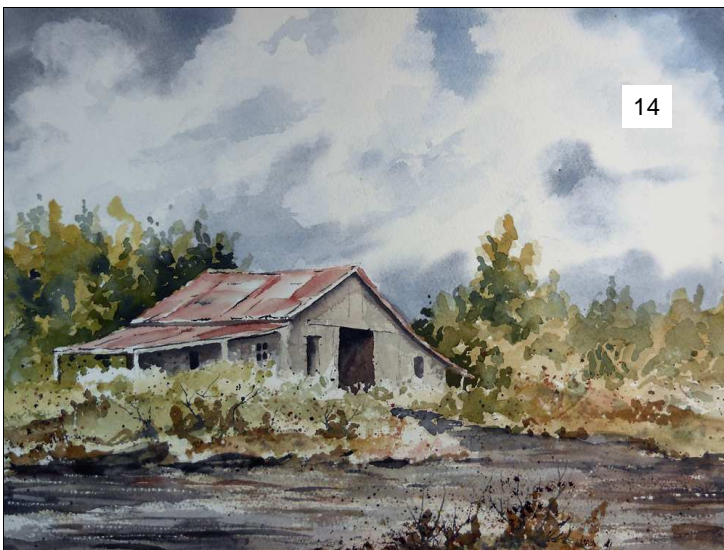
Step 11: Now use a script brush and a mixture of dark color to introduce some branches to the foliage in the foreground. Again use a pointed round brush and some clear water to touch the bottom of some of the branches. This will allow the paint to flow a bit and give the appearance of being attached to the ground. (fig.11).



Step 12: Using the 1" Flat Brush, add more darks to the road area and use the scraper handle of a brush or other scraping tool to scrape some highlights into the wet paint. Also add some stronger color to the roof area of the barn. (fig.12).

Step 13: Now, again use the colors previously used for the trees to mix some darks to enhance and darken some of the tree areas behind the barn (fig.13).

Step 14: The next step is to "Splatter" the foreground to give the effect of flowers or other small plants (fig.14). Cover the upper half of the painting with pieces of paper to keep the splatters from getting into the sky area. Use a brush with long hairs to "splatter" the foreground. I prefer to use an old hog-bristle fan-blender brush for this technique (fig.14a).



However, just about any old brush can be used. Splatter with some dark colors and some bright colors. Using an x-acto knife or the corner of a razor blade, scratch some highlights into the road, foliage and barn.



Final Step: From this point, it is a matter of closely studying your painting, then enhancing and adding detail to the entire composition as desired. I added a couple of small figures near the barn and a few birds in the sky to give the painting some life. (fig.15).



When you are satisfied with the painting, sign it, mat it and enjoy it !

A few examples of paintings utilizing “Puffy” Clouds.

