

DVAC ZOOM WORKSHOP



Lake Superior Shoreline in Watercolour with David McEown

Saturday March 9th & Sunday March 10th 1pm to 4pm

<https://www.davidmceown.com/>

David began the workshop by explaining his easel and palette set-up. He works on a board attached to a photo tripod, to which he clips his 140 lb. full sheet 22"x30" cold pressed Arches paper with bull dog clips. A 45 degree angle on the board allows gravity to pull the water downwards during applications of water. He uses a hand held palette and lays out the colours from warm to cool.

He began by laying down 3 clear washes of water, pulling the "bead" down from top to bottom. Excess water at the bottom was wiped off before stretching the paper on the board. He used a very light wash of quinacridone violet for the "ghost wash" which he floated onto the wet paper developing the light source while carefully preserving the white sections of the paper. David doesn't use masking fluid or resist. He then added light strokes of yellows, blues and reds into the damp wash to finish the initial setup.

David went into the wet on wet on dry phase by establishing the shadows and reflections in the waves emphasizing the rhythm of the shapes with light and dark values and the line and direction of the light as it moves through the waves. The rocks on the left side got a similar treatment of wet into wet, blending, lifting and glazing, creating a convincing illusion of space, light and sheen.

On Day two, painting the closer rocks involved a more controlled technique of colour mixing, drawing, and colour arranging in the rock clusters. He explained that the foreground requires darker values, stronger contrast and chromatic intensity than rocks that are more distant. This passage resulted in a rhapsody of wet and dry rocks that sparkled and glowed like precious gems.

The waves were then developed, working from mid-ground in both directions to create depth perspective and emphasizing the importance the sky plays in the colour of the water.

Throughout the workshop David constantly referred to the importance of these dictums:

- Juxtapose complementary colours to create a vibration
- Put light against dark, dark against light
- You don't paint the light, you paint around it.
- Take advantage of the transparency of water colour
- Drop colour into shadows and reflections to reflect sky or nearby objects.

Always aware of his environment and our oneness with nature, David kept us spellbound with his mastery and knowledge of this fascinating medium.

by Jo Baumann

