

Fast & Fun watercolor

Painting Techniques, NO DRAWING REQUIRED

Gina Lee Kim

□

artistsnetwork.com

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DEDICATION

To Jim, for believing.

To Stephen, for always wanting to paint the planets and stars with me.

What You Need

Surface

140-lb. (300gsm) cold-pressed watercolor paper

Watercolors

Bright Rose, Bright Violet, Cobalt Teal, Gamboge, Gold (gouache), Hansa Yellow, Indigo, Iridescent Electric Blue, Leaf Green, Marine Blue, Peacock Blue (or Phthalo Blue), Permanent Green Light, Quinacridone Gold, Quinacridone Rose, Quinacridone Violet, Scarlet Lake, Titanium White (gouache), Turquoise Green (gouache), Ultramarine Blue, Ultramarine Violet, Viridian, Van Dyke Brown, Winsor Orange

Brushes

nos. 4, 5, 8, 12, 16 and 20 rounds; nos. 5 and 6 riggers; $\frac{1}{2}$ " (13mm) flat; small scrubber

Other

watercolor pencils, extra-fine Sharpie Water-Based Paint Markers (black and white), white china marker, pan watercolors, acrylic paints, oil pastel sticks, crayons, dimensional paint with an applicator tip, gold and silver acrylic ink, walnut ink, Daler-Rowney Ranger Perfect Pearls Pigment Powder (Perfect Pearl) Amaco Wax Resist, Daniel Smith Watercolor Ground (white), Golden Clear Tar Gel, Golden Crackle Paste, Golden Fiber Paste, Golden Glass Bead Gel, Golden Light Molding Paste, Liquitex Ceramic Stucco, Liquitex Natural Sand, matte medium, QoR Cold Press Ground, QoR Watercolor Ground, gum arabic, Winsor & Newton Iridescent Medium, collage papers including origami and book papers, white copier paper, foil sheets (light green), gold gilding flakes, salt, Mr. Clean Magic Eraser, washi tapes, glue stick or tape roller, white glue, foil glue, Ranger Stickles Glitter Glue (Star Dust, Copper), twig or tree stencils, Ranger Mini Ink Blending Tool, craft knife, scissors, fringe scissors, scraper tool, palette knife, spray bottle

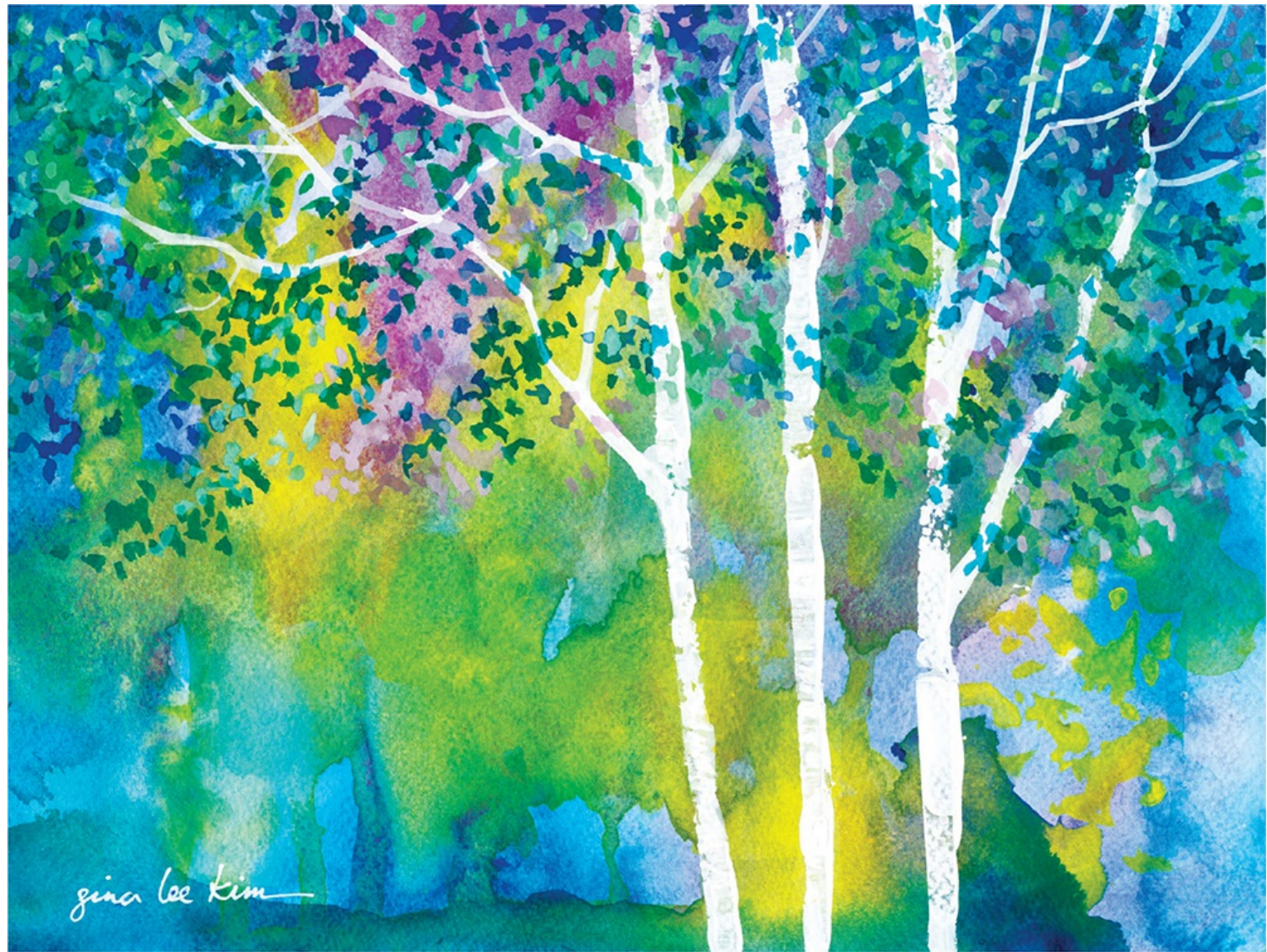
Introduction

Welcome to *Fast & Fun Watercolor*, a prismatic journey guided by color and mixed-media techniques. The goal of this book is to make watercolor fun and approachable, fast and achievable. By making color the emphasis and then incorporating mixed-media techniques, we can reduce the stress of having to draw things out perfectly in order to begin painting. Forget about making an accurate sketch with photographic likeness. Apply what you intuitively know and be impassioned by the color first.

This book is divided into two parts. Part I is about all of the tools—both literal and figurative—necessary to an artist's life. I'll introduce art supplies, discuss color theory and help you set up a palette based on the color wheel. I'll also provide some tips on how to invite lifelong creativity and cultivate artistic well-being. I'll cover what I practice in the studio, how to find your authentic style and how to keep going when you get creatively stuck.

Part II focuses on artistic application. This is where we bring our tools out to play! We'll explore watercolor and mixed-media as we work our way around the color wheel, with each step-by-step technique demonstration featuring a different hue.

My goal with this book is to help your artistic process become a positive experience. It's truly an exciting thing to mix media with watercolors, and I hope that this will allow you to see and think about your artwork in new ways. Personally, I know I'm more relaxed about my art when color is the emphasis rather than a perfect drawing. May we always make art like a child—immersed in joyful freedom and uninhibited happiness.



Calm Trees

Gina Lee Kim

Watercolor on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

PART1

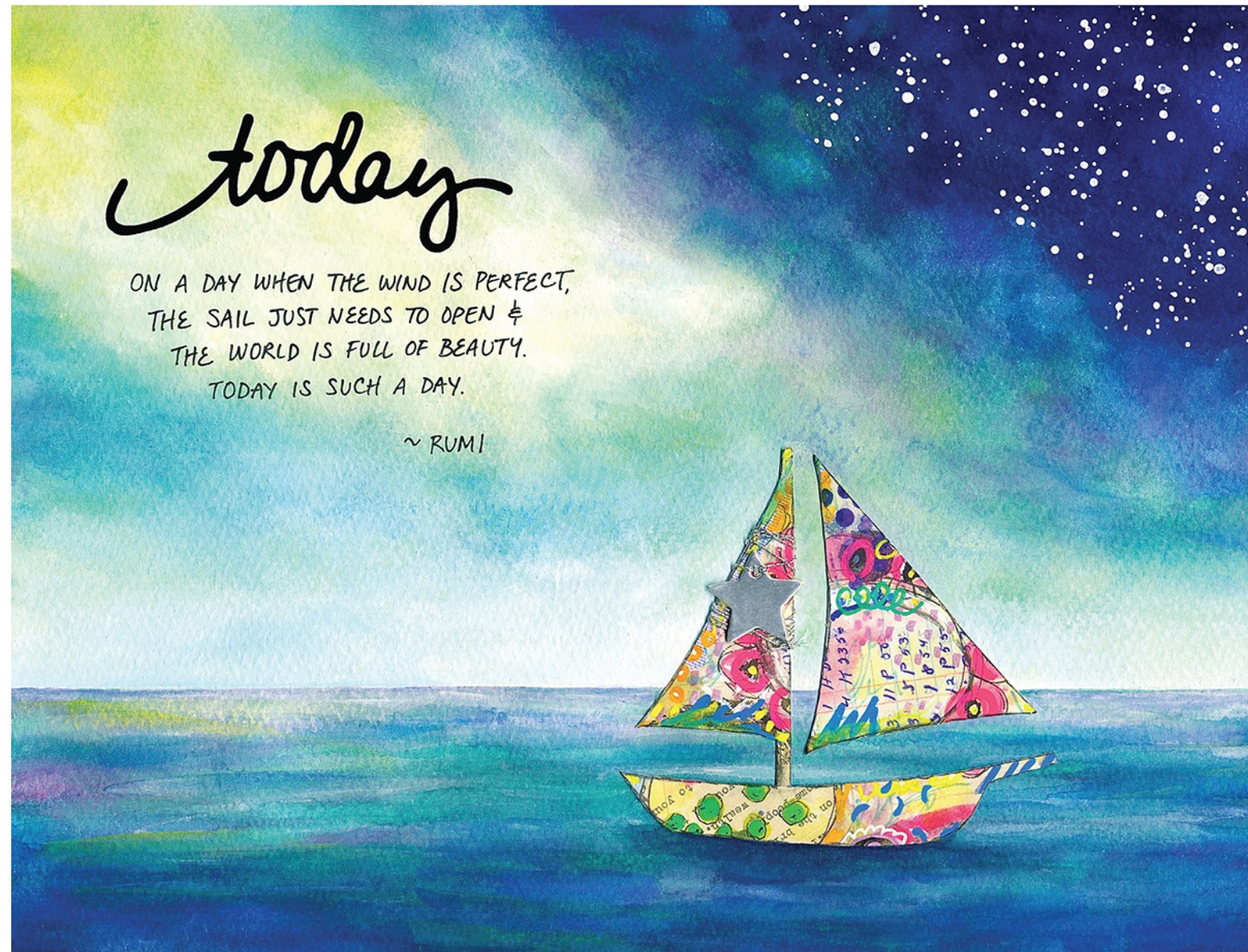
Tools for the Artist's Life

We'll set off with some basic information about the art materials and supplies I use in my studio. Then we will explore the fundamental aspects of color theory and how to interpret certain color combinations. An informative pigment chart will help you choose your watercolors. (This is something I wish I'd had when I was starting out!)

Next, I'll walk you through my personal painting approach and working method. I'll provide tips for keeping preparations simple and for creating a workstation that respects your artist tools.

Finally, we'll devote some time to honoring the artist's life, with advice on inviting lifelong creativity and cultivating a healthy sense of artistic well-being. How do we sustain an art practice? How do we handle creative frustrations and setbacks? How do we stay motivated? How do we entice the muse to stay a little longer? We'll consider these questions and more while learning to create a healthy and inviting physical, mental and emotional space.

I don't consider myself a creativity expert, but I can share with you the strategies that have helped me navigate this world and embrace my own vulnerability as a working artist. That's what I love so much about sharing inspiration—when I get inspired, it not only helps me on my own path, it stirs something very tangible and hopeful in others. At the end of the day, we all could use some kindness and support.



Rumi Says It's Today

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

Watercolor Supplies

Not all of the items shown here are mandatory to get started. Art supplies are expensive, so I always encourage my students to use what they have already and slowly build from there.

I like to organize my art supplies into two categories: watercolor and mixed media. Because I'm primarily a watercolorist, my studio table is dedicated to watercolor supplies that are nearby and always available.

PALETTE AND PAINTS

- Tube watercolor paints
- Gouache paints (make sure to have white)
- Color wheel palette or any palette that has at least twelve wells

BRUSHES

- no. 20 round (extra large or jumbo)
- no. 12 round (large)
- no. 8 round (medium)
- no. 5 round (small)
- no. 6 script liner or rigger

ACCESSORIES

- Water containers (one for initial cleaning and another for final rinsing)
- Paper towel or rag
- Salt (creates star-like textures)
- Rubbing alcohol (creates ring-like textures)
- Crayons (make sure to have white)
- Watercolor pencils

PAPER

- Heavier paper means less warping. I use 90-lb. to 140-lb. (190gsm–300gsm) cold-pressed watercolor paper



PALETTE I love my standard color wheel palette. Notice there are additional wells for ancillary or convenient colors.



BRUSHES I prefer round brushes. I try to use the largest size round when starting a painting because it also acts as a wash brush. It's nice to have a variety of natural and synthetic brushes.

Professional Grade vs. Scholastic Grade Paint

Try both! Although I use professional artist-grade watercolors, I find it liberating to paint with less expensive, scholastic student-grade paints. Just know that cheaper watercolors may not be lightfast (permanent), and the pigment concentration will be weaker. Some student-grade watercolors can make a decent glaze. Experiment and test them out to see what works best for you.



ACCESSORIES Other than brushes, my workstation must be stocked with crayons, salt, rubbing alcohol, white gouache and metallic inks.



TUBE PAINTS Tube watercolors will give you consistent color performance. I prefer artist-grade tube watercolors because they have high pigment-load and can reactivate quickly with water. When I want to drench my paper with bold washes, I need the immediacy and the fast delivery that tube watercolors can provide.

I do love my pan watercolor sets, as they are light and portable. However, it's hard to swirl and keep loading your brush from a tiny half-pan, especially if you like to paint with big brushes like I do.

Watercolor vs. Gouache

Think of gouache as an opaque watercolor. In fact, gouache has virtually the same ingredients as watercolor (color pigments, binders and stabilizers), but it also has a chalky whitening agent. This whitening agent turns a transparent medium like watercolor into a solid paint that dries to a matte finish. Gouache has great covering power, yet it remains water-soluble like watercolor. Be careful though—some gouaches are acrylic-gouache hybrids, which will not be water-soluble once dry.



CRAYONS There's nothing more intimidating than a perfectly white, blank paper. Before I paint (as you'll see in the upcoming demonstrations), I often take my watercolor paper and add random swirls and happy scribbles of crayon for several reasons:

- It triggers my inner child and helps me loosen up.
- It adds a beautiful yet subtle atmospheric resist to my watercolor washes.
- It reminds me that nothing's too precious. Perfection is overrated.

Mixed-Media Supplies

When it comes to mixed-media art supplies, the sky is the limit, and there are many materials that perform well alongside watercolors. Whether the art supply was originally intended for acrylic or fabric artists, pastelists or scrap bookers, there are no rules. Before incorporating any mixed-media material with watercolors, it's good to think about the following:

What is the drying time?

Is it waterproof or water-soluble once dry?

Is the color or texture opaque or sheer?

Does it smear?

Can I write over it with a pen?

GROUND, PASTES AND MEDIUMS

- Golden Light Molding Paste
- Golden Fiber Paste
- Golden Crackle Paste
- QoR Watercolor Ground
- QoR Cold Press Ground
- Liquitex Ceramic Stucco
- Liquitex Natural Sand
- Golden Glass Bead Gel
- Golden Clear Tar Gel or Clear Leveling Gel
- Winsor & Newton Gum Arabic
- Winsor & Newton Iridescent Medium

COLORANTS

- Acrylic paints
- Inks (walnut dye, liquid/fluid acrylic, metallic ink and India ink)
- Paint marker pens
- Dimensional fabric paint
- Viva Decor Pearl Pen (enamel accents)
- Oil pastels
- Caran d'Ache Neocolor II Artist's Crayons
- Gel crayons
- Gelatos
- Ranger Stickles Glitter Glue

CRAFTING TOOLS

- Synthetic brushes (glues, gels and mediums will ruin natural bristles)
- Palette knife
- Spreader tool (or an old gift card or hotel key card)
- Brayer
- Ranger Mini Ink Blending Tool (or cosmetic sponge)
- Craft sheet
- Stencils and templates
- Scissors (regular and fringe)
- Circle punch
- Sandpaper
- Bamboo stick



WASHI TAPE Washi tapes add instant color and visual interest to any mixed-media piece.

ADHESIVES

- White glue
- Glue sticks
- Matte medium (or Mod Podge Matte)
- Kuretake ZIG 2-Way Glue (or foil glue)
- Washi tape
- Masking tape
- Tape runners



GLITTER AND FOIL I love incorporating anything that's shiny, glittery or metallic.

EPHEMERA

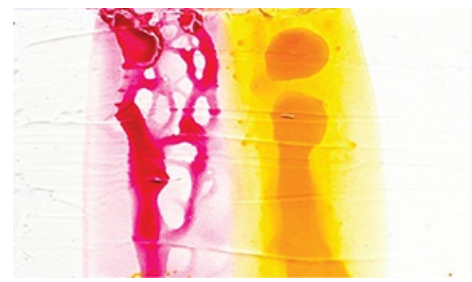
- Collage paper (origami or book paper)
- Fiber (threads, strings, yarn)
- Foil sheets
- Metallic gilding (or foil flakes)

Make Your Own Ink

You can make your own watercolor stamping ink formula using gum arabic, dish soap and gouache. (See [Part II.](#))

Effects of Various Grounds, Pastes & Mediums

There is a variety of gels, pastes and mediums available today that can support watercolors to create various textures and effects.



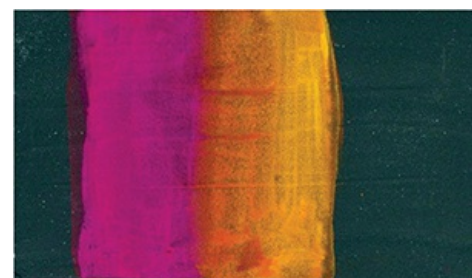
LIQUITEX SUPER HEAVY GESSO



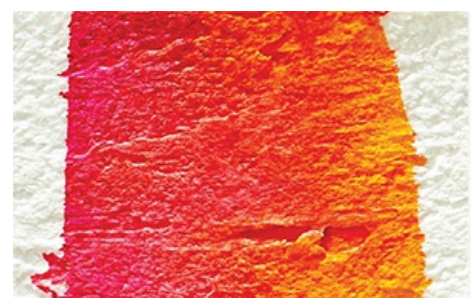
DANIEL SMITH WATERCOLOR GROUND



LIQUITEX CERAMIC STUCCO



DANIEL SMITH WATERCOLOR GROUND (BLACK)



GOLDEN FIBER PASTE



QOR LIGHT DIMENSIONAL GROUND



GOLDEN GLASS BEAD GEL



QOR COLD PRESS GROUND

Color Theory

It's easy to develop an effective tool like a color palette when you have a solid understanding of color theory and the color wheel. Color comes from light. It was Sir Isaac Newton (1642–1727) who noticed light gets refracted when shined through a crystal prism and splits into a rainbow: red, orange, yellow, green, blue and violet. When Newton took this color spectrum and placed it end to end to make a circle, he created the very first color wheel.

THE COLOR WHEEL

A color wheel is made up of twelve hues: three primary colors, three secondary colors and six tertiaries. Color relationships built on these color groupings (or schemes) form the basis of our color theory.

Primary colors are yellow, red and blue. These colors are pure in that you cannot create them from other colors, and all other colors are mixed from them. Secondary colors are orange, violet and green. They appear between the primaries on the color wheel. This makes sense because secondaries are formed when two primary colors are combined in equal parts. Tertiary colors are my favorite hues of all. They are formed by mixing a primary color with the secondary color right next to it.

The color wheel makes it so much easier to discuss color. We can reference a hue's placement within a chromatic system and start seeing color relationships and connections. We can also make predictions about how certain colors will react. For example, being directly opposite each other on the color wheel, yellow and violet might annihilate or neutralize each other if overblended (i.e. create mud).

A color wheel is the ultimate tool and visual inspiration. In fact, it's how I envisioned and organized this book!



THE STANDARD COLOR WHEEL

This is my watercolor color wheel painted with the twelve standard colors.

PIGMENTS FOR A COLOR WHEEL PALETTE

Instead of squeezing out fresh paint every time, I like to harden my watercolors onto a palette. When filling a color wheel palette, I fill each well to the brim and let the pigments dry for 48 hours. This strategy gets me ready for any painting session, helps my watercolors stay cleaner for longer and saves time overall. Plus, it looks pretty!

I fill my color wheel palette by starting at the top or high-noon position, then I go around counterclockwise as follows:

12 o'clock: Yellow = Hansa Yellow Light

11 o'clock: Yellow-Orange = Gamboge

10 o'clock: Orange = Winsor Orange

9 o'clock: Red-Orange = Scarlet Red

8 o'clock: Red = Quinacridone Rose

7 o'clock: Red-Violet (Magenta) = Quinacridone Violet

6 o'clock: Violet = Ultramarine Violet

5 o'clock: Blue-Violet = Ultramarine Blue

4 o'clock: Blue = Peacock Blue (Red Shade)

3 o'clock: Blue-Green (Turquoise) = Marine Blue

2 o'clock: Green = Viridian

1 o'clock: Yellow-Green = Permanent Green Light



MY PALETTE My palette supports the standard color wheel with twelve wells.



WATERCOLOR PIGMENTS PLACED ACCORDING TO COLOR WHEEL

Tube watercolors arranged around the color wheel.

PIGMENT CHART

The pigment chart below is an important watercolor reference. Colors that are listed in bold are the twelve foundation watercolors that make up the color wheel palette. We will explore each of these colors more closely in the next section.

The rest of the colors listed are nice to have either premixed or just nice to have for their convenience. Treat the Comments section like a friendly guide. Color preferences are deeply personal, and I encourage you to test the performance of your own watercolors as well.

Paint names alone are misleading because they vary by manufacturer, whereas the precise pigment chemical cannot deviate. A color index can be found on every reputable tube of watercolor paint. It's required by the ASTM (American Society for Testing and Materials), and it can help you choose the right pigment between different brands. For example, Daniel Smith's Quinacridone Burnt Orange and M. Graham's Rust have different names, yet their color indexes are identical (PO48). You can confidently purchase one or the other and get a color match.

Watercolor Name	Brand	Color Index	Comments
Hansa Yellow	M. Graham	PY3	My go-to, primary "lemon yellow." It makes rich oranges when mixed with rose and vivid greens when mixed with blue.
Naples Yellow	Sennelier	PY35, PW6, PW4	Can soften a sky with a delicate wash of pastel yellow. Perfect for warm highlights along a coastal scene. Contains white and lifts very well.
Gamboge	M. Graham	PO62, PY151	A wonderful warm and golden transparent color that makes everything sun-kissed when glazed. Makes bold sunrises & sunsets.
Quinacridone Gold	Daniel Smith	PY150; PO48 (formally PO49)	Useful in botanical art to create realistic leaves. Personally, I think it's a cleaner and brighter alternative to Raw Sienna.
Quinacridone Burnt Orange	Daniel Smith	PO48	A fantastic rusty orange. I have replaced Burnt Sienna with this synthetic pigment. When mixed with Ultramarine Blue, you get beautiful grays.
Quinacridone Coral	Daniel Smith	PR209	A clean red with a slight pink-orange tinge. It's a tad duller than Scarlet Lake but it's made with more stable pigments.
Winsor Orange	Winsor & Newton	PO62	A clean, bright yellowish orange. Semi-opaque yet strong enough to give clear washes.
Scarlet Lake	Winsor & Newton	PR188	A beautiful red-orange that's semitransparent and glazes well. This is my go-to color for poppies!
Anthraquinoid Red	Daniel Smith	PR177	A lovely burgundy, deep-red but without the brown undertones.
Quinacridone Rose	M. Graham	PV19	This is a perfect primary red for my palette. Mixes well with Ultramarine Blue to make vibrant purples.
Quinacridone Magenta (Rose Violet)	Holbein	PR122	A strong brilliant pink-rose. Good for shading inner flower petals. Has a darker value than Quinacridone Rose.
Quinacridone Violet	Daniel Smith	PV19	A deep and powerful magenta. When mixed with Permanent Green Light, it makes a beautiful dark, true black.
Bright Rose	Holbein	BV11:1, AB83 (Fluorescent)	My favorite neon, hot-pink color. This pigment is fugitive but I can't live without it. It also glazes well for all my florals.
Ultramarine Blue	Sennelier	PB29	A medium-to-dark blue that leans toward violet. Makes wonderful night skies. As a diluted wash, it granulates (creates mottled texture) because its sedimentary quality sinks into the paper.
Ultramarine Violet	M. Graham	PV15, PB29	Did you know that when you cook Ultramarine Blue in the lab, you get Ultramarine Violet? I use this purple to make mountainous landscapes and misty fog-covered lakes.
Bright Violet	Holbein	BV15, BV7 (Fluorescent)	This gorgeous orchid-violet is not rated permanent, but I use this beautiful pigment in practically all my paintings. It is my soul's color.
Peacock Blue	Holbein	PB15, PG7	An important primary cyan-blue that has a green bias. As a wash, it makes a bright, daytime sky. A more pleasing and brighter blue than Phthalo Blue.
Indigo	Daniel Smith	PB60, PBk6	A hauntingly dark, navy-blue color. Try to use it sparingly. It contains black, which can quickly overpower a painting.
Phthalo Blue	M. Graham	PB15:3	Many watercolorists use phthalocyanine as their primary blue. Excellent wide range of values (light to darks) can be achieved.

If there is no information on your tube or pan watercolors, you might have a dye-based product rather than pigment-based. Keep in mind that dye-based colors are highly staining—they will fade over time—and they won't have some of the beautiful properties of pigment-based watercolors (blendability, liftability, granulation, etc.).

Watercolor Name	Brand	Color Index	Comments
Marine Blue	Holbein	PB16	A very rich, staining deep turquoise that instantly creates dark values. It's a clean and vibrant color but can be hard to lift.
Manganese Blue Nova	Holbein	PB15	A semiopaque and light-bodied cool blue. As a granular pigment, this blue tends to sink into the grooves of the paper, resembling a rocky surface.
Iridescent Electric Blue	Daniel Smith	PW20 (Mica), PW6	A dynamic and vivid iridescent blue that reminds me of peacock feathers. When glazed over black or dark colors, light is refracted and makes this blue shimmer.
Lavender	Holbein	PV15, PB29, PW6	I love lavender. Because this is an opaque pigment (contains white), I use it sparingly for cloud shadows or splatter it on trees to suggest spring blossoms.
Cobalt Blue	Daniel Smith	PB28	An expensive, soft-bodied blue that leans green. Can serve as a good primary blue. Easy to lift. Ideal for glazing or tinting other colors.
Viridian	M. Graham	PG18	A light-bodied, transparent middle green that's great for glazing and lifting. May require several glazes to reveal rich color. Note: "Viridian Hue" is not the same as this pure color so check the label.
Phthalo Turquoise	Daniel Smith	PB15:3, PG36	A staining, transparent, deep turquoise that's hard to lift but offers great coverage. Adds instant value to a composition because of its dark quality. Can be overpowering, so use sparingly.
Permanent Green Light	M. Graham	PG7, PY151	An opaque yellow-green that's versatile when mixed with blues to make muted teals or with oranges to make olive greens. Creates black when mixed with Quinacridone Violet (magenta).
Leaf Green	Holbein	PY154, PG7	A happy and bright spring green. Like chives on a baked potato, this pop of light green adds so much to your landscapes—you miss it when it's not there!
Sap Green	Daniel Smith	PY150, PG7, PO48 (formally PO49)	A more natural-looking green that leans yellow. This full-bodied green is essential to the botanical painter.
Hooker's Green	Sennelier	PY83, PG36	Another natural-looking green that leans bluer (like evergreen forests). Be sure your brand does not contain black, which can quickly muddy your painting.
Emerald Green Nova	Holbein	PY3, PG7, PW6	This opaque middle-green contains white, which could dull your mixes if you're not careful. A fun and vibrant green that gives a lot of jewel-like punch.
Phthalo Green (Blue Shade)	Daniel Smith	PG7	A rich, staining, transparent middle-green that leans blue. It can substitute for the more expensive Viridian. But unlike Viridian, Phthalo Green is harder to lift.
Van Dyke Brown	Daniel Smith	BRr7	A lovely cappuccino-dark brown that's essentially a modified Raw Umber. This is my favorite neutral brown because it doesn't lean red or orange.
Titanium White (Gouache)	Da Vinci	PW6	An opaque and optically bright white. Make sure you have Titanium White and not Zinc White, which is relatively sheer.
Brilliant Gold (Gouache)	Holbein	PW20 (Mica), PW6	This color is so luxurious to own. A rich, vibrant, true gold that doesn't have a tarnished green bias.

[View a text version of this table](#)

Interpreting Color

Now that we've covered some of the basics of color theory and how to set up a palette, I'll share with you some of my creative strategies for the art-making process and how I ultimately use color as a powerful artist's tool.

Color can spark an idea, convey a feeling or set a mood. We all have a unique response to color. Some colors will be pleasing to you, like listening to harmonious music. Other colors will hit all the wrong notes. There's an infinite number of color combinations possible.

Below are just a few amalgamations that were taken from a color wheel. Note how each color relationship (also known as a color scheme) makes you feel. Do any of them spark joy?



MONOCHROMATIC COLORS

Monochromatic colors use one color plus that color's tints and shades. Here I used Ultramarine Blue with black and white gouache. Does it look like the moon of an exoplanet?



TRIADIC COLORS

Triadic colors involve three colors that form an equilateral triangle on the color wheel. Here I used Gamboge, Magenta and turquoise. Does it remind you of a Tuscan garden before sunset?



COMPLEMENTARY COLORS

Complementary colors are a pair of colors directly opposite each other on the color wheel. Here I used Magenta and Permanent Green Light. You

can avoid “mud” by using highly controlled and careful brushstrokes. Can you see some spots where colors got neutralized? I say a near-perfect black has been discovered!



ANALOGOUS COLORS

Analogous colors use three to five neighboring colors on the color wheel. Here I used yellow, Gamboge, pink and Magenta. Don't they look like glorious fall foliage?

Color Terminology

Hue: the pure color name (yellow, blue, magenta, etc.); often interchanged with the word *color*

Shade: when a color is darkened by adding black

Tint: when a color is lightened by adding white

Tone: when a color is desaturated by adding neutral gray

Value: the lightness or darkness of a color

COLOR SCHEMES

My all-time favorite color combination is to work analogously. Analogous means to take a starting color, then add one or two neighboring colors on either side of it. This produces a localized, chromatic range that's very pleasing to the eye. Analogous colors are a sure way to create appealing, harmonious and attractive artwork. It's an arrangement you'll often see out in nature, and it's my secret to making beautiful paintings. For best results, stay within three to five neighboring colors. If you use six or seven analogous colors, some of the hues will begin counteracting with or neutralizing each other.



ANALOGOUS COOL COLORS

The colors appear to be receding backwards. Yin energy includes blues, greens and violets because of their universal association with water, sky and shade.

COLOR TEMPERATURE

Another way to think about analogous colors is to observe their temperature. I love working in this way. Colors are considered warm or cool because of their association and relative position on a color wheel. Analogous hues can definitely carry yin and yang attributes following the principles of Eastern philosophy. This isn't color dogma, but it is interesting to see colors as energy. Yin is the passive female energy of the universe. She has cool characteristics that are nurturing and sustaining. Yang is the active male energy of the universe. He has warm characteristics that are bright and assertive.



ANALOGOUS WARM COLORS

The colors appear to be advancing forward. Yang energy includes reds, oranges and yellows because of their universal association with sun, fire and light.

Gina's Five-Step Painting Method: No Drawing Required!

For the longest time, I studied the five stages of a painting: Focus, Composition, Value, Color and Texture. Yet trying to produce a perfectly executed drawing before I could touch my watercolors meant that I was perpetually stuck at the composition stage. Something had to change. My approach had to change.

Slowly, I began turning my frustrations into curiosity. I wondered how I could flip the narrative of the traditional painting method and make it more inviting and approachable. I love color so much—how could I incorporate color into every painting stage and let color be the heart and soul of my creative process? Could I modify my own painting practice so that drawing was no longer an issue? This is how color came to my rescue, and it was a real game changer.

My five-step painting method is an “improved” painting process where color influences each stage in a fun new way. The intention is to minimize technical stress and maximize creative expression. Using this approach has truly made a difference for me and my workflow. I create more effectively now because building momentum has gotten much easier, and art-making is truly enjoyable again.

STEP 1: Color Centering (Focus)

Color centering is making color your focal point and inspiration. Before you begin, take a moment to become acutely aware of the color you see in front of you or want to see from abstract memory. Color centering is acknowledging the initial stirring, excitement or attraction to a particular color. When I use color as my center of attention, I am creatively summoning what I most want—want to see, want to feel and want to paint. It's tempting to skip this step; we all want to jump toward completing a successful painting. Yet I believe how you start a painting is just as important as how you finish one.

STEP 2: Color Composing (Composition)

Color composing is about shaping, arranging and blocking in your colors in an aesthetically pleasing way. Rather than starting with contour lines, I think of color as large puzzle pieces to plan out a balanced composition. The best approach to color-composing is to keep things simple and edit things down to a few color masses. Whether I'm painting a landscape or a still life, color composing starts me off right as I section my paper into three to five manageable regions or areas of color. This is why squinting or taking off my glasses often helps abstract the color shapes in space and prevents me from getting distracted by details. Those will come much later.

STEP 3: Color Contrasting (Value)

Color contrasting is the act of adjusting the values in a painting. Value is the lightness or darkness of a color, and it's critical to address it in every painting. Color contrasting asks for your continued evaluation and assessment on whether a hue is coming out too light or too dark on paper. Do your colors look pale or anemic? Or are they so dark that they're overpowering your composition? Color contrasting solves all of that, and with watercolor, it's easy—simply dilute your brush with more water to lighten pigments or saturate your brush with paint to darken your pigments. The key is in the layering.

STEP 4: Coloration (Color)

Coloration encapsulates why I became an artist in the first place—to play and immerse myself in color! This step is more than just applying paint or mixing hues. It is the dynamic interaction and reciprocal engagement that an artist has as she is colorizing her world. Coloration is an intuitive, magical phase where color theory and color harmony come alive and want to dance. I like to spend most of my time here!

STEP 5: Color Clarifying (Texture)

Color clarifying is the last step of our art-making process, and it happens quickly. It's when most of the painting is done and we're just fine-tuning things to conclude the story. When I'm color clarifying, I'm using color to sharpen the details or to decorate a surface with color accents and embellishments. This final stage is like putting fresh fruit on your yogurt or croutons in your salad; it's adding that last bit of satisfying texture. For example, try rubbing gold pastel to enhance tree barks or splattering white gouache to suggest snowfall, etc.

Honoring Physical Space

An art studio isn't just an area for art-making. It is a deeply personal and sacred space we give to ourselves. During the past fourteen years of working as a part-time artist, my art space has evolved from a kitchen island to a renovated living room converted to an art studio.

All creative spaces are precious and valuable. They serve as incubators of ideas, a safe haven to dream and a permission slip to play. Sometimes, I would take my art studio outdoors or sitting down at a café. An art studio, no matter how tiny or spacious, rented or owned, conventional or unconventional, is ultimately a symbol of self-care. It is where I tune out the rest of the world so I can begin listening to myself.

When I had a dedicated workspace for art, something within me changed. I took myself more seriously as an artist. I became a bit braver each day. I began submitting my artwork to magazines and building relationships with publishers. Sometimes my art submissions would get rejected, but that didn't matter. I was grateful for the opportunity to do something daring in my life and for having a physical place to start making art again. A studio setting gave me the room to grow and nurture my skills. My wish is the same for you. Please honor yourself, your creativity and your dreams. You don't need a fully decked-out, custom studio; a cleared-out corner of a table will do. You just need a warm and inviting environment with good intentions. The world needs to hear and see your art. You need to hear and see your art.



RIP Tilikum

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

ORGANIZATIONAL TIPS

Following are some tips and advice on keeping your art studio (and your art life) well organized.

Functional Storage: Storage doesn't have to be expensive or uniform. You can be thrifty and eclectic with containers. Seeking out garage sales, flea markets and furniture marked for clearance is how I slowly built the foundational pieces of my studio. Bookcases serve as fantastic vertical storage. I use boxes, stackable trays, drawers and pretty cups to take advantage of every inch of shelf space.

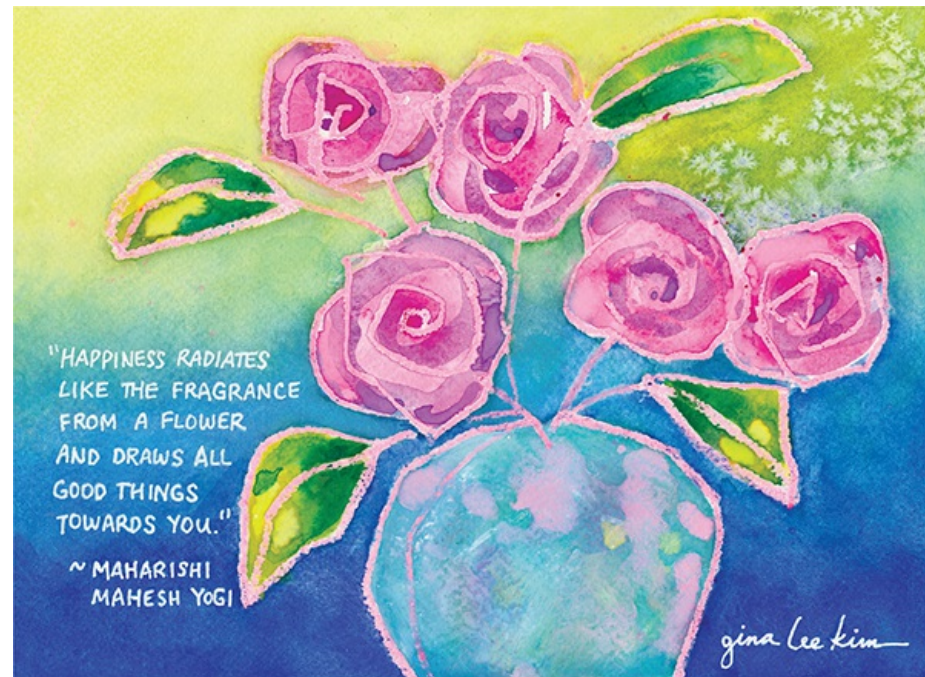
Accessible Supplies: I used to diligently put away and store my art supplies in their original packaging. But this was a cumbersome task that was

hindering my work flow. I also needed to stop treating my art supplies as too precious and start using them in this lifetime. When I gathered all my colored pencils and arranged them into containers, I was using them more often. In my son's craft room, he has a variety of tantalizing art supplies that are always accessible: watercolors, markers, pastels, glitter glue, stencils, beads and clay. Kids love process-oriented art because the materials look irresistible; they need the freedom to use any art supplies at their disposal. This is a good reminder for us adult artists.

Colorful World: You deserve to decorate your surroundings with beautiful things you love, especially color. It's been said that your outer world is a reflection of your inner world, but I think it works both ways. When I am surrounded by uplifting, gorgeous colors, my heart feels like it's being hugged and I am more inspired to create. Inspiration is definitely a cyclical relationship, and color fuels this happiness.

Let Go: Decluttering is a tough subject because as a mixed-media artist, I want to keep everything. Who knows when I'll need something someday! However, the accumulation of art supplies over the years was getting in the way. I noticed I was spending more energy organizing my space rather than creating in my space. After learning about the KonMari Method of organizing and streamlining, I realized where my anxiety was coming from. I was holding onto too much stuff, and the struggle was not serving my higher purpose. Nowadays, if I cannot find a home for an item or if I haven't used an art supply in a while, I donate it to friends, schools or a local charity. I want to spend less time decluttering and have more time for painting and playing.

Share Joy: Throw an art and wine party! I do this about once a month or every other month in my studio space, and it is a dream come true. I can comfortably fit six people and no one has accidentally dipped their paintbrush in a wine glass yet. As a working artist and a mom, this is how I reward myself after finishing big deadlines. It's how my creative cup gets full again. Nothing blesses a space more than sharing your life and joy with others.



Only Good Things

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

7" × 10" (18cm × 25cm)

Honoring Mental Space

Certain routines help my mind stay clear and on track. No matter how late it is or how tired I am, I make it a habit to rinse my brushes, clean my palette and replace any dirty water. The rest of the studio (and house) can be a disaster but my watercolor station will always be fresh and ready to go, beckoning me to come back to the craft table. It's how I honor the space. I learned this honoring-of-space concept many years ago in a college karate class. Whenever we entered or left the arena, we had to bow to the space as a sign of respect. I may not literally bow to my art studio, but I do know how lucky I am. I make sure to respect my creative space and show gratitude by taking care of it.

Another routine that supports my sanity is to take frequent breaks from social media. We live in strange times where one can get instant access into another person's life. Unfortunately, this may lead to comparison. And comparison may make us feel self-conscious about our art and about ourselves . . . that what we're working on is somehow not good enough. On the one hand, social networking sites like Instagram, Facebook or Pinterest can be a wonderful way to find inspiration and like-minded people. These websites can also serve as important professional platforms for sharing our work. But when I get too caught up in what the rest of the world is doing, it's easy to get overwhelmed and overstimulated. My mind cannot handle constant distractions and interruptions. Unplugging from technology and restricting my social media diet is analogous to putting healthy blinders on so that I can focus on running my own race. When I mind my own business, stop procrastinating and head straight to my studio to do the work, I feel like I am once again channeling and serving my highest self.



Nothing's Too Dark

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

Honoring Emotional Space

Author Ursula K. Le Guin once said, "The creative adult is the child who survived." I was ten years old when my mother died. From then on, art was how I survived. Expressing myself through painting didn't just keep me emotionally alive, but it also gradually helped me change my inner narrative. I didn't want my life's story to focus only on loss; I wanted to redefine my experiences under the lenses of hope and healing, too. As an adult, I continued to explore and nurture my artistic curiosity. I still remember the day I took my first watercolor class at a local community college. I was twenty-nine when I fell madly in love with this medium. Years later, when I became a mother myself, it was clear that watercolor was taking me further into a deeper artistic practice.

Motherhood has become my greatest teacher in artistic compassion. I make sure I'm gentle and kind to myself when I'm painting. Negative energy or self-criticism isn't allowed at my craft table. You would never criticize or say harsh words to a child, so then how is treating your inner child any different? I also don't carry maternal guilt for taking time for myself. Making art isn't being selfish, it's part of good self-care. And when I take a moment to pursue the things that nourish my soul, I know I'm sending a profound message, especially to my son—that it's never a waste of time to seek beauty, find meaning in your work or to believe in your dreams. This compassionate spirit is how I always want to parent, how I always want to treat myself and how I always want to approach the art-making process. If we can abstract and preserve what's most precious in this world, then we are all creative. We are all artists.



Dream Big

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

CREATIVITY TIPS

Following are some tips and advice for keeping your creative juices flowing.

Tiny Steps: People often ask how I find the time to make art. There's never enough time really, but somehow—even if it's only ten minutes a day—I make it work. A part of me would love to paint a marathon session in the studio. But in reality, life takes small steps. As a form of daily art practice I tell myself it's okay if I don't finish a painting. Magic comes in small increments, too.

Find Authenticity: There's a lot of copied or derived work in the art world. As a person who craves individuality, it's important for me to find my own authentic voice. It's rare to find a personal artistic style from a single painting. I believe the secret to unlocking one's creative hallmark is to generate a ton of art and follow its trajectory. When I devote myself to making a steady stream of paintings, I know this practice will be the richest, most fertile soil for originality. A large body of work means I can step back and look for a common denominator or a unique artistic pattern that captures what is wholeheartedly me. This is how I discover (and rediscover) fresh art in a natural, organic way. Remember, your artistic style should echo who you really are and not someone else's personality or taste.

Repeat Yourself: There is nothing wrong with painting the same subject matter over and over again. If you have a favorite visual element, motif or icon, keep working at it. You never know where this will lead you. For months, I couldn't stop painting orca whales. I realized how cathartic and valuable it was to just trust the process. You may fail when taking creative risks, but you may also discover a brand-new technique. Embrace the journey of the known and unknown by sticking with a recurring theme.

Go Rogue: If you're stuck in an artistic rut, mix things up and experiment with different art supplies. Some days I use acrylic inks and chalk pastels on top of watercolors. Other days I skip watercolors entirely and paint with only fabric dyes and gel crayons. Play with different mark-making tools (e.g., use only a feather, stick, brayer or palette knife). Play on different surfaces (e.g., acetate, burlap, muslin or kraft paper). Nothing is too sacred to use.



She Runs with Wolves

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

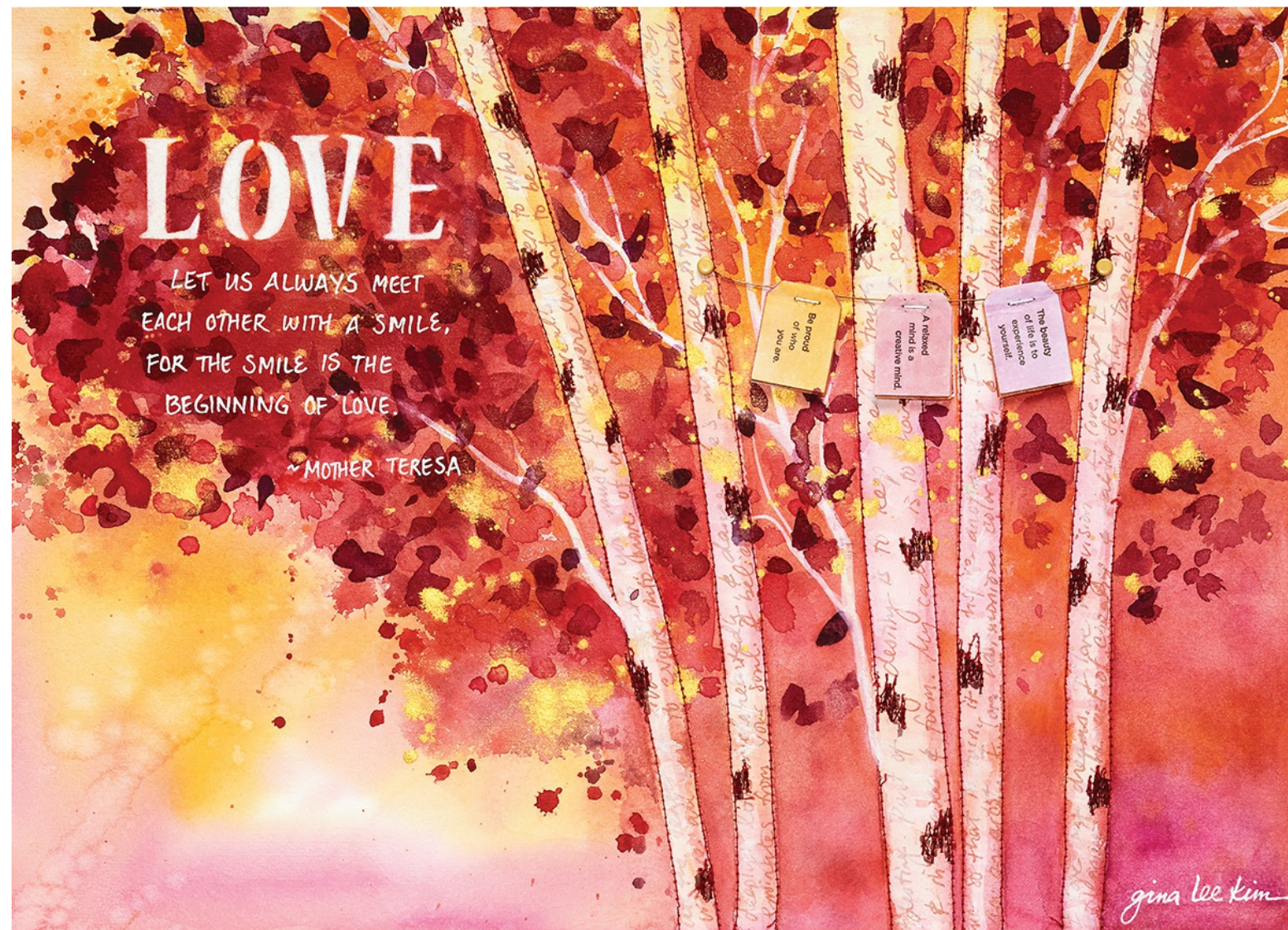
10" × 14½" (25cm × 37cm)

PART2

Steps for the Artist's Journey

This section is all about taking artist steps. As we progress through the following technique demonstrations, we will also methodically follow the colors going around a color wheel. You'll learn some important watercolor skills and creative mixed-media applications, all under the umbrella of celebrating each color via exploratory play. The majority of the demonstrations will start out with watercolor paper that's been scribbled on with crayons. Marking up a white, blank paper helps me to loosen up tremendously. Perhaps you'll find it does the same for you.

At the end of each project is a mini gallery to highlight that specific color, much like a color study. I hope it will inspire you to see how I infuse color into my watercolor and mixed-media paintings. My artwork is the result of lots of experimentation—a great deal of messy successes as well as some beautiful failures. You'll see repeating images and recurring themes. Visual icons like forests, florals, moonscapes and seascapes are deeply personal to me and have guided my creative journey. Thank you for coming along with me.



Love's Beginning

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

11" x 14" (28cm x 36cm)

YELLOW

Yellow Sunflowers: Paper-Glue Technique

This vertical landscape celebrates the happiness of sunflowers against a quiet meadow and a sunset sky. Rather than using gel medium, this technique uses white glue to make a waterproof bond with paper. Once torn away, only a row of dancing sunflowers are magically revealed with hidden text. If there's ever such a field in real life, I'll meet you there.



Color Notes

Yellow is our first color, located at the very top of the color wheel palette. Its direct complement, or opposite color, is violet. Yellow is an important primary color and an irreplaceable mixing agent for many other colors. For me, the most versatile pigment in the pure yellow family is PY3 or Hansa Yellow (also known as Lemon Yellow, depending on the brand). This yellow is cool and crisp with a slightly acid-green cast.

With the help of Hansa Yellow, you can make powerful oranges and luscious greens. Because Hansa Yellow is such a bright transparent color, it has weak tinting strength. This means it cannot darken much in value when used alone, even at the fullest concentration.

To give Hansa Yellow a darker value, add a touch of Quinacridone Gold or Yellow Ochre to create a more satisfying deeper yellow for shadows. To give Hansa Yellow a bit more body and covering power, add a touch of white gouache.

Materials

Paper

140-lb. (300gsm) cold-pressed watercolor paper

Watercolors

Gamboge, Hansa Yellow, Permanent Green Light, Quinacridone Rose, Titanium White (gouache), Ultramarine Blue, Ultramarine Violet, Van Dyke Brown, Viridian (green)

Brushes

nos. 4, 8 and 16 rounds, rigger brush

Other

crayons, watercolor pencil, white glue, book pages for collage, spray bottle, craft knife, acrylic craft paint (neon yellow), salt, QoR Cold Press Ground, palette knife, dimensional paint with applicator tip (gold), extra-fine Sharpie Water-Based Paint Marker (white)

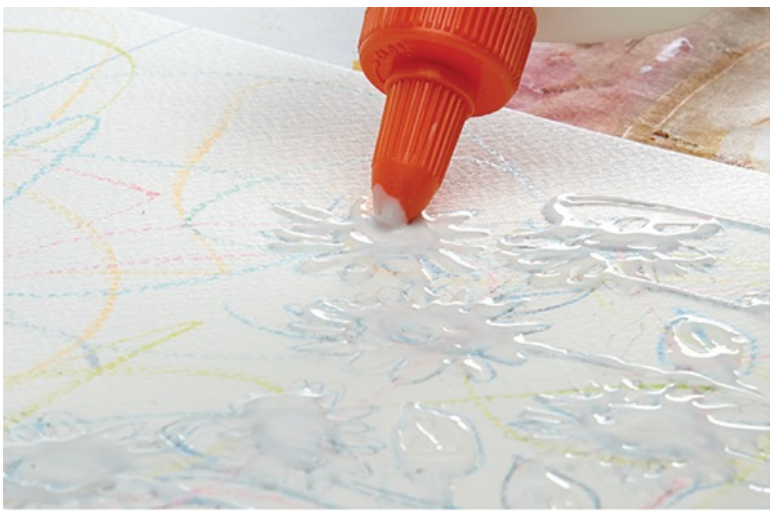
“The road to freedom is bordered with sunflowers.”

— MARTIN FIRRELL



1 Block in your sketch. On watercolor paper prescribbled with crayons, use a watercolor pencil to sketch a row of sunflowers in the foreground, an upper horizon and a distant tree in the background. Remember that your preliminary sketch (darkened here for photo clarity) is not about spending lots of time drawing every detail. Lines should be quick, minimal and unlabored.

There is no erasing involved! Watercolor pencils are a stress-free and quick way to draw a starting composition. Once you begin painting, virtually all of the lines will dissolve.



2 Fill in the sunflowers with glue, including the stalk, petals and stems. Apply the glue sparingly. Monitor the applicator tip to avoid squeezing out too much.



3 Gently press some book pages on top of the wet glue. Let it dry completely. You could use a hair dryer on the low setting, but for best results, leave the paper on the glue and let it dry naturally overnight to create a waterproof bond.



4 Prepare for liftoff! After making sure the glue and book paper have fully bonded and dried, use a spray bottle to lightly mist the book paper with water. The water will weaken the paper fibers for a clean tearaway of any paper that's not glued down.



5 Tear away the book paper to reveal your perfectly collaged sunflowers. Use a craft knife to cut away any remaining unwanted bits of paper.



6 Paint the petals. Use a small round brush to paint the sunflower heads with neon yellow craft paint.



7 Switch to green and yellow watercolors and continue using the same brush to paint the stems, stalks and leaves.



8 With a large round brush, create a watercolor wash using blue, violet, pink and yellow watercolors to paint in the sky. Emulate the colors of dusk. Try to let the watercolors mingle and blend naturally. Sprinkle in a tiny amount of salt for atmospheric texture. Let it dry.



9 Use a medium round brush for the tree top. Paint the first layer of foliage in light green and yellow watercolors. Let it dry. Paint a second layer (glaze) of foliage in medium to dark green watercolors to give the tree a more three-dimensional shape. Fill in the tree trunk with brown.



10 Create a pleasing olive green mixture using yellow-orange and green watercolors. Paint the middle-ground meadow with a gradual or graded wash so that the color eventually gets paler down toward the foreground sunflowers. (*Graded* means a gradient of watercolor that transitions from dark to light in a single layer. This is achieved by incrementally increasing the amount of water.)



11 Introduce cold-press ground medium with a palette knife. Apply the ground to the sunflower centers.



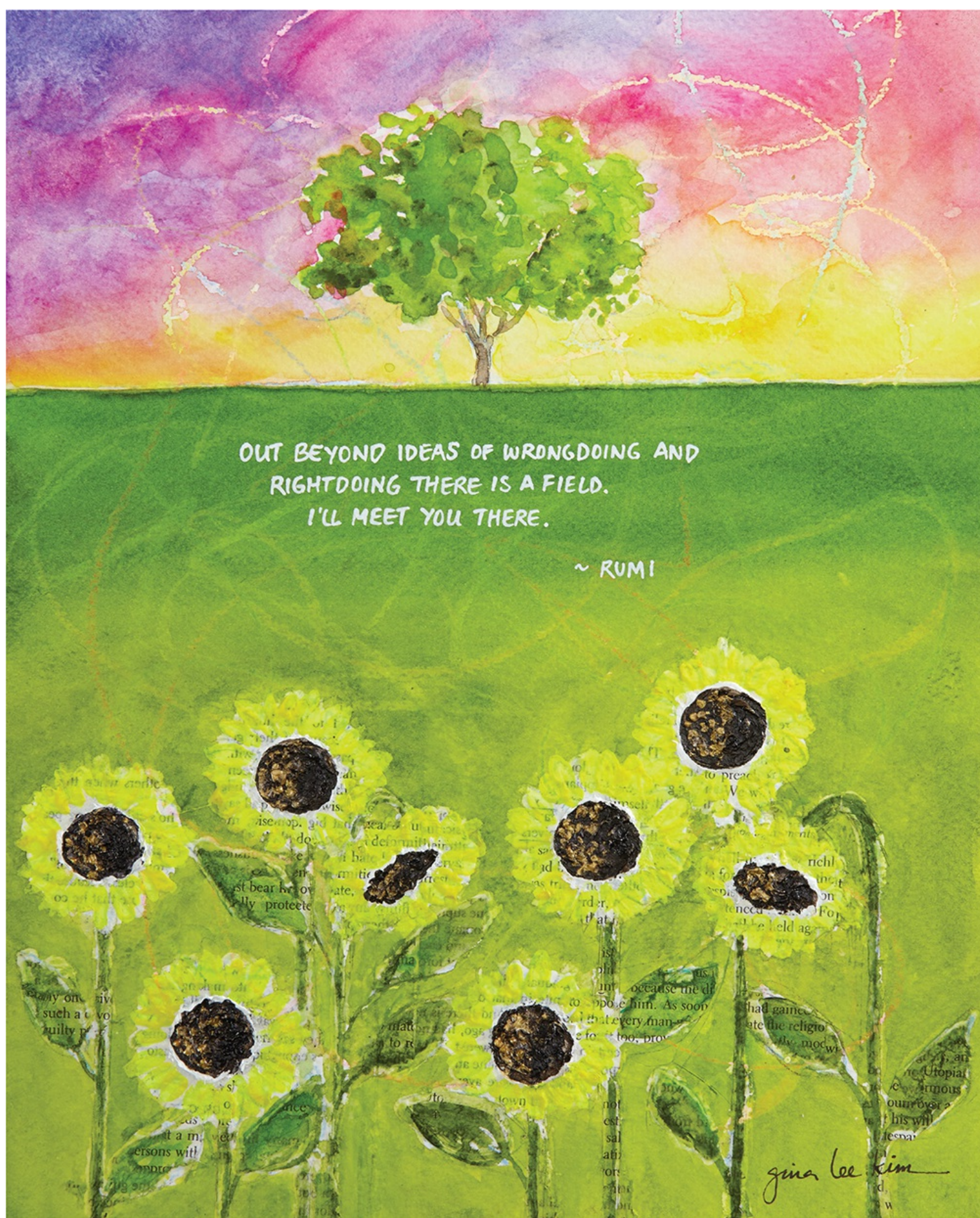
12 Create soft sculptural peaks using the tip of a palette knife, a toothpick or a stiff brush. This will create the look of rough and highly textured sunflower centers. Rinse your brush clean of any medium. Let the painting dry completely.



13 Finish the sunflowers by painting the centers dark with brown watercolor.



14 To add a final iridescent touch, dot some dimensional gold paint onto each sunflower disk. Concentrate the gold on one side and then smear with your finger. If you like, add some journaling or write a quote or poem with a white pen.



Welcome Home Sunflowers

Gina Lee Kim

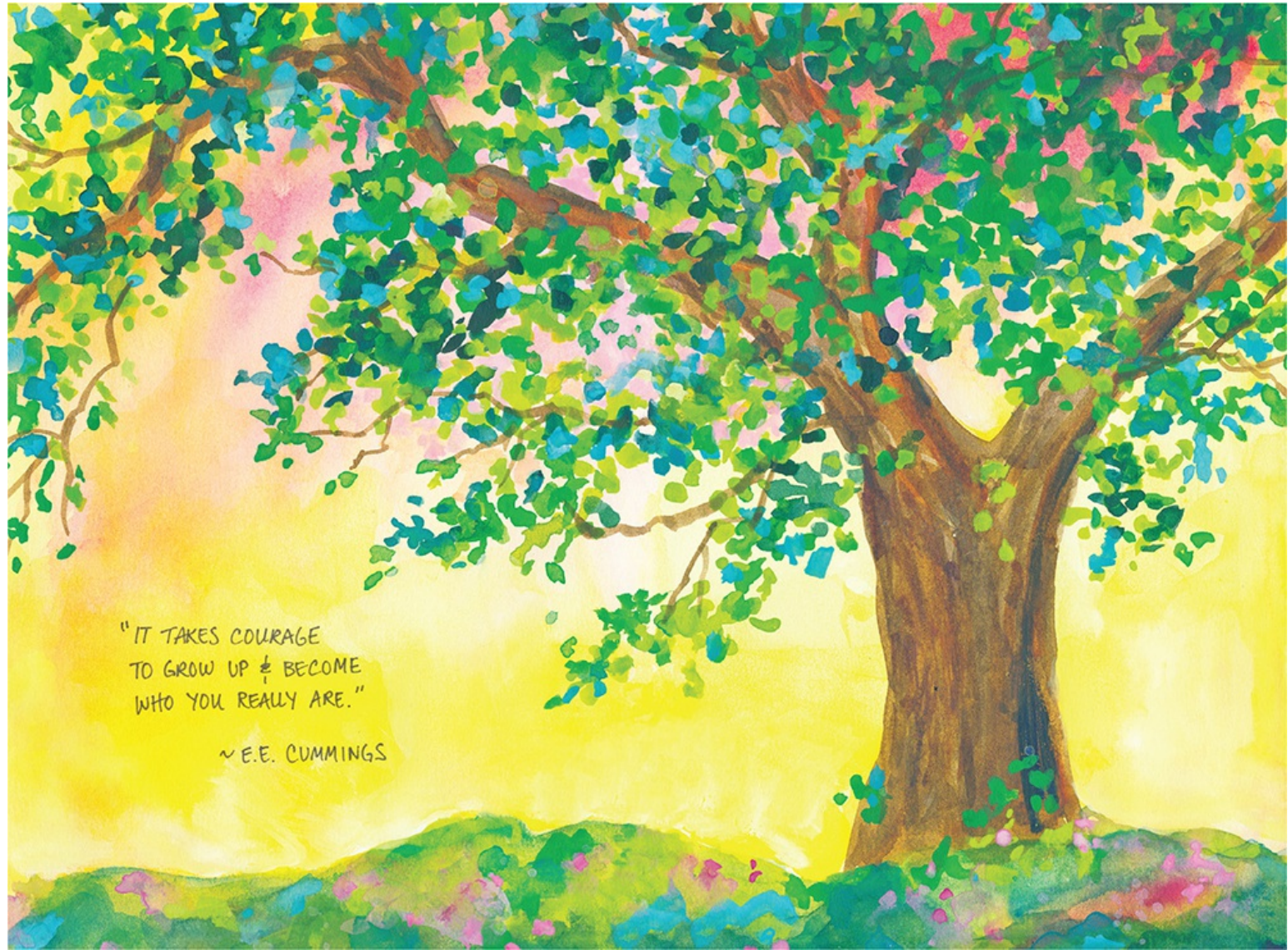
Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

12" x 9" (30cm x 23cm)

Private collection

YELLOW MEANING

Yellow evokes feelings of joy, optimism, positivity, energy, cheer and a zest for life.



It Takes Courage

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

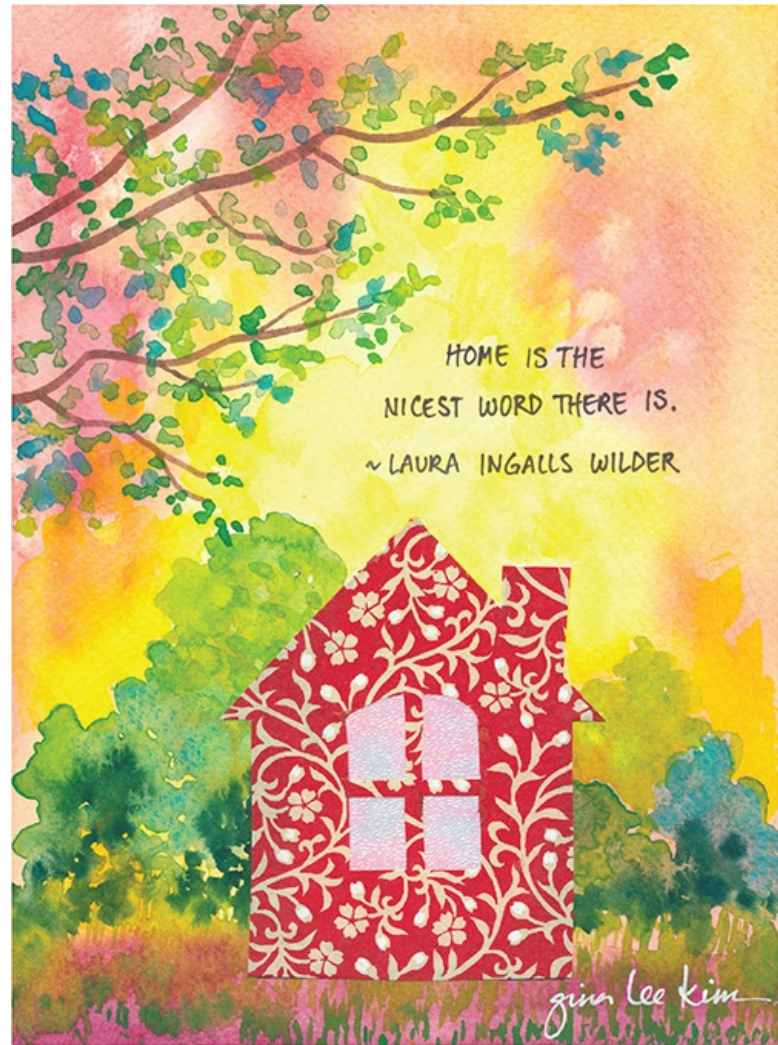


Together

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

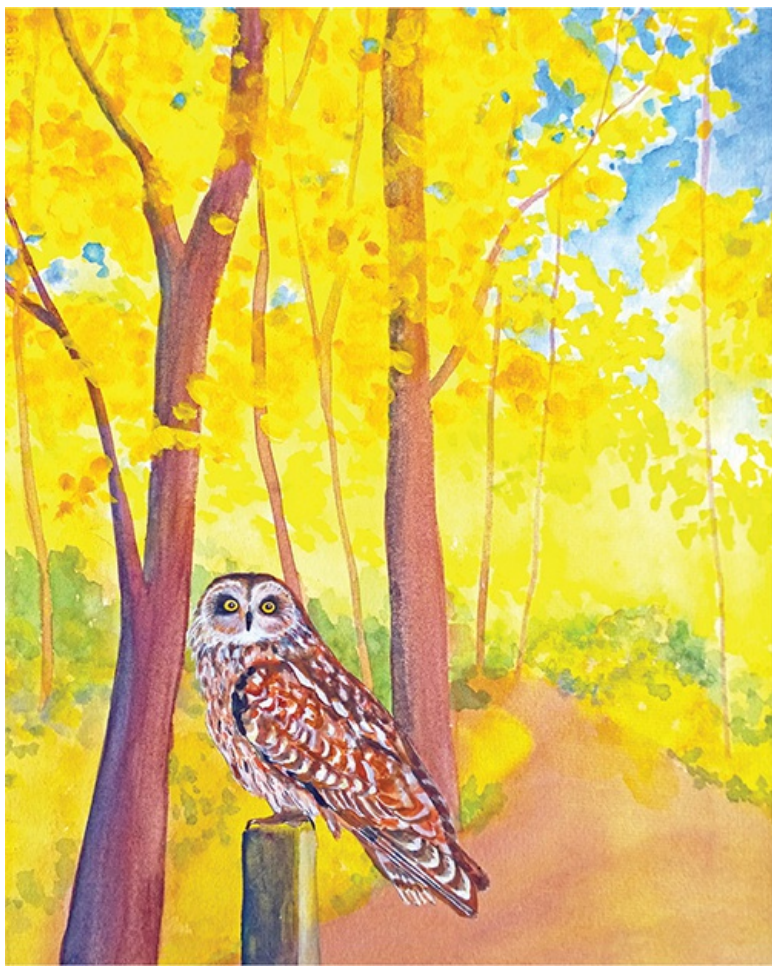


Laura Ingall's Home

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)

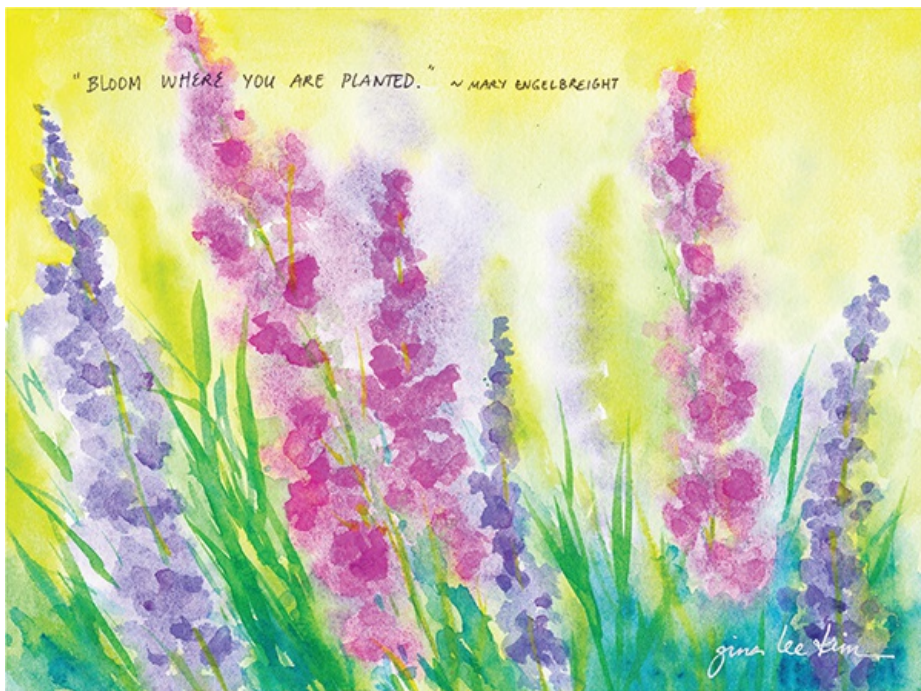


Owl Guide You

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

11" × 14" (25cm × 36cm)

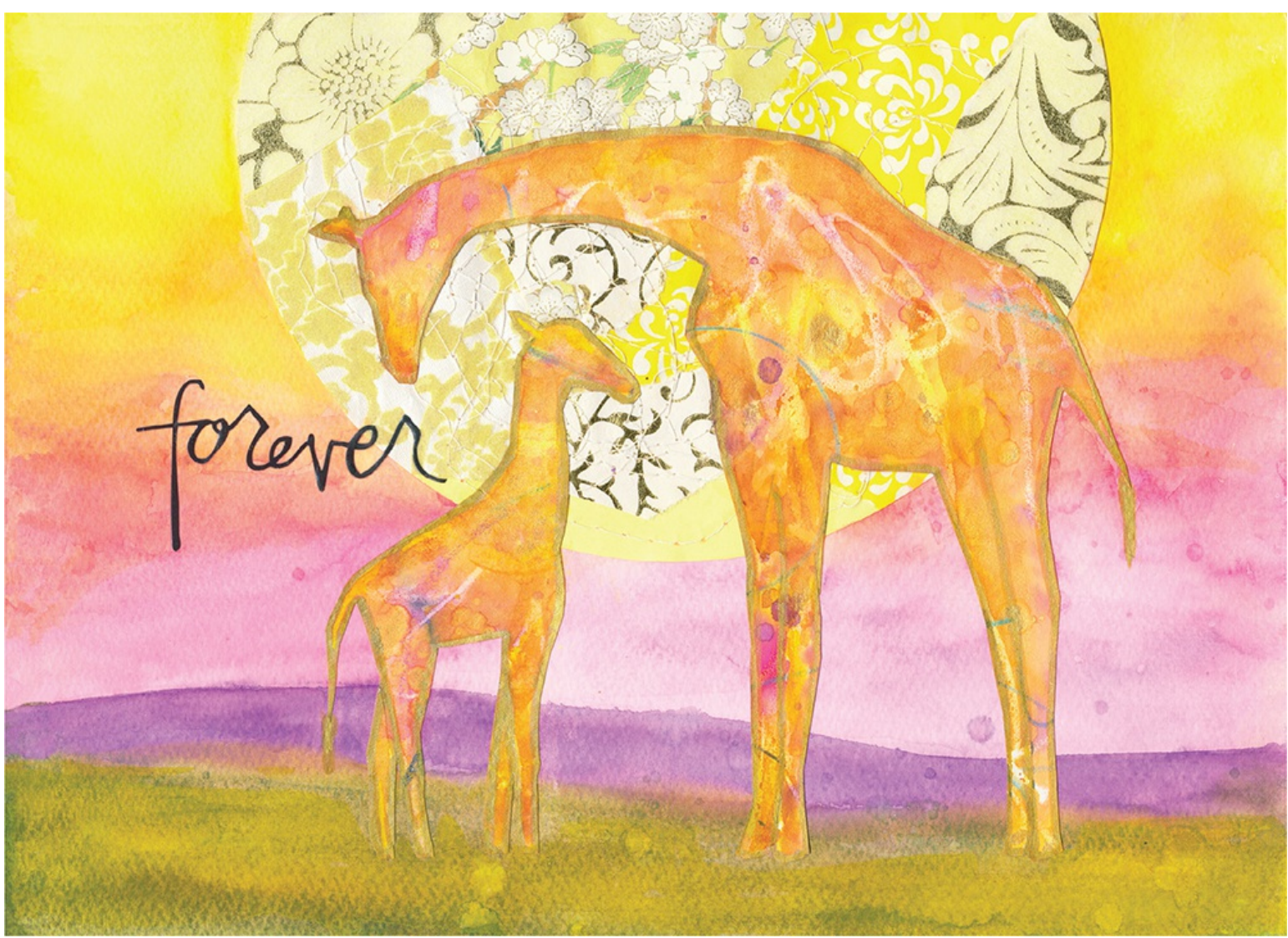


Bloom Where You Are

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

7" × 10" (18cm × 28cm)



Forever

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Perched Rainbow

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Please Protect Us

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

7" × 10" (18cm × 25cm)



Sunshine

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

7" × 10" (18cm × 25cm)



Sunflower Hugs

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

7" × 10" (18cm × 25cm)

YELLOW-ORANGE

Yellow-Orange Pears: Glass Bead Gel Technique

This is going to be a “pear-fect” watercolor exercise in glazing. Glazing simply means to paint a layer of color on top of another layer of color. Because watercolor is transparent, glazing is a necessary skill. It can either help correct or darken a color (a shift in value) or help change a color (a shift in hue). The key is to dry each previous coat to control unwanted pigment blending. And to make Vincent van Gogh happy, we’ll add bits of blue collage to our yellow-orange composition.



Color Notes

Yellow-orange is the second color in the color wheel palette, going counterclockwise. It is a bright color that sits between yellow and orange on the color wheel. Its direct complement, or opposite color, is blue-violet.

When I want to warm up or add a sun-kissed glow to any painting, I reach for Gamboge (PO62, PO151). You could use Indian Yellow, Yellow Ochre or Raw Sienna from other brands as an alternative but these colors are not as optically bright and have some granularity (a grainy texture due to heavy pigments settling into paper). For optimal glazing, you want a high-quality yellow-orange that’s beautifully transparent yet allows you to keep building layers until the right value is achieved.

Materials

Paper

140-lb. (300gsm) cold-pressed watercolor paper

Watercolors

Bright Violet, Gamboge, Hansa Yellow, Leaf Green, Marine Blue (turquoise), Peacock Blue, Permanent Green Light, Quinacridone Gold, Quinacridone Rose, Quinacridone Violet (magenta), Scarlet Lake, Titanium White (gouache), Van Dyke Brown, Viridian (green), Winsor Orange

Brushes

no.12 round

Other

crayons, watercolor pencil, salt, origami papers, scissors, glue stick, Graphix Impress Inking Palette (or craft sheet), gum arabic, liquid dish soap, palette knife, leaf stencil, Ranger Mini Ink Blending Tool, Golden Glass Bead Gel, extra-fine Sharpie Water-Based Paint Marker (white)

“There is no blue without yellow and without orange, and if you put in blue, then you must put in yellow and orange too.”

—*Vincent van Gogh*



1 On a piece of crayon-scribbled watercolor paper, use a watercolor pencil to loosely sketch in three pears.



2 Turn the paper upside down. Take a large round brush and begin painting at the top of the paper with Quinacridone Gold, then switch midway to yellow-orange watercolor. Tilt the paper so that gravity can assist with a smooth gradual or gradated wash. Avoid the pear shapes while painting the background.



3 Evaluate the background's value. If the initial wash turns out to be too pale or anemic, glaze the background. Repeat previous steps by painting another layer of Quinacridone Gold and yellow-orange watercolor.

Flip the painting right-side up. While it's still damp, sprinkle some salt for texture and drop in a single stroke of dark brown watercolor along the bottom. This will help ground the composition. Let it dry.



4 With a large round brush dipped in clean water, dampen each pear shape to set the stage for a wet-into-wet technique (wet paint intermingling with another wet paint). Going from left to right, paint the first pear by dropping in blue, turquoise and light green watercolors. For the middle pear, paint in yellow, orange and red-orange watercolors. For the third pear, mingle rose, magenta and violet watercolors. Let the pigments mix and blend naturally on their own.



5 Add texture to the fruit. While the pears are still damp, sprinkle on some salt. Let it dry.



6 Cut small pieces of colorful origami paper and glue them onto the pears.



7 Make your own watercolor “stamping ink” formula. On a separate craft sheet, squeeze out a quarter-sized dollop of green watercolor, a dime-sized dollop of gum arabic, a dime-sized dollop of dish soap and an eraser-head-sized amount of white gouache.

Since watercolor is too wet to stamp with, we need to slow down its fluidity to make it stamp-friendly. Gum arabic is a natural binder that increases watercolor’s gloss and transparency yet controls its spread. Dish soap offers the same principle by increasing the viscosity. And finally, a touch of gouache was added for some opacity.



8 Use a palette knife to mix all the ingredients together until you get a smooth ink-like consistency. For color variation, add a touch of light green watercolor, but be careful not to overmix.



9 Stencil in your leaves. Lay down a leaf template on top of one of the pears. Use an ink-blending tool to pounce the watercolor stamping mixture through the stencil.



10 Lift up the stencil carefully. Let the painting dry completely.



11 Apply glass bead gel on top of the pears with a palette knife. Let it dry completely. This acrylic medium looks white when wet, but it dries transparent and glossy.

Add some journaling, a quote or a poem with white pen.



A Pear-fect Trio

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

Private collection

YELLOW-ORANGE MEANING

Yellow-orange evokes feelings of hospitality, welcome, hope, inspiration, encouragement and illumination.

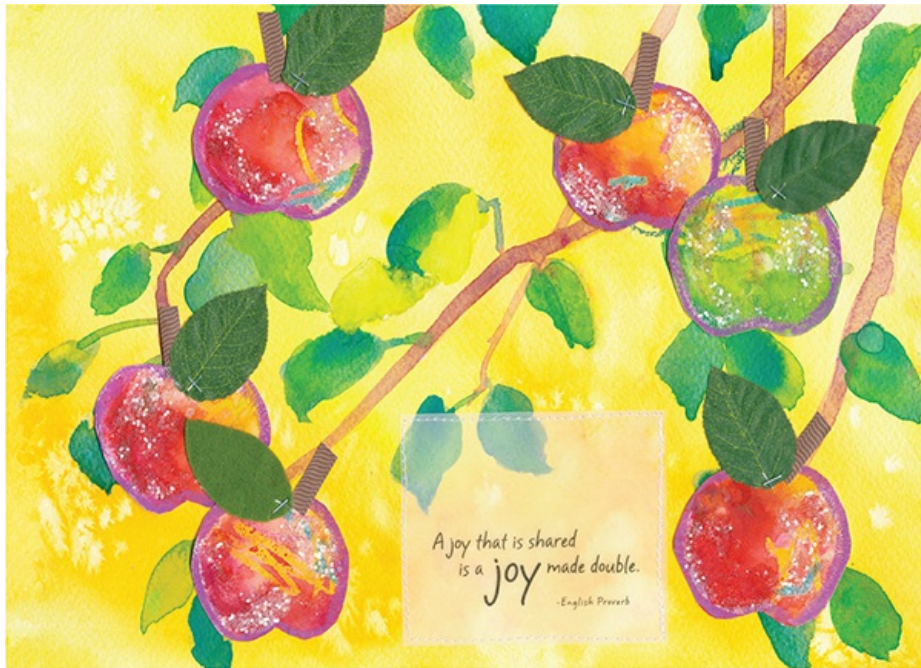


Rumi Butterfly Field

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Apple Picking with Stephen

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Proud Blue Jay

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)

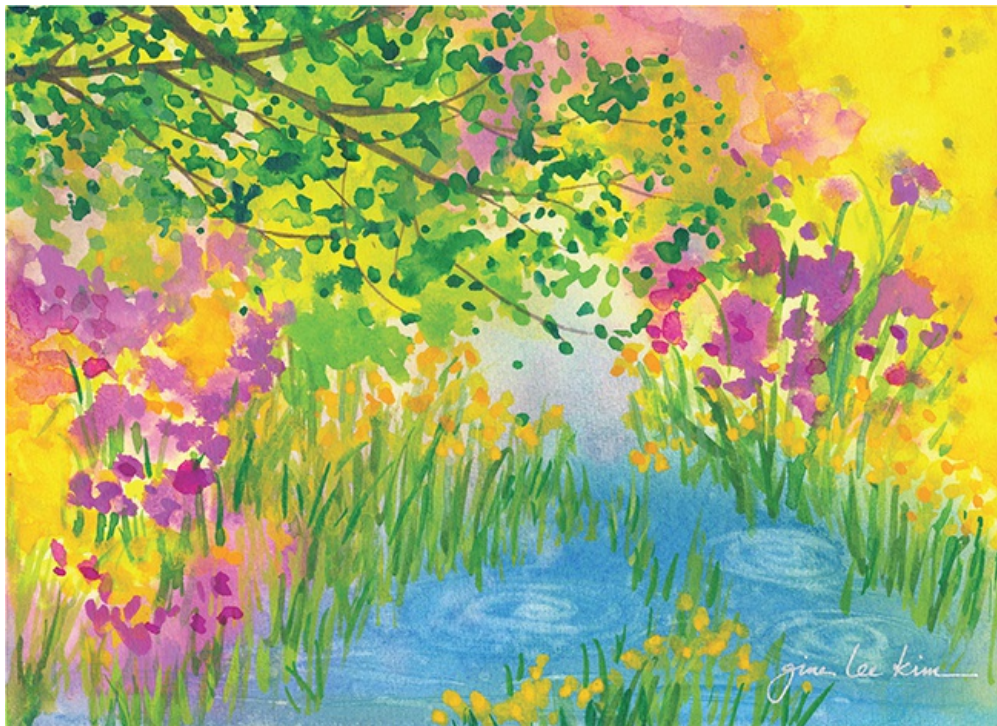


Black Cat Quilt

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

12" × 9" (30cm × 23cm)



Illuminated Oasis

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

7" × 10" (18cm × 25cm)



A Bouquet of Hope

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Remember Cecil

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

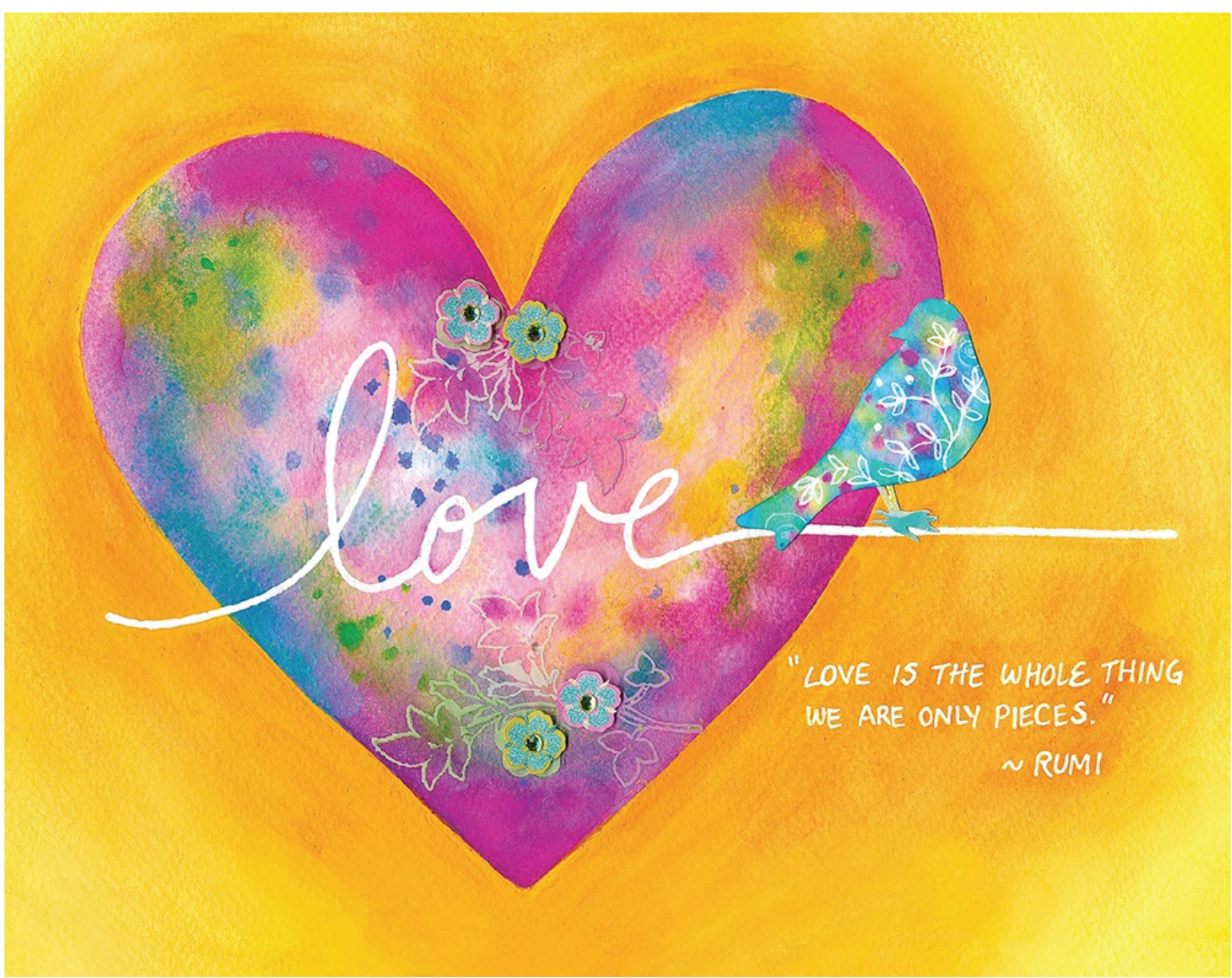


I'm Posing As Me

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Love Is the Whole Thing

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

ORANGE

Orange Autumn Trees: Fiber Paste Technique

Orange is my foundation color for bold autumn landscapes. Fiber paste medium is perfect for this theme because it can be molded into a rough and bumpy surface that simulates bark. It's great when the unique characteristics of an art supply turn into the subject of a painting.



Color Notes

Orange is the third color in the color wheel palette, going counterclockwise. Its direct complement, or opposite color, is blue. It is a bold, attention-seeking color and can easily dominate a painting. However, when used in a rich interplay of jewel-toned foliage colors, all the hues are harmonious. Its temperature is warm and falls between the spectrum of red and yellow.

I prefer Winsor Orange (PO62) because it adds rich and vibrant energy to my art. Although orange can be mixed from two primary watercolors, the cleanest and brightest oranges tend to be single-pigmented hues.

Materials

Paper

140-lb. (300gsm) cold-pressed watercolor paper

Watercolors

Bright Rose, Bright Violet, Gamboge, Gold (gouache), Quinacridone Gold, Quinacridone Rose, Quinacridone Violet (magenta), Titanium White (gouache), Ultramarine Violet, Winsor Orange

Brushes

nos. 8 and 12 rounds, no. 5 rigger

Other

crayons, salt, palette knife, Golden Fiber Paste, scraper tool (or an old credit card), watercolor pencil, filing block, extra-fine Sharpie Water-Based Paint Marker (white)

“Orange is like a man, convinced of his own powers. Its note is that of the angels, or of an old violin.”

—WASSILY KANDINSKY



1 Make a background wash on a watercolor paper pre-scribbled with crayons. Paint a loose watercolor wash of orange, yellow, Bright Rose and Bright Violet with a large round brush. While the paper is still damp, sprinkle on some salt for texture. Let it dry.



2 Use the same brush to paint a large body of rose wash to block in some abstract tree shapes. For the look of realistic trees, do not completely cover the background when painting the foliage. Try to leave some gaps or openings for the sky to peek through. Let it dry.



3 Load fiber paste along the edge of a scraper tool. Swipe the scraper tool onto the paper to create vertical birch-like tree trunks. Be sure to vary the width and thickness of the trunks.



4 Build the tree depth by glazing. Take a large round brush loaded with magenta watercolor and lightly dab in more leaves using just the pointed tip of the brush. Let it dry.



5 Refine the tree foliage even further. Apply another layer of leaves using orange watercolor.



6 Define the branches. Use a rigger brush dipped in white gouache to add skinnier tree trunks, limbs and branches.



7 Add the final layer of leaves. Mix orange watercolor with a touch of white gouache to make an opaque light orange for the last layer of foliage. Let it dry.



8 Tone down the bright white birch trunks by applying a diluted wash of Quinacridone Gold watercolor over the tree trunks.



9 Create texture in the tree trunks. While the trunks are still damp, take a watercolor pencil and file it over the trunks to achieve a speckled texture. Let it dry.

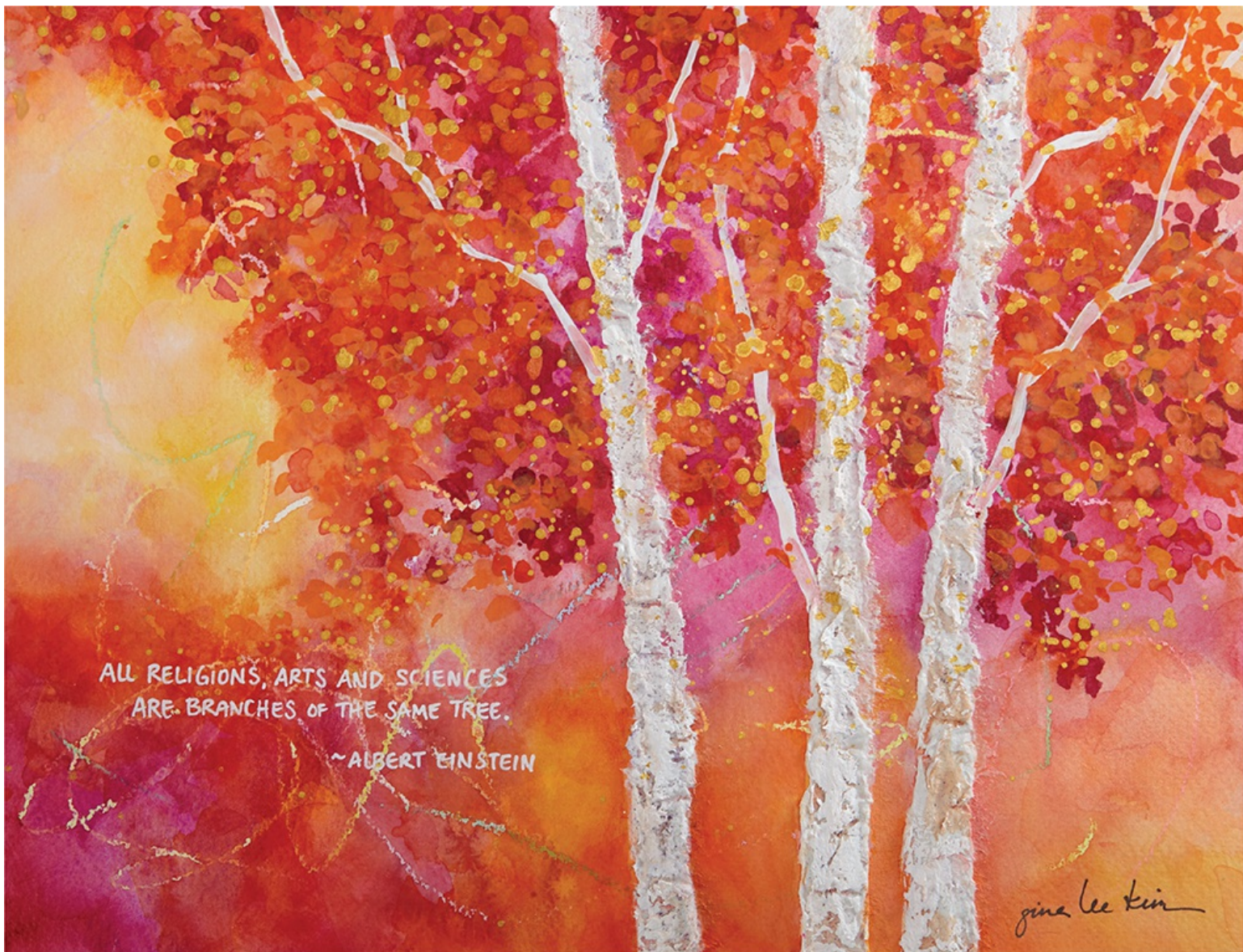
TIP: If the background is still damp, block off either side of each tree trunk with masking tape to avoid any further messes.



10 Add the last bit of highlight. Load a dry brush with white gouache and lightly skim over the tree trunks to mimic paper birches. Let it dry.



11 Splatter in some gold. Take a medium round brush dipped in gold gouache and tap the handle to sprinkle gold dots as a final layer. If you like, add some journaling, a quote or a poem with a white pen.



Glorious Fall Foliage

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

Private collection

ORANGE MEANING

Orange evokes feelings of confidence, vibrancy, enthusiasm, verve, friendliness, bounty and charisma.

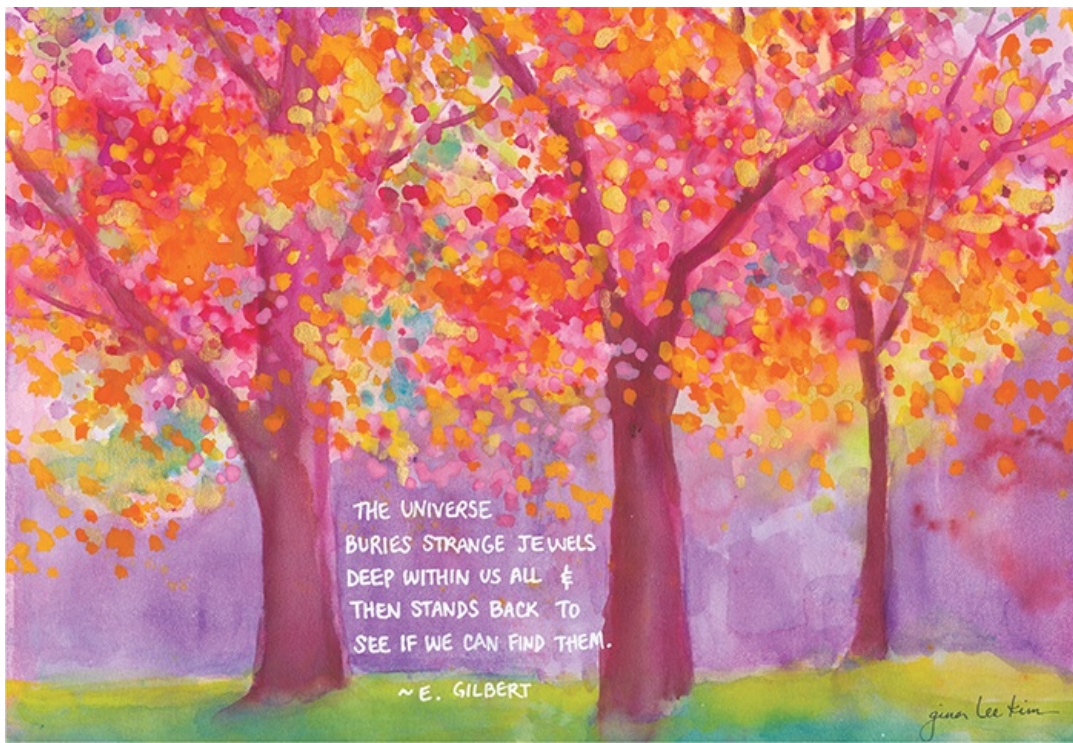


Friendly Birches

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Jewels Within Us

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Orange Tree, Pink House

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

12" × 9" (30cm × 23cm)



Reach for the Sky

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)

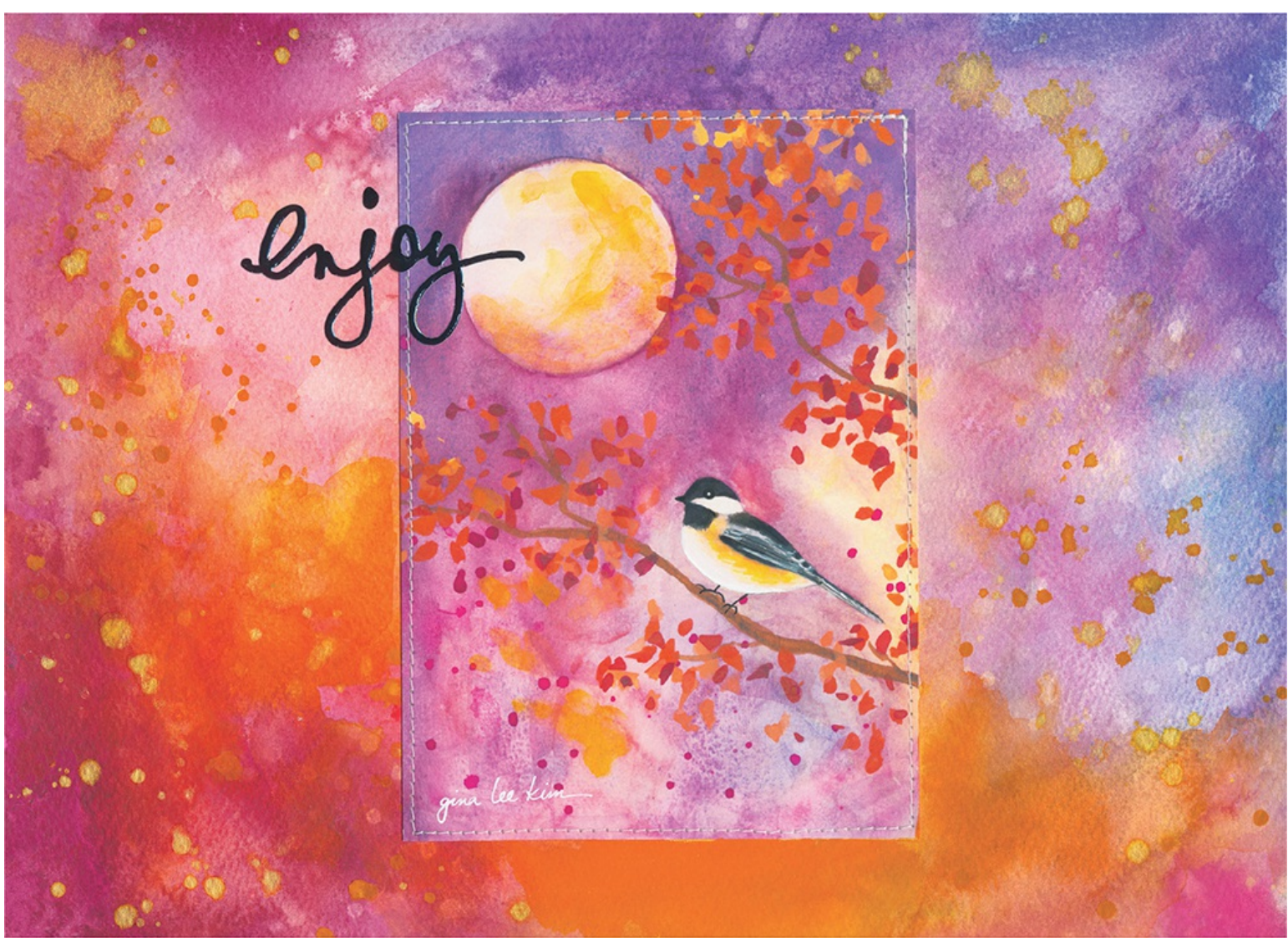


Koi Fish Frolic

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Enjoy Yourself

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Confidence

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



A Good Life

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Imagine a New Reality

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

RED-ORANGE

Red-Orange Poppies: Spilling Technique

Red-orange symbolizes poppies, and poppies symbolize courage. It takes artistic bravery to let go and allow spills and drips to happen. But from there, you can transform a painting while learning some valuable brush skills. In this project, you'll learn a technique called lifting, which involves adjusting the pigment-to-water ratio in order to paint a variety of floral tones, tints and shades. After adding mixed-media elements and a beautiful background, your poppies will sparkle with life.



Color Notes

Red-orange is the fourth color in the color wheel palette, going counterclockwise. Its direct complement, or opposite color, is blue-green. Red-orange is a powerful, vivacious color. There's an immediate sense of warmth and vibrancy when applied. It's definitely in the hot region of the color spectrum.

Depending on the brand, a red-orange pigment may lean red or orange. I like my red-oranges to lean slightly orange.

I used to paint with Cadmium Red Light, but in an effort to use safer chemicals in my studio, I have replaced it with Winsor & Newton Scarlet Lake (PR188). This red-orange is a pleasingly semiopaque color—and just a little bit goes a long way.

Materials

Paper

140-lb. (300gsm) cold-pressed watercolor paper

Watercolors

Bright Violet, Gamboge, Hansa Yellow, Leaf Green, Permanent Green Light, Quinacridone Rose, Scarlet Lake, Titanium White (gouache), Ultramarine Blue (turquoise), Ultramarine Violet (magenta), Viridian (green)

Brushes

nos. 8, 12 and 16 rounds

Other

paper towel or rag, Stabilo ALL Marking Pencil (black), dimensional paint with an applicator tip (black and kiwi green), light pink watercolor pencil

"We cherish too, the poppy red That grows on fields where valor led, It seems to signal to the skies That blood of heroes never dies."

—MOINA MICHAEL



1 Begin by creating some abstract poppies. Place seven to nine “blobs” or puddles of red-orange watercolor on paper with a medium round brush. Next, place a few drops of clean water into the centers of each red-orange puddle.



2 Create instant poppy stems by tilting the paper so that the watercolor drips downward.



3 Keep the paper tilted at an angle. Dip the same paint brush in water and lightly add a few diluted or pale red-orange stems and leaves to start filling in the background

Tilt the paper back to normal when you're finished adding stems.



4 Create more definitive poppy petals. You can achieve a variety of floral tints and tones just by shifting the value (lightening or darkening a color). Load a medium round brush with more red-orange watercolor for opaque petals, or dip the brush in water for lighter, more transparent petals. Let it dry.



5 Lift out pigments for realistic-looking poppies. While the flowers are still damp, get your brush ready for the lifting technique. Rinse the brush clean with water and use a rag to absorb most of its moisture. Then, press the brush against each flower center to pull off pigment. This will instantly add dimension to your poppies. Let it dry.



6 Paint in stems, leaves and pods with various shades of green watercolor.



7 Continue building up the greens. For better coverage, make green watercolor paint opaque by mixing in a little white gouache. Paint some yellow-green stems.



8 Add some black. Use a black Stabilo ALL Marking Pencil to fill in the poppy centers with four "button-hole" dots.



9 Build up the poppy centers with black and green dimensional paint. Also use green dimensional paint to add more stems and outline the drooping seedpods.



10 Continue building the poppy shapes. Glaze in more petals with darker red-orange watercolor. Let it dry.



11 Add some blue. Paint grasses and stems with turquoise watercolor for even more color variation. Let it dry completely.



12 Fill in the background with a wash of color. Switch to a soft jumbo round brush for this. Without disrupting the red-orange poppies too much, carefully paint a wash of violet coming from the left of the painting and stop midway. Then introduce a yellow-orange wash coming from the right.



13 Bridge the gap. Paint a soft wash of diluted Quinacridone Rose in the middle to unite the two previous background colors.



14 Use a light pink watercolor pencil to add some veins to the poppy petals. You can also use a soft pastel stick or contrasting gel pen.



Poppies As Remembrance

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

Private collection

RED-ORANGE MEANING

Red-orange evokes feelings of courage, warmth, remembrance, strength, sacrifice, fearlessness and heroism.



Coral Chickadee

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 10" (25cm × 25cm)

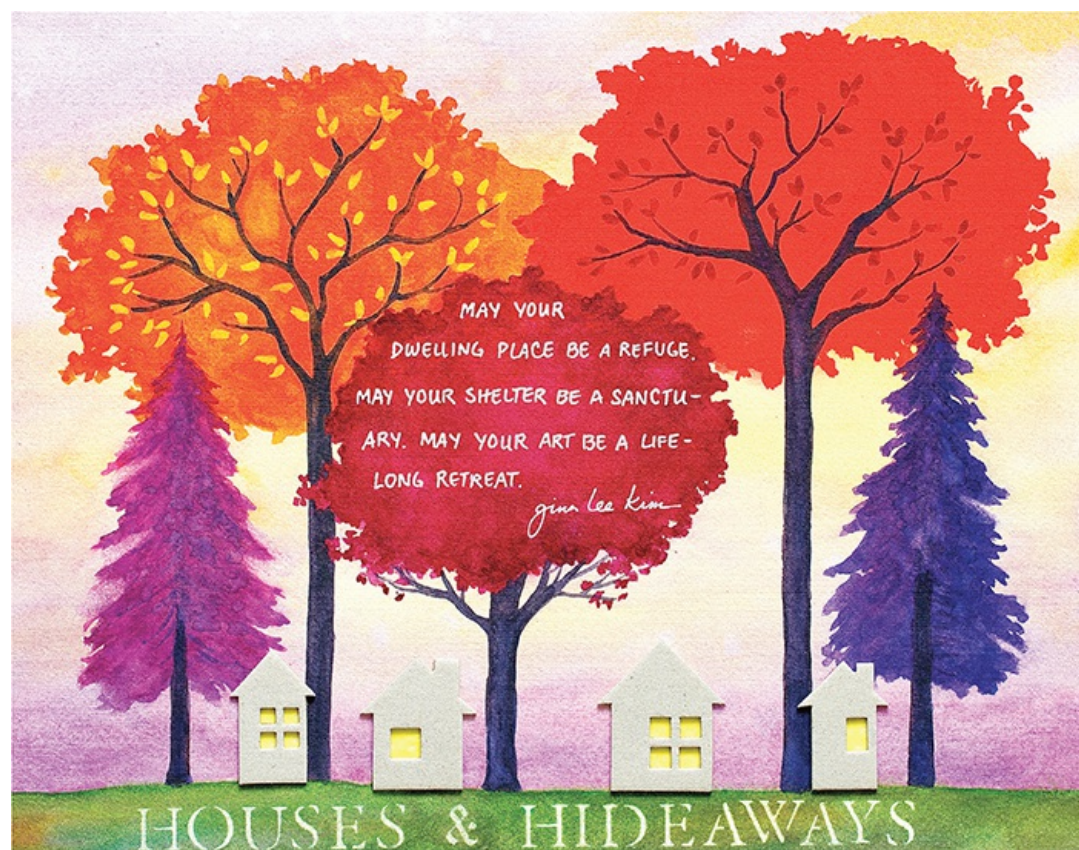


Meditation Landscape

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

11" × 14" (28cm × 36cm)



Houses and Hideaways

Gina Lee Kim

Watercolor and mixed-media on 140 lb. (300gsm) cold-pressed watercolor paper

11" × 14" (28cm × 36cm)



Today Is All We Have

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)

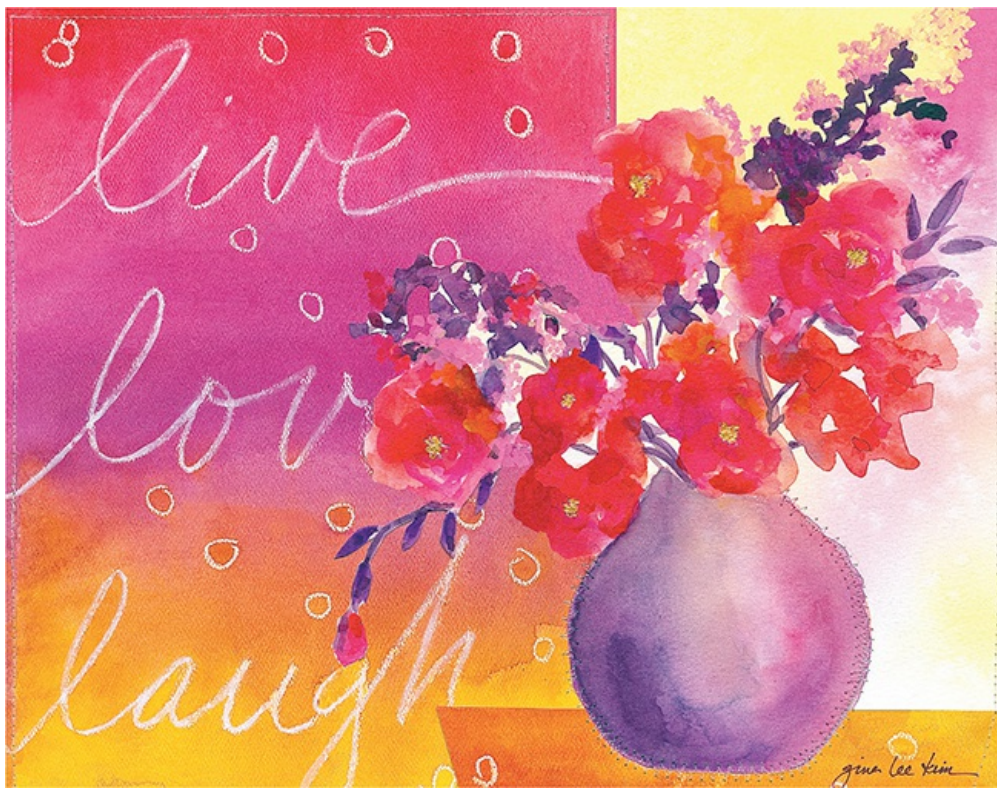


Scarlet Tanager

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Live Love Laugh

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

11" × 14" (28cm × 36cm)



I'll Race with You

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

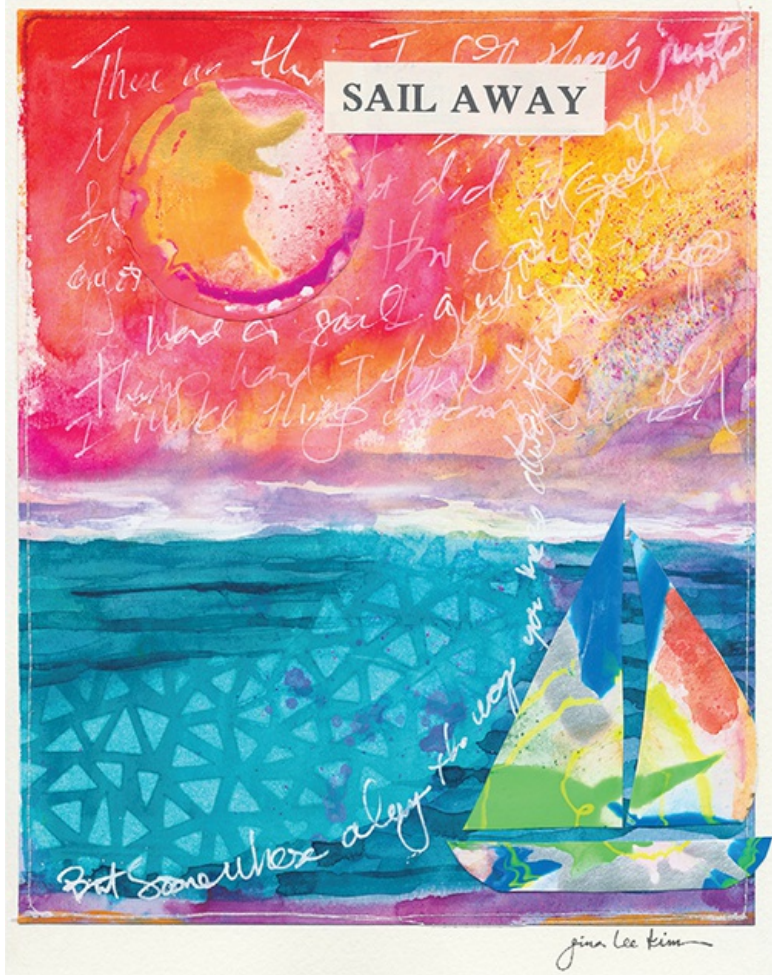


Pretty Evening Roses

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)

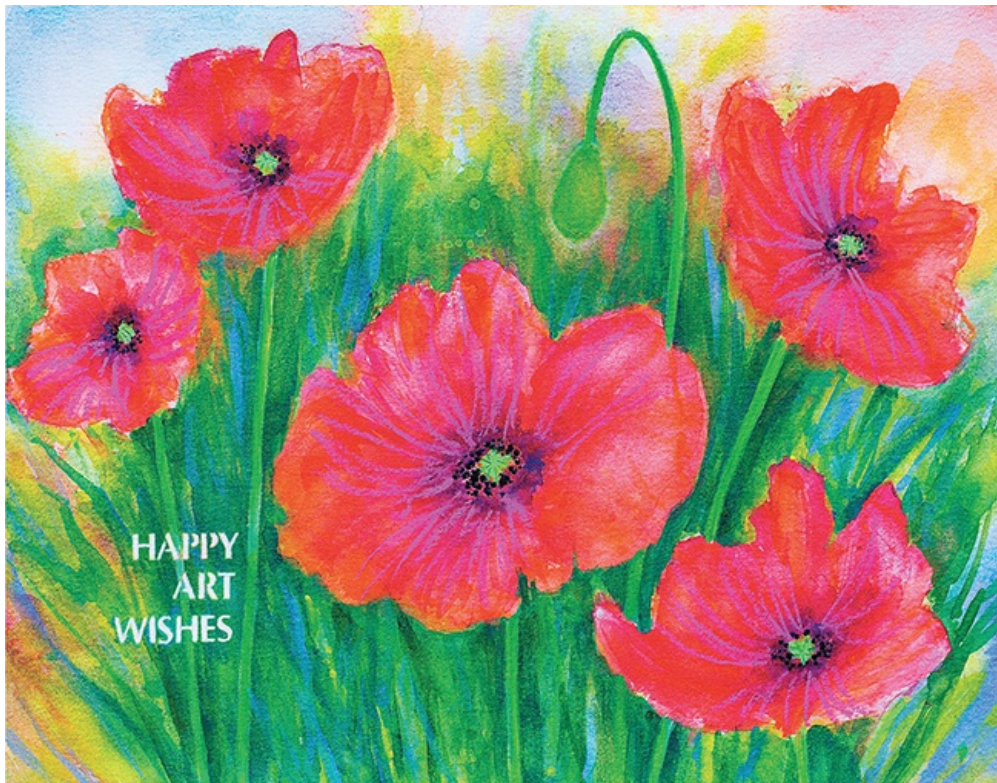


Sail Away with Me

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Happy Art Wishes

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

11" × 14" (28cm × 36cm)

RED

Red Roses: Crackle Paste Technique

Give yourself a bouquet of roses and fall in love with crackle paste! This medium was originally designed for acrylic paints, but we're going to use it in a watercolor still life. Crackle paste behaves intuitively—the thicker the application, the more pronounced the cracks will be; the thinner the paste, the smaller the fissures will be. And since oil pastel acts as a natural resist, the watercolors will not bleed into each other too much. This makes the painting portion of the project go really fast.



Color Notes

Red is the fifth color in the color wheel, going counterclockwise. Its direct complement, or opposite color, is green. In its most saturated state, red is the hottest of warm colors. Even in the most limited palette, you still need a red primary color. Red is an essential mixing agent that gives rise to oranges and purples.

For the cleanest of hues and mixes, I use Quinacridone Rose (PV19). It is beautifully transparent and leans pink, as opposed to an orange-red. Sometimes I replace this primary red with Bright Rose when I want to make a bold statement in hot pink.

A dynamic and stimulating hue, red is a critical color for any artist to own. And if you've studied art history, you know that it's one of the oldest color names.

Materials

Paper

140-lb. (300gsm) cold-pressed watercolor paper

Watercolors

Bright Rose, Bright Violet, Hansa Yellow, Marine Blue (turquoise), Permanent Green Light, Quinacridone Rose, Quinacridone Violet (magenta), Titanium White (gouache), Turquoise Green (gouache), Ultramarine Blue, Ultramarine Violet, Van Dyke Brown, Viridian (green)

Brushes

nos. 5, 8 and 12 rounds

Other

crayons, light pink oil pastel stick, palette knife, craft sheet, Golden Crackle Paste, walnut ink, Kuretake ZIG 2 Way Glue Pen (or any foil glue), light green foil sheet, Tonic Studios Nuvo Gilding Flakes (gold), Faber-Castell Neon Gel Crayon (pink, optional), extra-fine Sharpie Water-Based Paint Marker (black)

"Love and a red rose can't be hid."

—THOMAS HOLCROFT



1 On a watercolor paper prescribbled with crayons, take a light pink oil pastel and loosely sketch a vase full of roses placed on a table. Keep your shapes and composition simple.



2 Take a large round brush and paint the flowers with Bright Rose and Bright Violet. Paint the leaves and stems with various shades of green and a touch of yellow watercolor. Next, paint the table with a mixture of magenta and brown. Fill in the vase with a light turquoise wash. Let it dry.



3 Tint the crackle paste. On a craft sheet, sparingly add a drop of Turquoise Green gouache to some crackle paste medium. Mix it with a palette knife. Avoid adding too much gouache or it will overload the medium and increase its brittleness, causing it to crumble and fall off the paper. I strongly recommend sealing the vase with matte medium at the end of this project.



4 Spread the tinted crackle paste into the lower left area of the vase (the shadow side) with a palette knife, just like icing. This will make a core shadow.



5 Clean your palette knife and then pick up regular white crackle paste. Apply it along the upper right side of the vase to create a highlight. Smooth out the medium and spread it toward the previous layer of tinted crackle paste. The vase will look more dimensional with a white highlighted area and core shadow area. Let it dry completely.



6 Mix magenta, Ultramarine Violet and a touch of walnut ink. With a large brush, paint a cast shadow on the table. The walnut ink creates a beautiful mottled effect with nice granulation. Carefully soften any hard shadow edges with a clean, damp brush. Let the vase and its shadow dry completely.



7 Deepen the vase's shadow. Paint on some blue and violet watercolor near the bottom of the vase where it meets its shadow.



8 Tone down the white. Since crackle paste dries bright white, adding a light wash of pink and violet watercolor over the vase's highlighted area will make it more integrated with the painting.



9 Get ready to foil! Take a foil glue pen and loosely apply it to various spots around the stems, leaves and rose centers. There is no need to be precise with this. Let the glue dry until it feels tacky.



10 Create a delightful iridescence by applying green foil sheets to the stems and leaves.



11 Get your gold sparkle on! Apply gold gilding flakes to each of the rose centers. As an optional step, add some neon hot pink throughout the composition with a water-soluble gel crayon. Once finished, add some journaling, a quote or a poem with black pen. Seal the vase with matte medium.



Roses Are Red

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

Private collection

RED MEANING

Red evokes feelings of love, passion, desire, affection, power, attention, intimacy, longevity and fire.



Autumn in Newburyport

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

18" × 18" (46cm × 46cm)



A Touch of Royalty

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

11" × 14" (28cm × 36cm)



Creativity Is Joy

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Home Sweet Home

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

11" × 11" (28cm × 28cm)



Thinking of You

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

7" × 10" (18cm × 25cm)



Mermaid Vase

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

11" × 14" (28cm × 36cm)

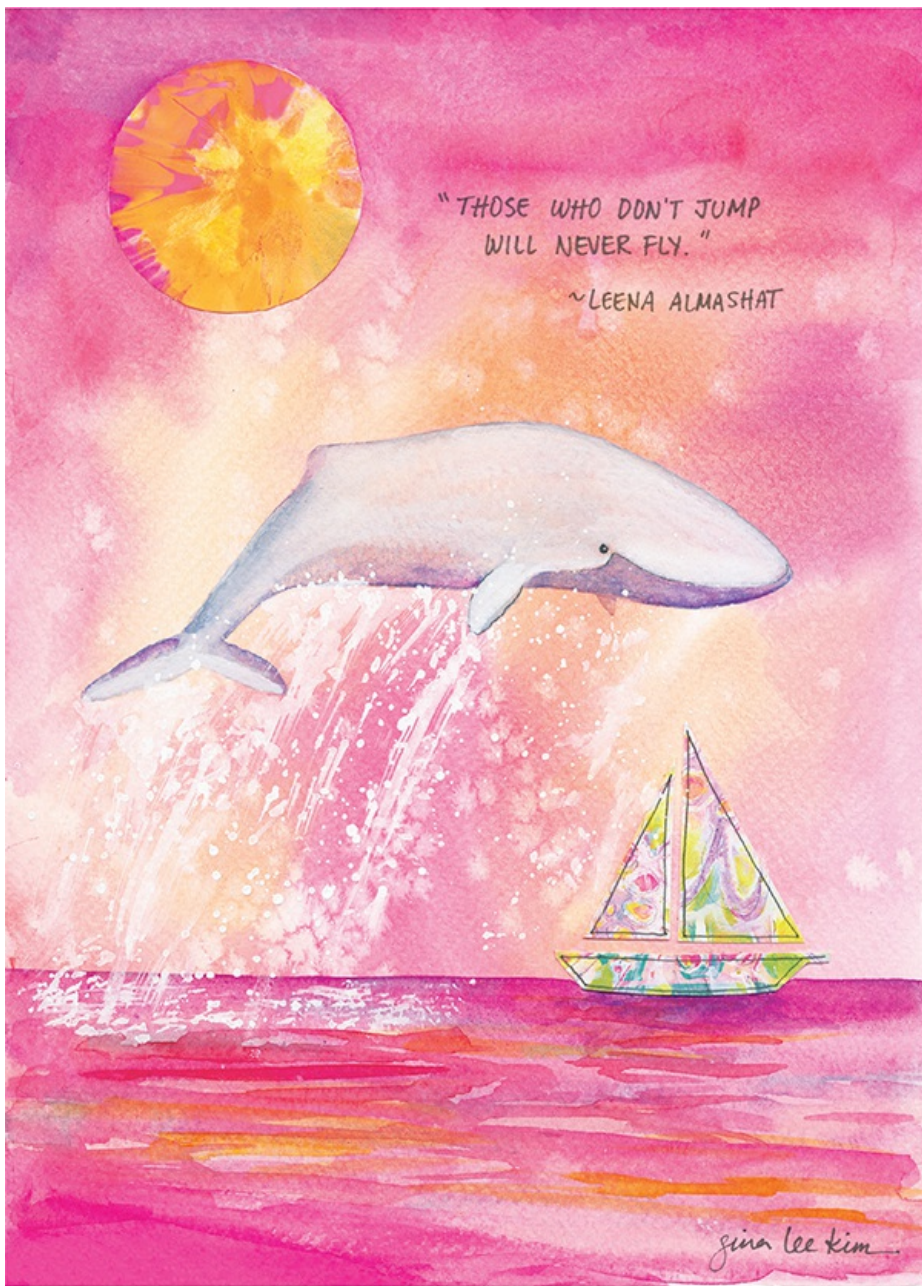


An Evening Walk

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 10" (25cm × 25cm)



I Can Fly

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Japanese Orchids

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

11" × 14" (28cm × 36cm)



Sitting Pretty

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

8" × 8" (20cm × 20cm)

RED-VIOLET

Red-Violet Evening Garden: Clean Watercolor Technique

There's something enchanting about an evening garden party. And when red-violet is juxtaposed with its complement—yellow-green—it makes a lively statement with good energy. In this project, we'll prevent complementary colors from neutralizing one another as well as revisit some essential watercolor skills like glazing, lifting and painting wet-into-wet. We'll also get to use up some of our scrapbooking supplies.



Color Notes

Red-violet is the sixth color in the color wheel palette, going counterclockwise. Its direct complement, or opposite color, is yellow-green. I use Quinacridone Violet (PV19), a deep red-violet, for two reasons: 1) it is beautifully intense and transparent, which means I can get clean mixes and a large range of purples and pinks, and 2) when mixed with Permanent Green Light, its direct pigment complement, I achieve the most pleasing black. In theory you could make black with any two complementary colors opposite each other on the color wheel, but for me, this combo creates a true inky black. Quinacridone Violet is known as Permanent Magenta in other brands. I sometimes use Bright Rose if I want to switch to a much brighter, hot pink option.

Materials

Paper

140-lb. (300gsm) cold-pressed watercolor paper

Watercolors

Bright Violet, Gamboge, Hansa Yellow, Indigo, Leaf Green, Marine Blue (turquoise), Peacock Blue, Permanent Green Light, Quinacridone Gold, Quinacridone Rose, Quinacridone Violet (magenta), Scarlet Lake, Titanium White (gouache), Van Dyke Brown, Viridian (green), Winsor Orange

Brushes

nos. 12 and 20 rounds

Other

crayons, Daler-Rowney FW Acrylic Artists Ink (Fluorescent Orange), Dr. Ph. Martin's Radiant Concentrated Water Color (Moss Rose), salt, tissue, washi tapes, white copier paper, circle punch, glue stick or tape roller, medium-point green and extra-fine point white Sharpie Water-Based Paint Markers, sewing machine (optional)

"The best things in life are free sunshine, songs of birds... the field full of flowers, the wonders of nature, the magenta sunset . . . here for our enjoyment."

—ALFRED ARMAND MONTAPERT



1 Goodbye blank surface! Loosely mark your watercolor paper with crayon swirls and scribbles.



2 Create a bold wet-into-wet wash. With a large round brush, paint the upper two-thirds of the background with magenta and rose so that they randomly blend into each other. Leave the bottom third of the paper untouched. With a diluted wash of rose and lavender, paint an oval shape in the bottom right-hand corner to suggest a tiny pond. Don't worry about the details at this point; we are just blocking in abstract shapes. While the background is still damp, glaze in a little Indigo watercolor near the top of the painting to make a deep, rich burgundy night sky. Sprinkle salt for some texture. Let it dry.



3 Bring in the neon colors! Drop in some fluorescent orange acrylic ink and hot pink dye ink along the middle section of the composition to suggest abstract blobs of orange-pink flowers.



4 Let organic spillage occur! With a medium brush, begin forming the previous neon ink spills into abstract gladiolus floral shapes. Sprinkle in some salt for texture. Avoid overworking this step. Let the ink colors mingle naturally, yet have some color separation into pretty spots of orange and hot pink. Let it dry completely.



5 Fill in the rest of the composition. Use a large brush to paint the middle ground in various shades of green with a touch of yellow watercolor. Let it dry.



6 This step should give you some good practice with your brush skills. Using just the tip of a round brush, add green stems and leaves for the middle ground flowers without disturbing the prior layer of pigments too much. Let it dry.



7 Continue building up the greens. Glaze in some shrubbery or hedgerows with darker green watercolors. (Remember that glazing is color painted over a previous layer of color.) Add darker green vegetation around the pond as well. Let it dry.



8 Now it's time to prep for ghosting. With a medium brush dipped in clean water only, paint a large background tree silhouette. Wait a few seconds.



9 Blot to lift by gently pressing a tissue on specific areas to lift pigment away. The result will be a faint outline or ghost of a tree.



10 While the lifted tree silhouette is still damp, add one or two drops of white gouache.



11 When there's just enough dampness and white gouache to paint with, extend the pigments to make tree limbs. Rather than painting an obtrusive, stark white tree, this lifting technique creates a softer, more diffuse, three-dimensional tree in the background. Let it dry completely.



12 Bring out the scrapbooking supplies! Tape down strips of washi tape onto a piece of copier paper. Punch out solid washi circles with a circle punch. Set them aside.



13 Use an opaque green paint marker to clarify the stems and leaves by adding another layer. Let it dry.



14 Glue down the washi circles as if they are hanging above the pond. Using a white marker pen, draw connecting lines as string lights for the lanterns. Optional: Use a sewing machine to connect the lanterns.



15 With the same white pen, dot the burgundy night sky with stars. Add a few pond ripples. Finally, do some journaling, or add a quote or poem to complete the painting.



Evening Garden Party

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

Private collection

RED-VIOLET MEANING

Red-violet evokes feelings of beauty, femininity, compassion, caring, kindness, sweetness and playfulness.

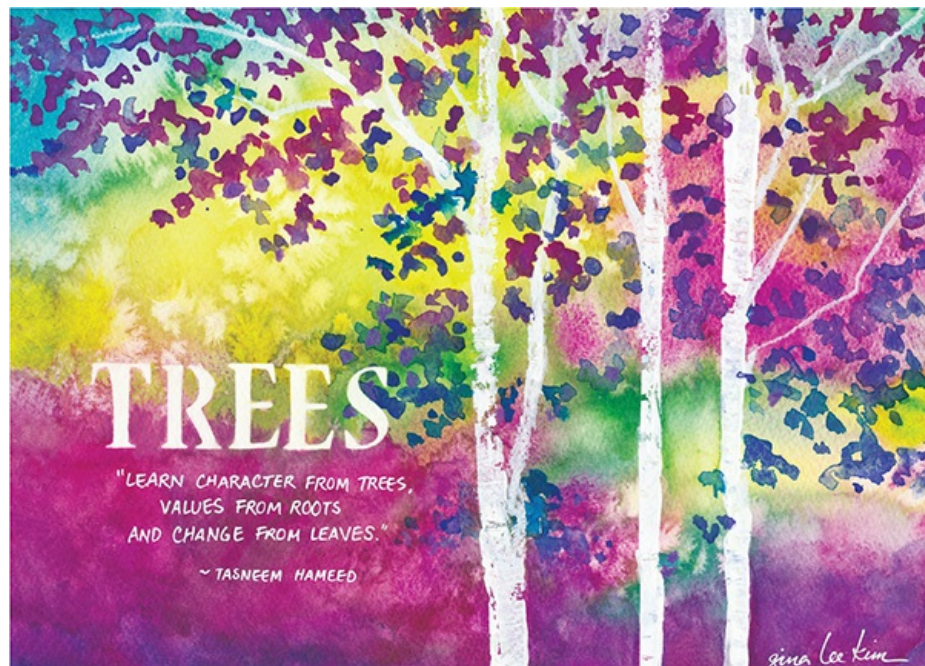


Finding Joy

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

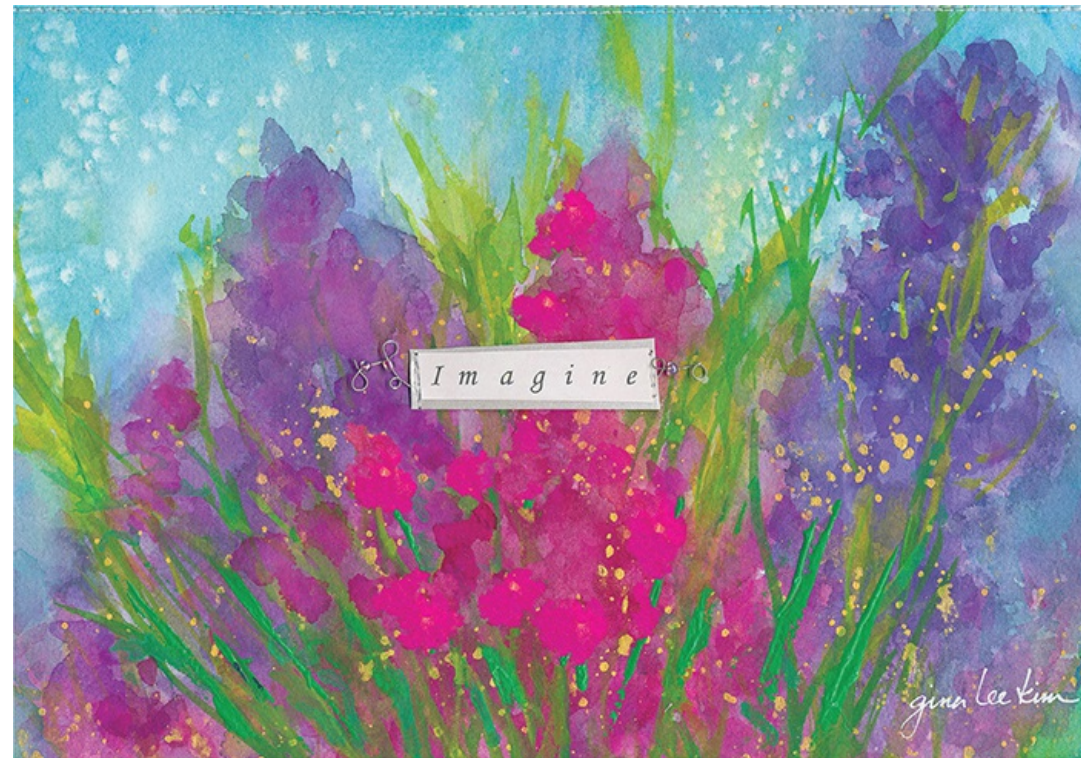


Learn from Trees

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Imagine

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



The Passion We Keep

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Inner Glow

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

4" × 4" (10cm × 10cm)



I Am Not Afraid

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



French Garden

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Dream the Dream

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Sweetest Garden

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)

VIOLET

Violet Mountains: Watercolor Ground Technique

In this demonstration, we will use watercolor ground to sculpt our way into a majestic purple landscape with mountainous snow peaks. We'll also learn how to glaze a soft coral sky by using scholastic watercolors and gouache that dry to a pastel-like, chalky finish. It's an exciting time to be a watercolorist! With so many mediums formulated for watercolors today, the mixed-media possibilities are endless.



Color Notes

Violet is the seventh color in the color wheel palette, moving counterclockwise. Its direct complement, or opposite color, is yellow. As a secondary color, violet lies at the end of the visible spectrum, next to blue. Grouped together with mauves and purples, the term *violet* describes color ranging from reddish blues to blueish reds. I use Ultramarine Violet (PV15, PB29) because of its versatility. From the lightest of washes to the darkest of shadows, Ultramarine Violet can handle anything monochromatic (painting done in only one color, achieving various highlights and shades). Sometimes I use Cobalt Violet for its granular effect. But my signature color would have to be Bright Violet because of the joy this orchid-purple gives me.

Materials

Paper

140-lb. (300gsm) cold-pressed watercolor paper

Watercolors

Bright Rose, Gamboge, Iridescent Electric Blue, Permanent Green Light, Titanium White (gouache), Ultramarine Blue, Ultramarine Violet, Viridian (green)

Brushes

nos. 8, 12 and 20 rounds

Other

crayons, salt, Daniel Smith Watercolor Ground (Titanium White), palette knife, neon pan watercolors, Ranger Perfect Pearls Mica powder (Pearl), Twinkling H2Os (Heavenly White), extra-fine Sharpie Water-Based Paint Marker (white)

"I have finally discovered the true color of the atmosphere. It's violet."

—CLAUDE MONET



1 Start with a loose background. On watercolor paper pre-scribbled with crayons, take a large jumbo brush and paint a wash of Ultramarine Violet for the sky. While still damp, drop in some pale pink watercolor toward the horizon line. Paint a stronger pink for the foreground. Sprinkle in some salt for texture. Let it dry.



2 Load a palette knife with watercolor ground and spread two mountain peaks into the middle ground of your composition. Instead of smoothing out the ground, however, drag and scrape it randomly to make rocky, bumpy mountain peaks. Apply the ground sparingly as you get toward the bottom of the mountains to let some of the previous pink underlayer show through. Let it dry completely.



3 Lightly paint in the mountains with a medium round brush and a diluted wash of Ultramarine Violet watercolor.



4 Suggest snow peaks. Avoid over-painting the mountains with violet watercolor by leaving some areas of white ground alone. Be careful not to overpaint the mountains. Leave some areas of white ground unpainted to suggest snow peaks. Let it dry.



5 Fill in the foreground. Use a jumbo brush to glaze in some green and yellow-orange watercolor. This will create a nice olive color. Let it dry.



6 Dip a medium brush in violet watercolor and add a row of pine trees along the bottom of the landscape. Let it dry.



7 Prep for glazing. Load a large round brush with clean water and dampen the sky. Stay mostly in the center of the composition and inside the central V-shaped opening where the two mountainsides intersect.



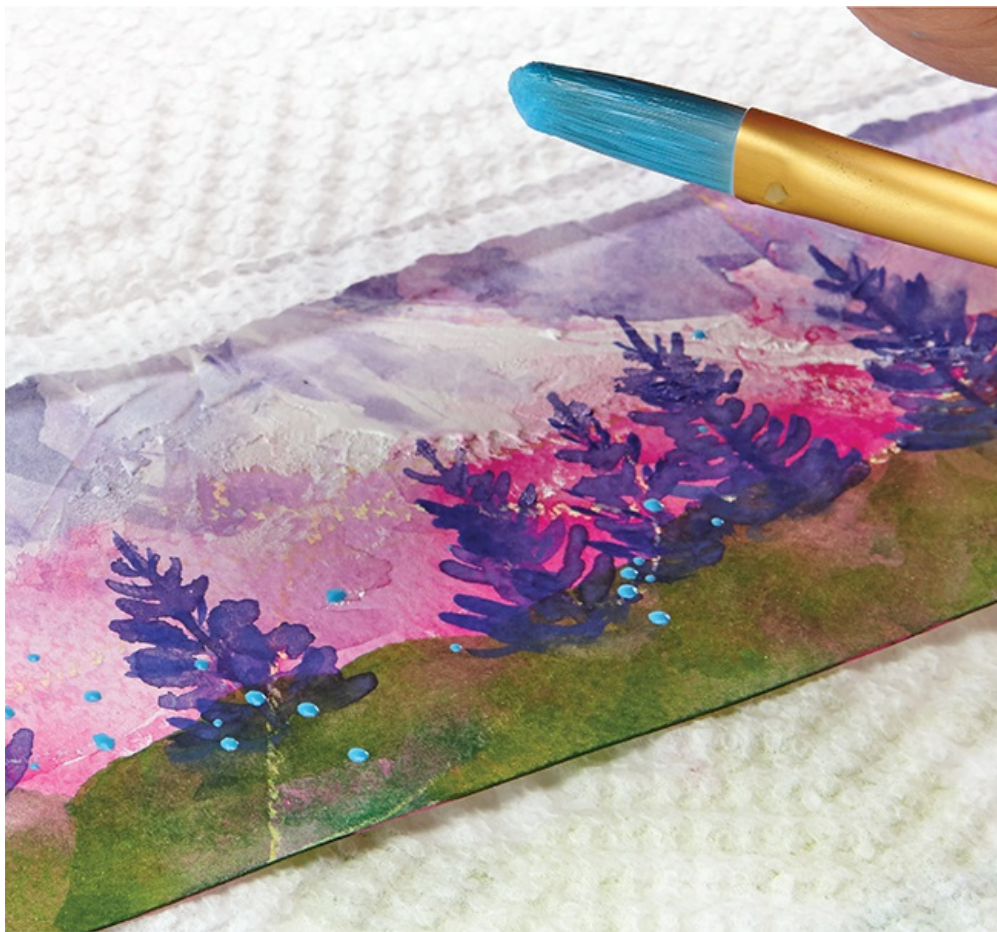
8 While the sky is still damp from the previous step, add three drops of white gouache and paint in some neon orange pan watercolor to create a soft coral glaze.



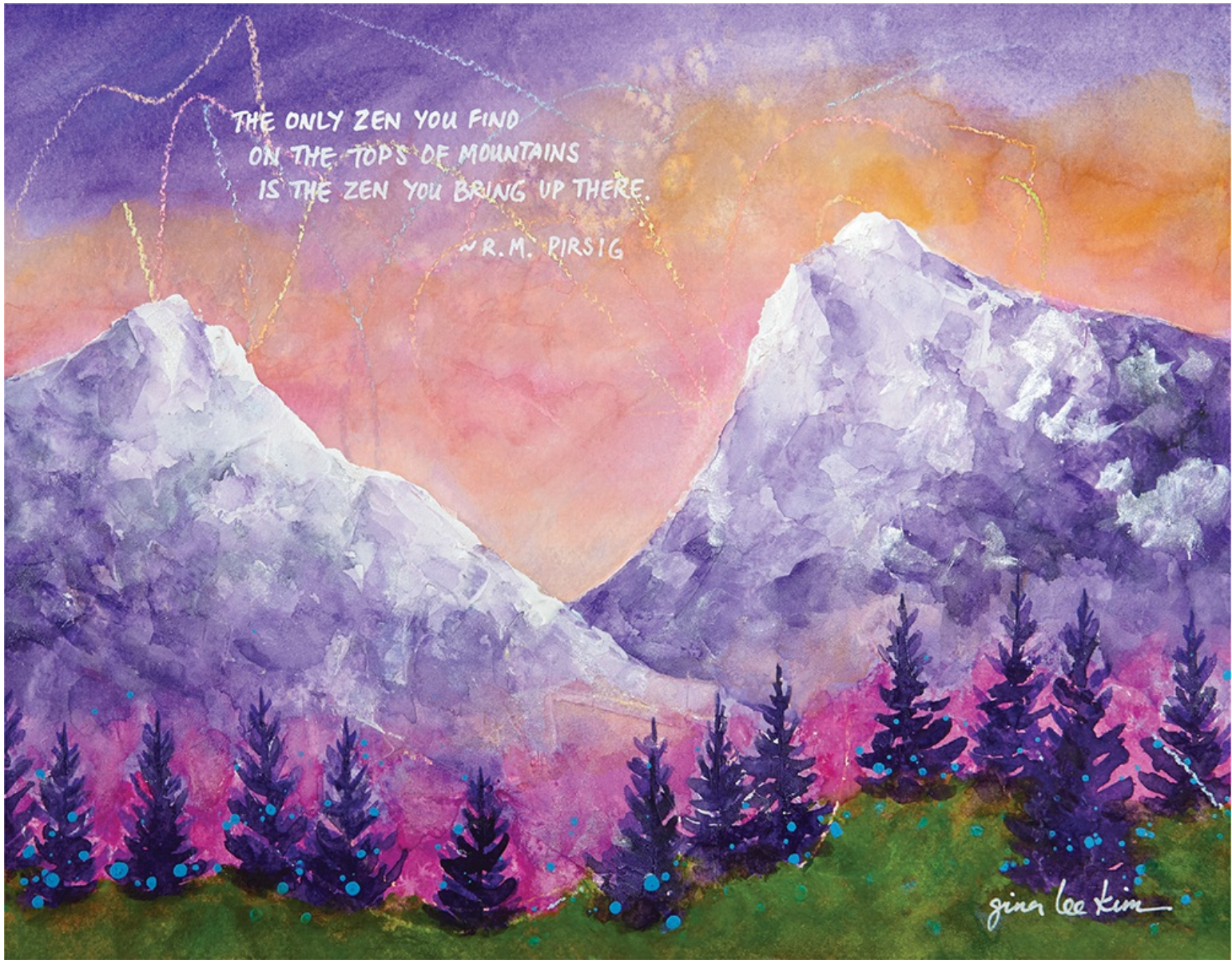
9 Integrate the sky by carefully blending and spreading the previous gouache and neon orange mixture. Achieve softer brushwork and avoid streaks by using the belly side of the brush.



10 Add some sparkle and shine! Dip a medium brush in pearlescent mica powder and Twinkling H2O's Heavenly Light. Lightly paint the shimmer into both mountains. Let it dry.



11 For visual interest and unexpected texture, finish with some whimsical blue dots. Tap a loaded brush to splatter the foreground with bright, electric blue watercolor. Add some journaling, a quote or a poem with white pen.



Purple Spiritual Summit

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

Private collection

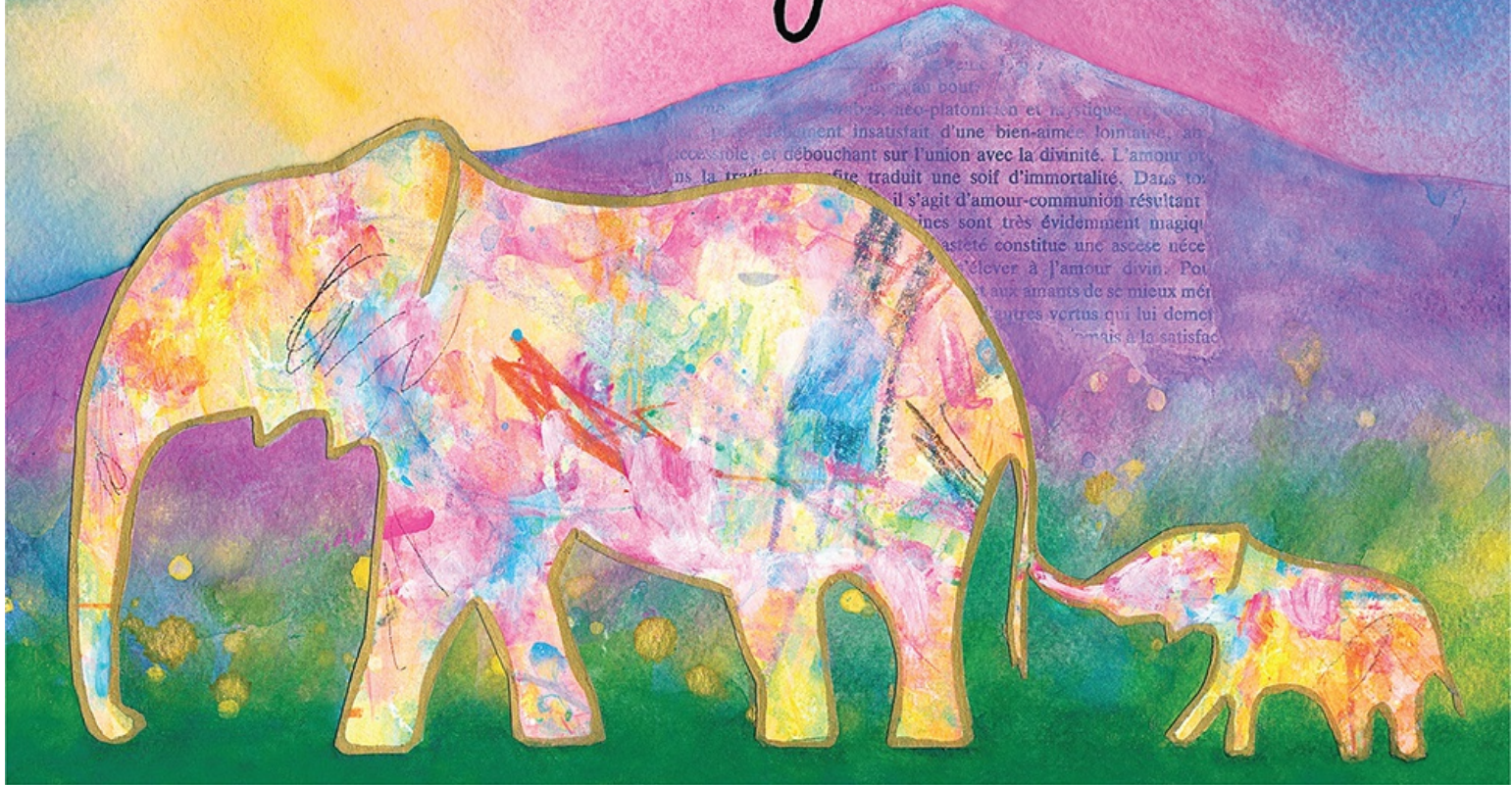
VIOLET MEANING

Violet evokes feelings of spirituality, royalty, nobility, luxury, ambition, wealth, fortune and mystery.

TOGETHER WE CAN FACE ANY
CHALLENGES AS DEEP AS THE
OCEAN & AS HIGH AS THE SKY.

~ SONIA GANDHI

together



Together We Can

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" x 12" (23cm x 30cm)



Mountain Glow

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

8" × 8" (20cm × 20cm)



Capture the Magic

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)

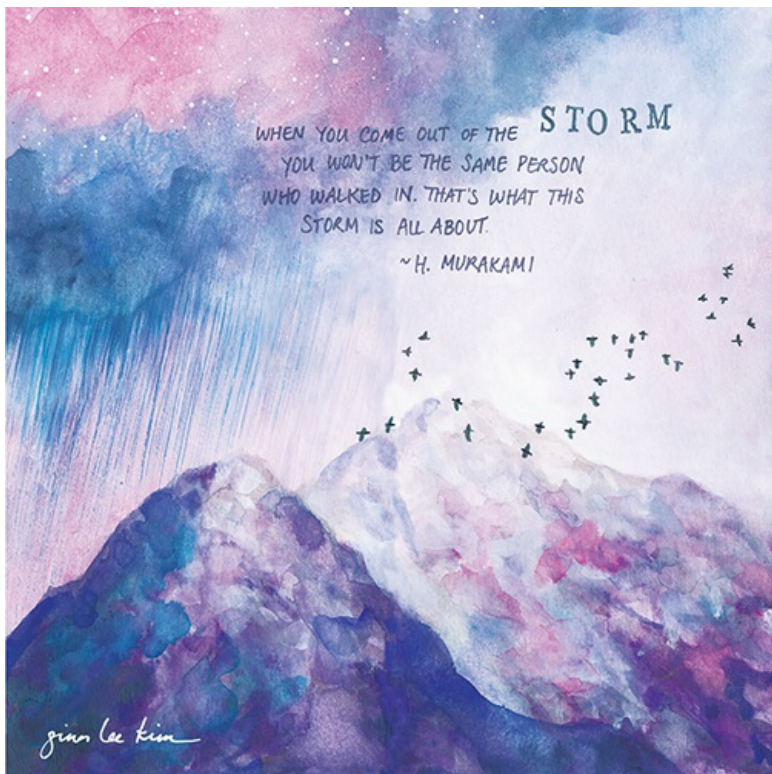


Spiritual Birches

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



What Storms Are For

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

8" × 8" (20cm × 20cm)



Graceful Butterfly

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

8¼" × 8¼" (21cm × 21cm)

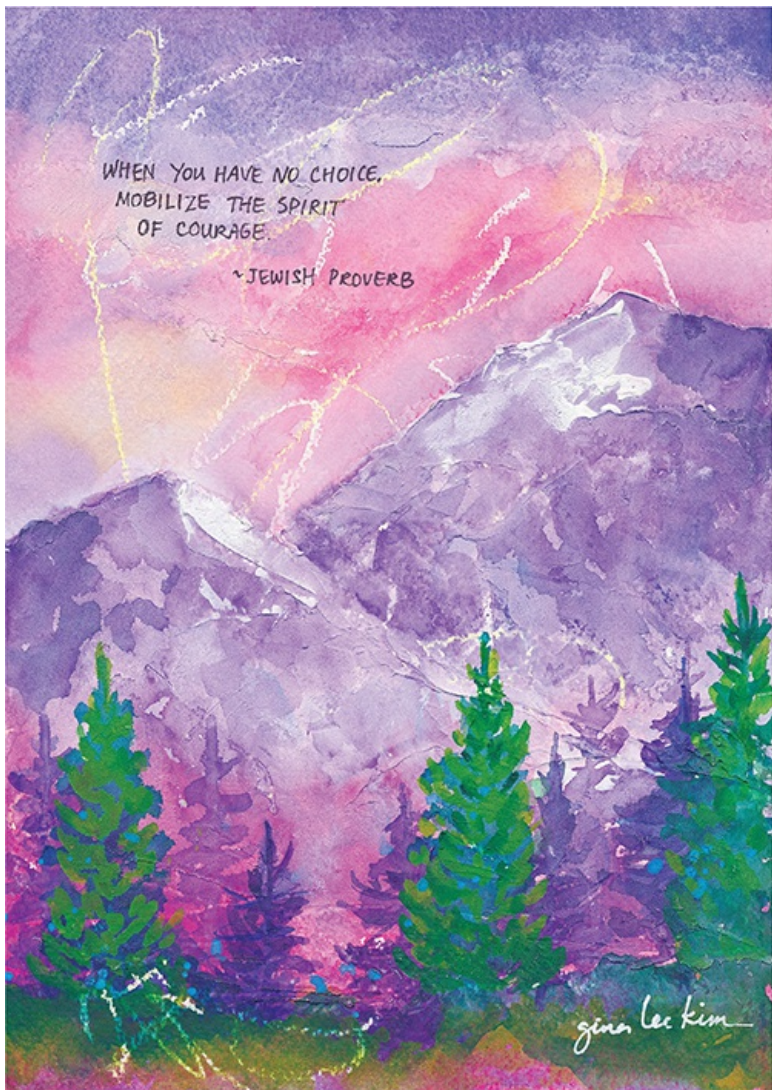


Constellation Moonlight

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



The Spirit of Courage

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Lively Centerpiece

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Lone Cypress

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)

BLUE-VIOLET

Blue-Violet Moonscape: Liquid Ceramic Resist Technique

This is one of the easiest and quickest landscapes to make. We will use a diluted liquid resist, originally made for ceramic tile and silk batik art. We will use bold analogous color (pleasing neighboring hues on a color wheel) to make a harmonious, meditative moonscape. It's quite magical to see how the watercolor beads up on dried liquid wax, creating instant tree texture. Let us never be too busy to stop and gaze at a full moon.



Color Notes

Blue-violet is the eighth color in the color wheel palette, moving counterclockwise. Its direct complement, or opposite color, is yellow-orange. The term *ultramarine* means “from beyond the ocean.” Ultramarine Blue (PB 29) has a crayon-like vibrancy. It is bluer and cooler in temperature than primary blue. It is beautifully granular (meaning the pigments settle into the paper to give a mottled effect) and provides an incredible range of light and dark values.

For convenient, darker mixes, I use Royal Blue or Indigo (but some Indigos can lean greenish-black). Ultramarine Blue is an exotically rich and royal blue-violet. When mixed with Quinacridone Burnt Orange or Burnt Sienna, it makes effective neutrals and moody grays.

Materials

Paper

140-lb. (300gsm) cold-pressed watercolor paper

Watercolors

Bright Violet, Indigo, Marine Blue (turquoise), Peacock Blue, Titanium White (gouache), Ultramarine Blue, Viridian (green)

Brushes

nos. 8, 12 and 20 rounds, no. 6 rigger, ½" (13mm) flat

Other

crayons, white oil pastel stick, circle template (optional), Amaco Wax Resist diluted with water (1:1), salt, white china marker, silver acrylic ink, extra-fine Sharpie Water-Based Paint Marker (white)

“I’ve never seen a moon in the sky that, if it didn’t take my breath away, at least misplaced it for a moment.”

—COLIN FARRELL



1 Make a resist moon. On watercolor paper pre-scribbled with crayon, make a solid white oil-pastel moon near the upper left corner. You may find it helpful to use a circle template.



2 Make a resist forest. Dip a flat brush in diluted liquid wax resist and paint several tree trunks. Use a rigger brush for the skinnier limbs. Let it dry completely.



3 Use a jumbo round brush to paint a loose wash of Indigo, Ultramarine Blue, Bright Violet and Peacock Blue into the background. Sprinkle in some salt for texture. Let it dry.

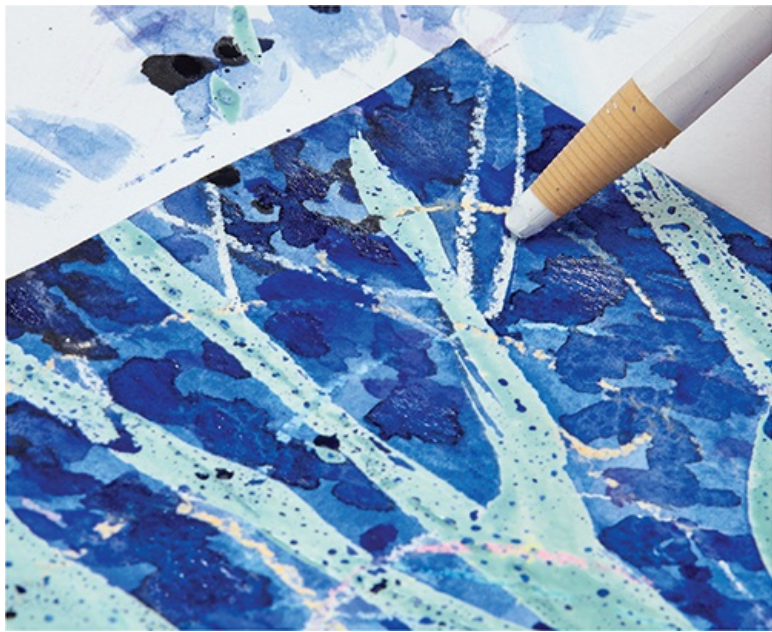


4 Fully load a large round brush with Ultramarine Blue watercolor. Begin painting in the leaves to fill in the trees. Pick up some Indigo to darken the top corners of the composition. Let it dry.



5 Create some shrubbery. Dip a small round brush in turquoise and paint some tall grasses or low-lying vegetation along the very bottom and

behind the trees. It will help ground the composition. Let it dry.



6 Add a few more branches to the trees with a white china marker.



7 It's silver magic time! Scatter in random dots of shimmer by tapping a brush loaded with silver acrylic ink. Add journaling, a quote or a poem with white pen.



Enchanted Evening Moonscape

Gina Lee Kim

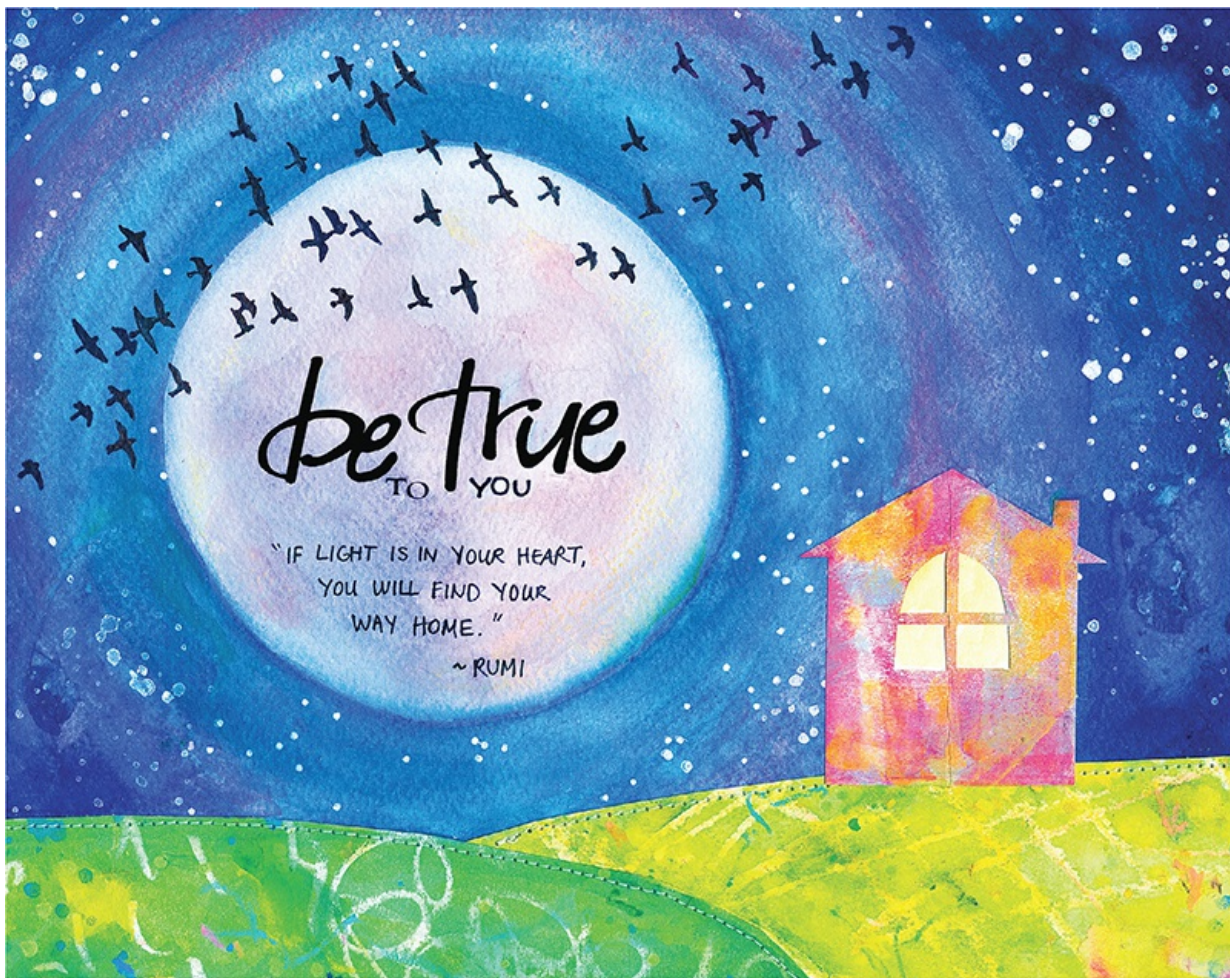
Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

Private collection

BLUE-VIOLET MEANING

Blue-violet evokes feelings of trust, faith, immortality, eternity, enlightenment and loyalty.



Be True to You

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" x 12" (23cm x 30cm)



Into the Universe

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

11" × 14" (28cm × 36cm)



Memories, Not Dreams

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Sacred Forest

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Let Us Be Grateful

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Snowy Cliff Moonscape

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

12" × 9" (30cm × 23cm)

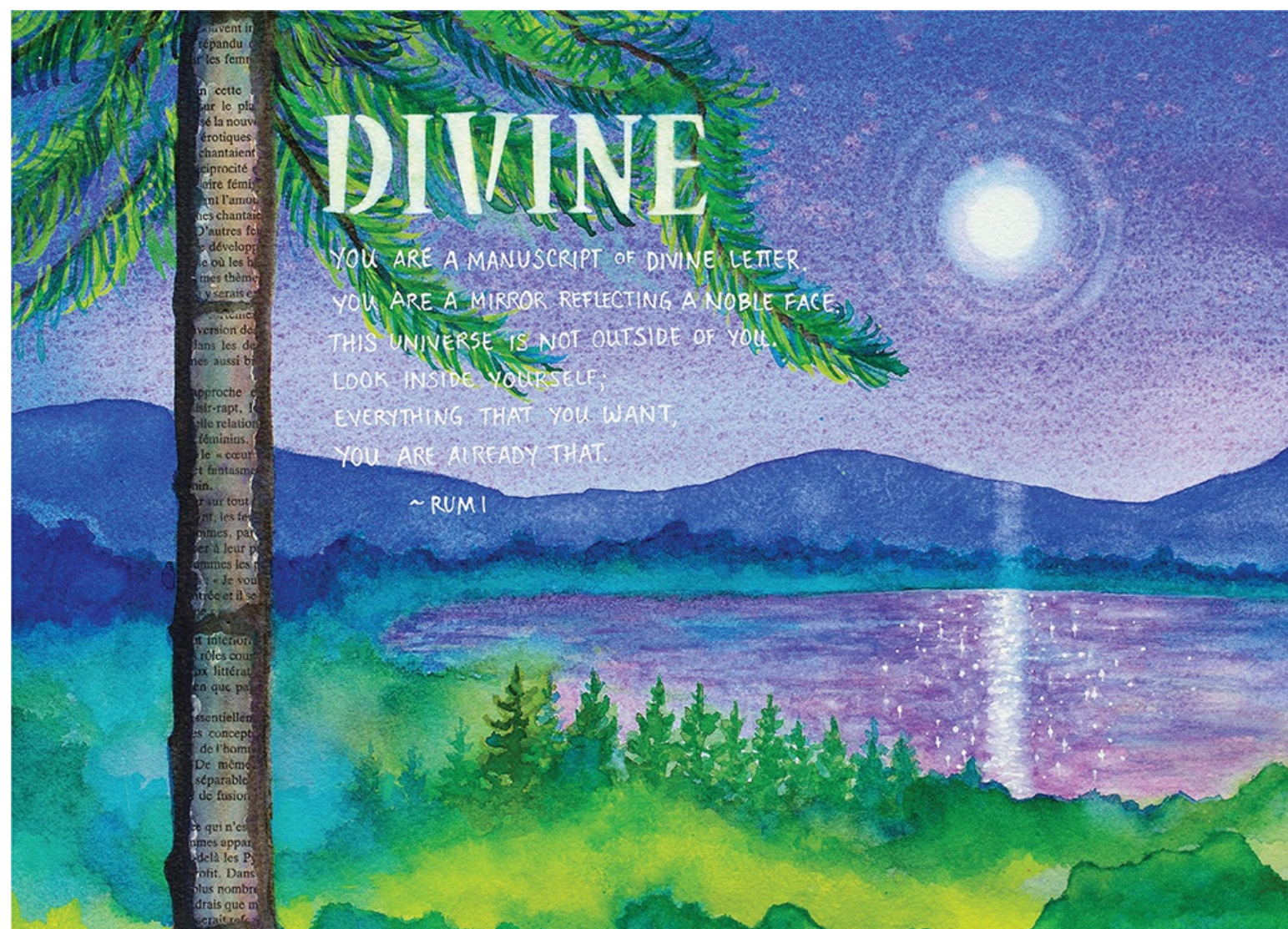


Where the Light Enters You

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



You Are Divine

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

11" × 14" (28cm × 36cm)



Swaying Bougainvillea

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 10" (25cm × 25cm)

BLUE

Blue Seascape: Natural Sand & Magic Eraser Technique

Blue provides a dynamic, universal color backdrop that is reflected in the sky and echoed in the sea. This project is all about building up layers and adding unique dimensions. We will use Liquitex Natural Sand medium, which contains real sand. Because this medium dries clear with a toothy/gritty texture, it will add a textural quality to your water waves. You'll also learn how to use a Magic Eraser cleaning product as an effective lifting tool. Your watercolor and mixed-media adventure awaits!



Color Notes

Blue is the ninth color in the color wheel palette, moving counterclockwise. Its direct complement, or opposite color, is orange. An important primary color (also known as cyan), this cool blue has a bias toward green. Beautifully transparent and transcendent, blue has an impressive value range because of its robust pigment and tinting strength. It also serves as a critical color-mixing agent to give rise to greens when mixed with yellow, and to violets when mixed with red.

For years, I used Phthalo Blue (Red Shade) but have replaced it with Peacock Blue (PB15, PG7). For me, Peacock Blue dries slightly brighter than Phthalo Blue. Cobalt Blue also fits into a primary blue category, but a tube of it can be quite costly. The best kind of blue is intense in color when you need it to go dark, yet it's sheer enough for light washes and glazing.

Materials

Paper

140-lb. (300gsm) cold-pressed watercolor paper

Watercolors

Bright Rose (pink), Bright Violet, Gamboge, Marine Blue (turquoise), Peacock Blue (or Phthalo Blue), Permanent Green Light, Quinacridone Rose, Titanium White (gouache), Ultramarine Violet, Ultramarine Blue, Viridian (green)

Brushes

nos. 5, 8, 12 and 20 rounds, small scrubber brush

Other

crayons, Liquitex Natural Sand, palette knife, Ranger Stickles Glue Pen (Star Dust) or another glitter glue, circle template (optional), Mr. Clean Magic Eraser, paper towel, White Tulip Slick dimensional fabric paint, extra-fine Sharpie Water-Based Paint Marker (white), The Crafter's Workshop Stencil/Template twig (or any tree stencil), gold acrylic ink, collage papers (including origami and book papers), scissors, roller adhesive (or glue stick)

"Let the blue sky meet the blue sea and all is blue for a time."

—MONCY BARBOUR



1 On a watercolor paper pre-scribbled with crayons, take a large round brush and paint a diagonal wash of Peacock Blue, Bright Violet and Ultramarine Blue. Let it dry.



2 Divide the water and sky by painting a thick line of white gouache along the waterline. Let it dry.



3 Scoop some Liquitex Natural Sand medium with a palette knife and apply it along the waterline on top of the dried white gouache. Suggest waves and ripples by scraping into the medium with the edge of the palette knife. Let it dry.



4 Add some dimensional sparkle by applying glitter glue to the waterline for a textured shimmer. Let it dry.



5 Lift out jellyfish with a damp Magic Eraser. You can use a circle template to help get the right body shapes. Carefully rub half a circle with the Magic Eraser, then blot it dry with a paper towel. You might want to wear gloves for this step to avoid staining your fingers.



6 Scrub out the tentacles by using a small scrubber brush to lift out the mid-ruffle section of the jellyfish.



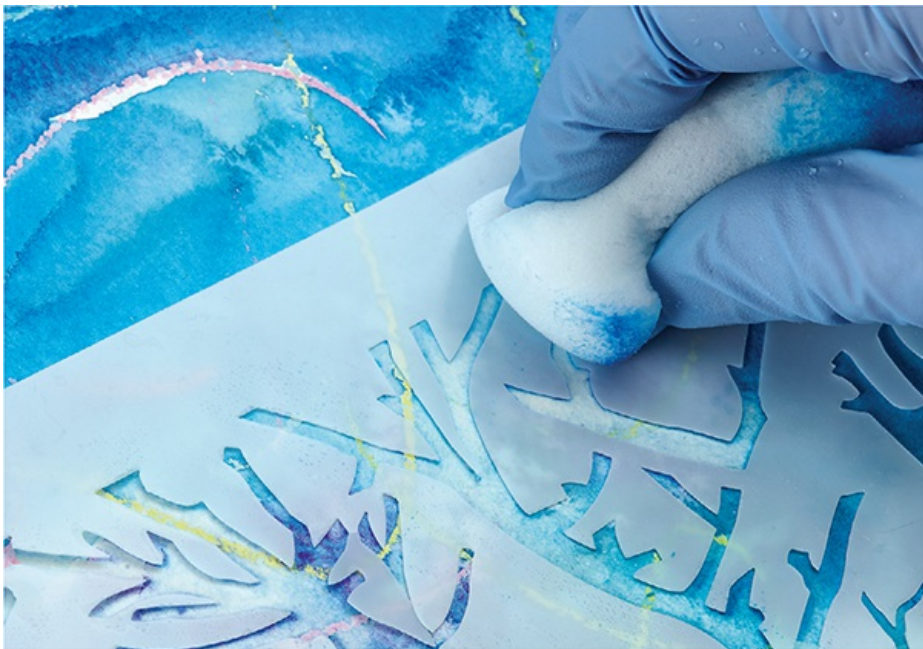
7 Bring out further jellyfish details with dimensional fabric paint. This will create a raised surface. Let it dry.



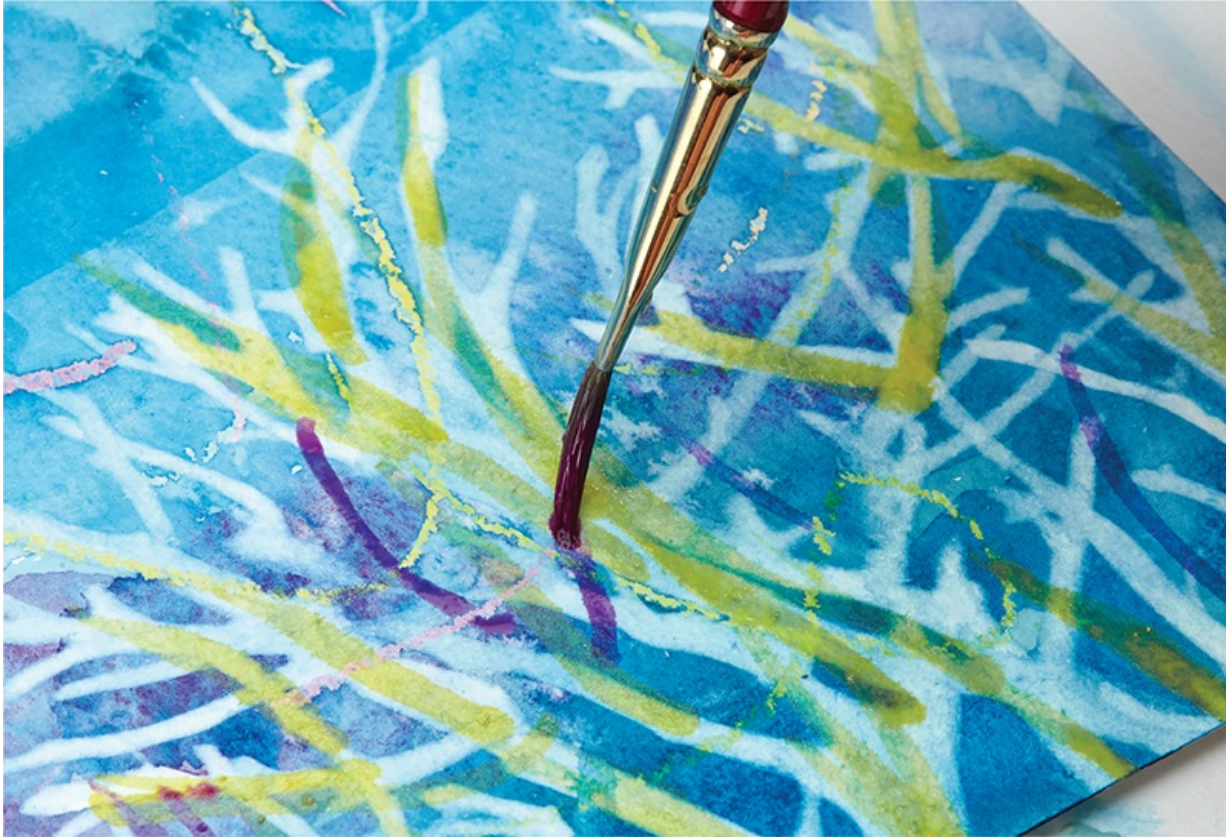
8 Apply glitter glue to the tentacles for added iridescence. Let it dry.



9 Elongate the tentacles with a white paint marker.



10 Stencil a coral reef using the top portion of a tree template, then lift out pigment with a damp Magic Eraser. Blot any excess moisture away with a paper towel. Continue lifting coral layers with the Magic Eraser by turning and placing the template at random angles and positions. Let it dry.



11 Take a small round brush dipped in gold acrylic ink and add a few golden coral branches. Glaze in other colors like violet and yellow green.



12 With a medium round brush, glaze some Gamboge to create a yellow-orange wash on the jellyfish heads (also known as the hood or bell).



13 Cut collage papers into triangular shapes to create a boat. Glue the sailboat to your surface with roller adhesive or a glue stick.



14 Integrate the painting by glazing a very diluted orange-pink watercolor onto the sky, the tops of the jellyfishes and the coral. Add some journaling, a quote or a poem with a fine white pen.



Sailboat & Jellyfish Seascape Adventure

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

Private collection

BLUE MEANING

Blue evokes feelings of balance, depth, expansiveness, freedom, adventure, wisdom, integrity and infinity.

freedom

LIVE IN A WAY THAT RESPECTS AND
ENHANCES THE FREEDOM OF OTHERS.

~ NELSON MANDELA



Freedom Dolphins

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Evening Migration

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

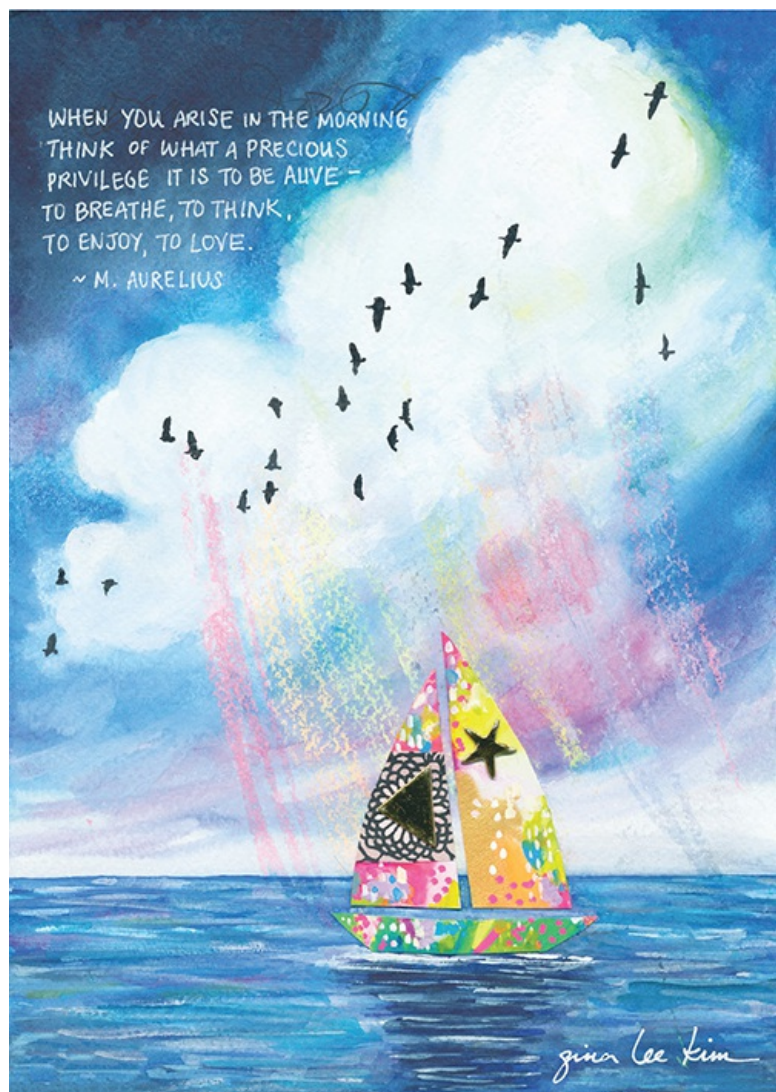


Humpback Whale Call

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



When You Arise

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Winter Moonscape

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

21" × 30" (53cm × 76cm)



A Simple Beautiful Life

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)

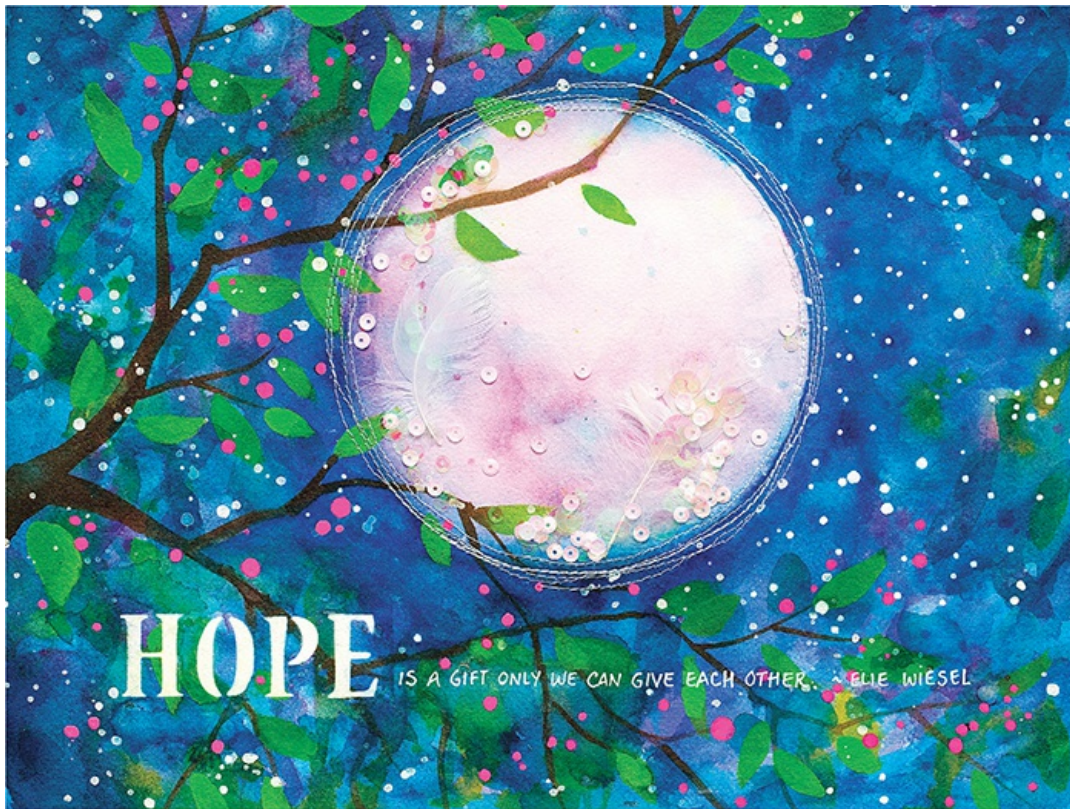


Ocean Dreams

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

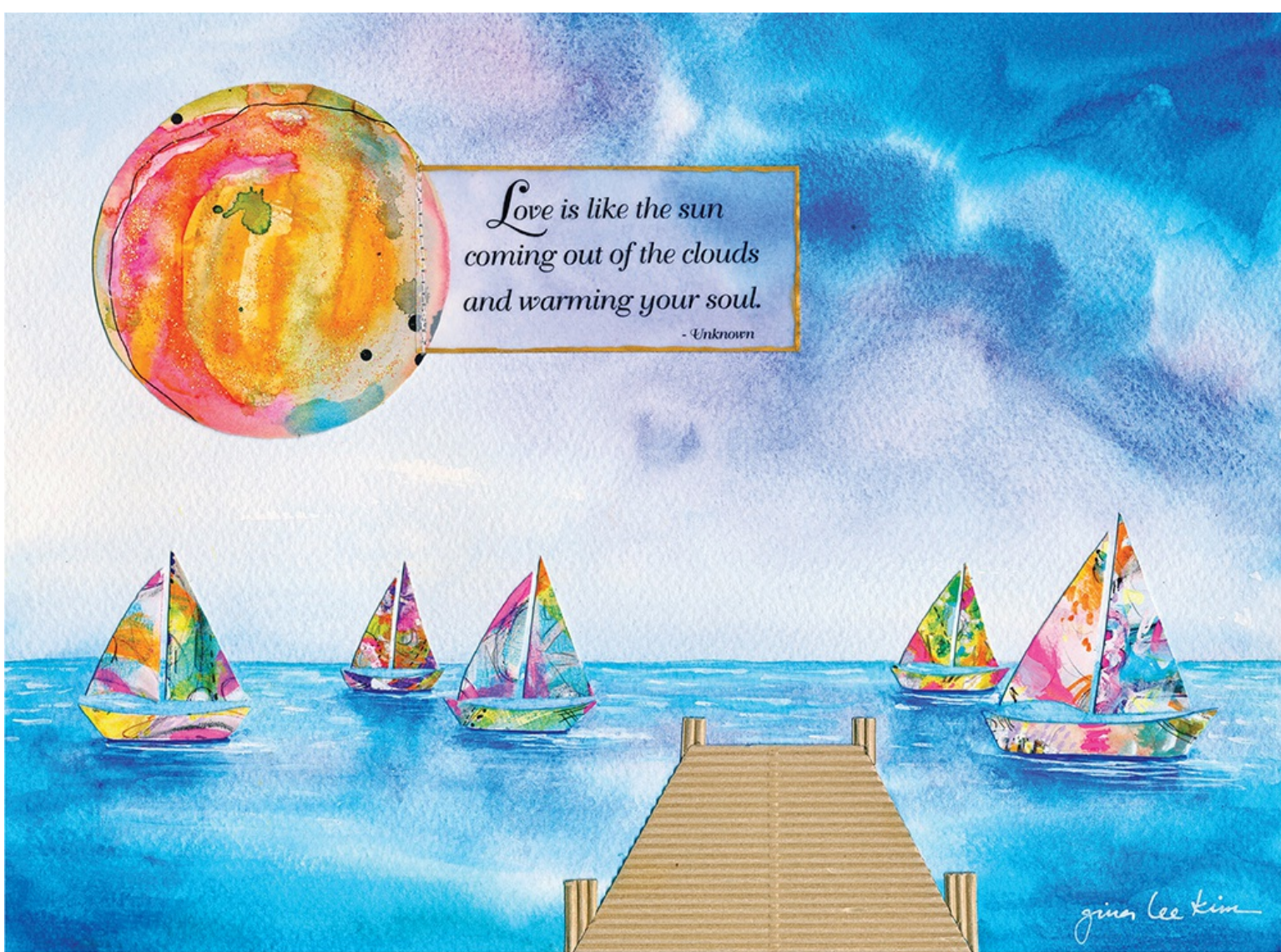


Hope Is a Gift

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

11" × 14" (28cm × 36cm)



Love Is Like the Sun

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

BLUE-GREEN

Blue-Green Pond: Light Molding Paste Technique

In this meditative lotus demonstration, we'll use light molding paste to take advantage of its sculptural qualities. Compared to the watercolor ground that was used in the Violet Mountain demonstration, light molding paste gives a thicker sculptural quality that is ideal for stencils. We will also explore how to transform a painting through the power of glazing—putting each subsequent watercolor layer upon the last to create depth or plane changes. May you find your divine creative light via this mixed-media approach!



Color Notes

Blue-green is the tenth color in the color wheel palette, moving counterclockwise. Its direct complement, or opposite color, is red-orange. Also known as turquoise, blue-green watercolor will have a bias toward blue or green depending on the brand. I use Marine Blue (PB16), a beautifully transparent and deeply intense greenish blue, because it instantly reminds me of serene waters. Only a high-quality blue-green is versatile enough to yield a diluted transparent glaze or a bold punch of dark when you need it. Sometimes I use a Phthalo Turquoise if I want a slightly greener blue-green, or Cobalt Teal if I want a more opaque, pastel-like turquoise.

Materials

Paper

140-lb. (300gsm) cold-pressed watercolor paper

Watercolors

Bright Rose (hot pink), Bright Violet, Cobalt Teal, Marine Blue (turquoise), Leaf Green, Permanent Green Light, Phthalo Green, Quinacridone Rose, Titanium White (gouache), Ultramarine Blue, Ultramarine Violet, Viridian (green)

Brushes

nos. 8, 12 and 20 rounds

Other

crayons, extra-fine Sharpie Water-Based Paint Marker (white), spray bottle, Golden Light Molding Paste, palette knife, lotus stencil, Golden Fluid Acrylics (Interference Blue), paper towel

“Green calm below, blue quietness above.”

—JOHN GREENLEAF WHITTIER



1 Start with a piece of watercolor paper that has been marked with crayon scribbles and swirls. Use a jumbo round brush to paint a loose wash of Cobalt Teal and Marine Blue. Let it dry.



2 Make drips along the top of the composition by painting three to five saturated puddles of Marine Blue and Permanent Green Light.



3 Create a drizzle effect by tilting the paper at an extreme angle to create runs and drips down the page. Spritz with water to encourage the pigments to drizzle. Let it dry.



4 Glaze for more color and depth. Paint another wash of blues and greens, and introduce more runs and drips. Each subsequent glaze pushes the background back and adds depth. Add touches of violet watercolor. Let it dry.



5 Use a palette knife to spread light molding paste through a lotus stencil. Carefully remove the stencil. Let it dry.



6 Add some iridescence by applying a couple of drops of Interference Blue acrylic paint. Spread it with your finger, and then let it dry.



7 Spritz the lotus center with water and add three drops of white gouache onto the lotus.



8 Take a damp medium brush and create a soft halo effect by spreading white gouache in a circular motion, radiating from the flower's center. Blot any excess with a paper towel. Blend and soften the outer white edges with a clean, damp brush. The white gouache helps the lotus look less like a stencil cut-out and gives it a nice, soft glow.



9 Add a touch of color while the gouache is still wet. Use a medium round brush loaded with diluted rose watercolor to paint only the tips of each petal.



10 Add some light greens. With a large round brush, paint random Leaf Green ovals to suggest abstract lily pads. Let it dry.



11 Add some dark greens. Using the same brush, paint random Phthalo Green ovals to suggest additional abstract lily pads.



12 Dip a large brush in clean water and gently blur and soften some of the lily pad edges. This will help integrate the painting. Finish by splattering in fine white dots with white gouache. Add some journaling, a quote or a poem with a white pen if you like.



Tranquil Lotus Pond

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

Private collection

BLUE-GREEN MEANING

Blue-green evokes feelings of peace, tranquility, calm, serenity, introspection, sophistication and style.



Always with Kindness

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



I See a Wish

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)



Calm Is My Strength

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 10" (25cm × 25cm)



Process Not Perfection

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)

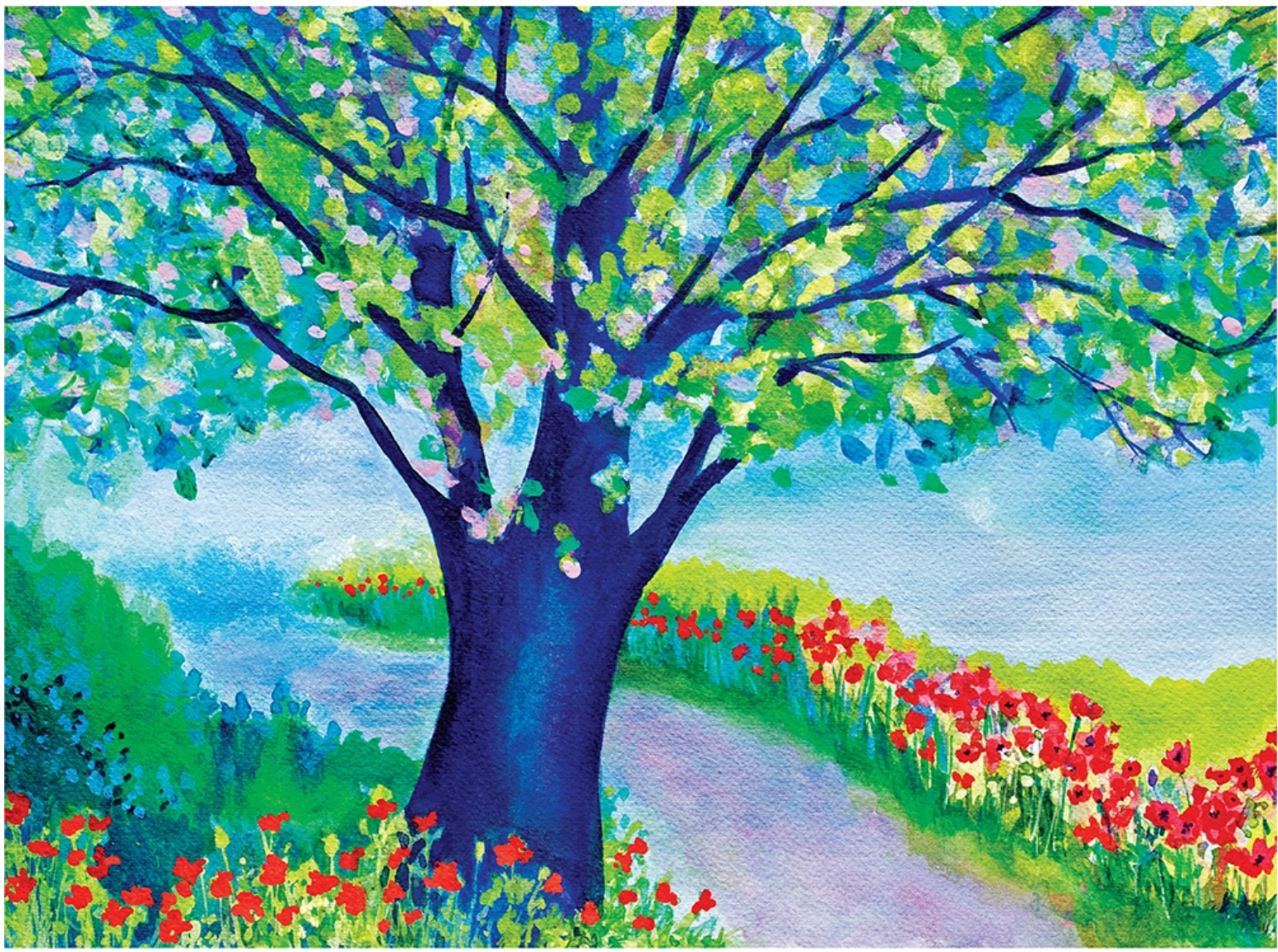


Fresh Mountain Waters

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 10" (25cm × 25cm)



I Am Guided

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

11" × 14" (28cm × 36cm)



Island Getaway

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Summer in New Hampshire

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

6" × 6" (15cm × 15cm)



Follow Your Talent

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

GREEN

Green Tea Cupboard: Stucco & Gouache Texture Technique

The color green is always inviting, and so is tea.

In this demonstration, we will explore the use of Liquitex Ceramic Stucco medium. This product was originally intended for pastels and dry media, but it can also be used to create a rugged yet highly absorbent painting surface.

In addition, you'll learn how to manipulate wet gouache to instantly texturize porcelains and pottery pieces in a painting.



Color Notes

Green is the eleventh color in the color wheel palette, moving counterclockwise. Its direct complement, or opposite color, is red. As an important secondary color, green lies between blue and yellow in the color spectrum.

Viridian (PG18) is a light-bodied, nonstaining, transparent middle-green color that is perfect for glazing and lifting. It's a cool green with bluish undertones and very useful for soft leaf edges in florals. In classic portrait painting, Viridian Green is an essential pigment to quickly modify and neutralize flesh-toned reds and pinks.

When I need a more powerful, more intense green, I use staining Phthalo Green.

Materials

Paper

140-lb. (300gsm) cold-pressed watercolor paper

Watercolors

Bright Rose (hot pink), Bright Violet, Hansa Yellow, Marine Blue (turquoise), Permanent Green Light, Quinacridone Rose, Quinacridone Violet (magenta), Titanium White (gouache), Ultramarine Violet, Viridian (green)

Brushes

nos. 5, 8 and 12 rounds

Other

crayons, salt, watercolor pencil, origami paper, scissors, glue stick, toothpick, rubbing alcohol, Liquitex Ceramic Stucco, palette knife, Caran d'Ache Neocolor II Artists' Crayons (optional), Ranger Tim Holtz Distress Crayons (optional), Faber-Castell Gelatos (optional), Ranger Stickles Glue Pen (Copper) or other glitter glue, alphabet stickers, extra-fine Sharpie Water-Based Marker (white)

"I'm a green tea addict, though the occasional glass of red wine is nice, too."

—SHILPA SHETTY



1 Begin with a loose background. Orient a piece of watercolor paper vertically (portrait), and scribble with crayons. Then load a large brush and paint in a loose, wet-into-wet wash with Viridian, Permanent Green Light and Marine Blue. (Remember, wet-into-wet means to let the individual colors organically bleed into each other.) While the paper is still damp, sprinkle in salt for texture. Let it dry.



2 Glaze to darken the value. Repeat the color wash again with Viridian, Permanent Green Light and Marine Blue to deepen the initial wash. While still damp, splatter yellow watercolor all around.



3 Sketch in your still life. Lightly draw a teapot, some cups, flower pots and bowls with a watercolor pencil.



4 Collage a cupboard. Cut origami paper into strips to make shelves. Glue the paper strips down, dividing the composition into thirds.



5 Except for the teapot, paint some of the pottery with white gouache.



6 Create instant pottery texture. While the white gouache is still damp, you can quickly add wet watercolor to make marbled blooms and pastel-like glazes or make a sgraffito effect by scratching in patterns or designs with a toothpick. You could also drop in rubbing alcohol on top of wet watercolor and gouache layers to produce an exaggerated mottled effect.



7 Add some stucco medium. Load a palette knife with Liquitex Ceramic Stucco and fill in the teapot. Use a toothpick to make a groove and reestablish the teapot lid. Let it dry completely.



8 When dry, the teapot should appear grayish with a highly absorbent toothy surface. Apply water-soluble mediums like Caran d'Ache Neocolor II Artists' Crayons, Ranger Tim Holtz Distress Crayons or Faber-Castell Gelatos in any colors you choose.



9 Dip a medium flat brush in water and blend some of the teapot colors to soften them. Let it dry.



10 Add some sparkle. Apply glitter glue as an accent to the teapot. Blend with your finger. Let it dry.



11 Fill in the rest of the composition with a medium no. 8 round brush. Add some plants like succulents or cacti. Add embellishments such as alphabet stickers. If you like, finish by adding some journaling, a quote or a poem with a white gel pen.



Succulents, Flowerpots and Tea

Gina Lee Kim

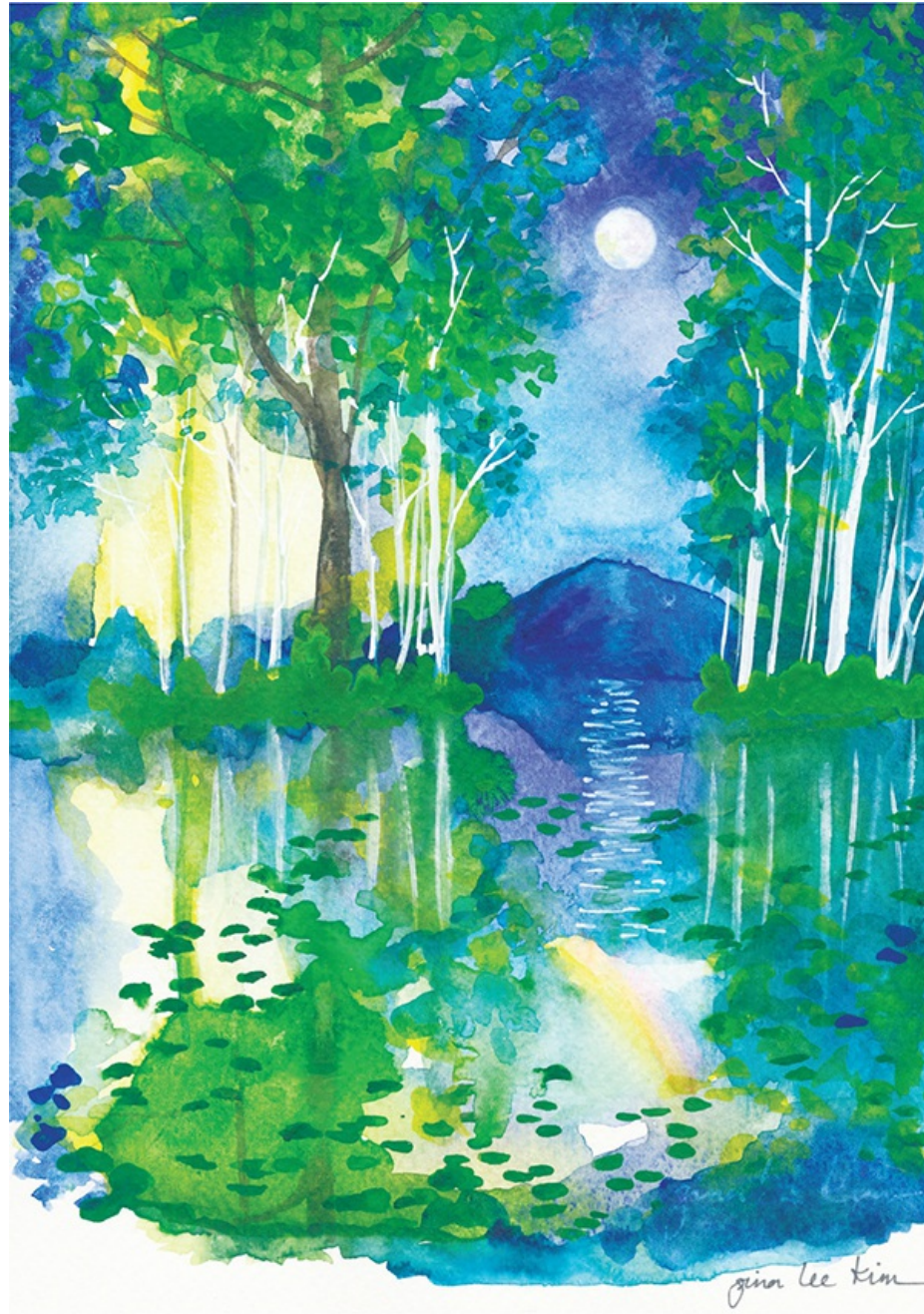
Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

12" × 9" (30cm × 20cm)

Private collection

GREEN MEANING

Green evokes feelings of healing, growth, renewal, harmony, connectedness and the environment.



Moonlight 1

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)

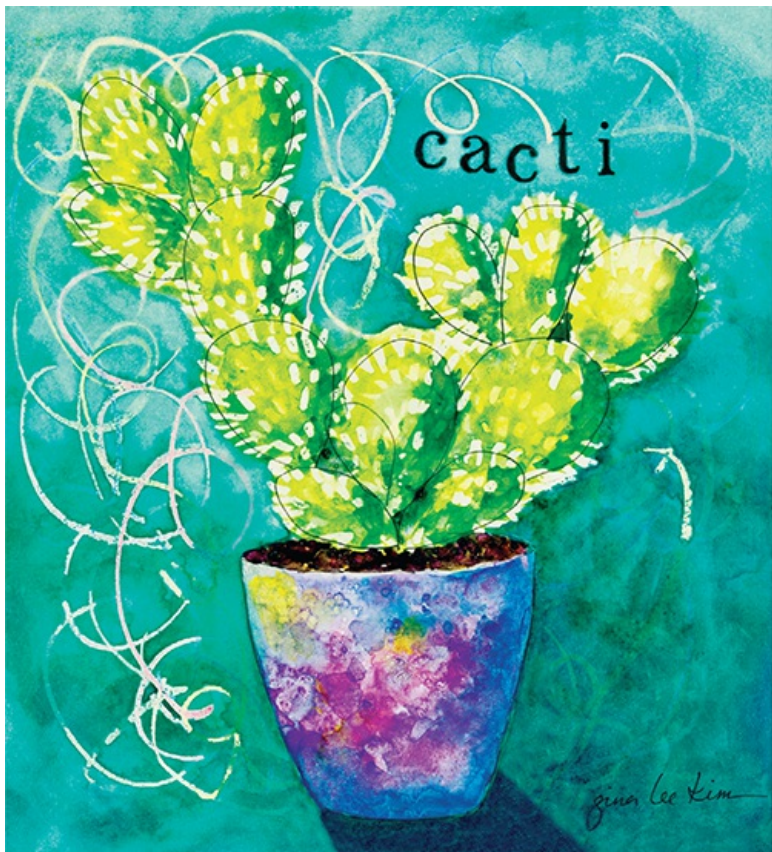


Curious Fox

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Cactus Study

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

8" × 8" (20cm × 20cm)



Her Secret Garden

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

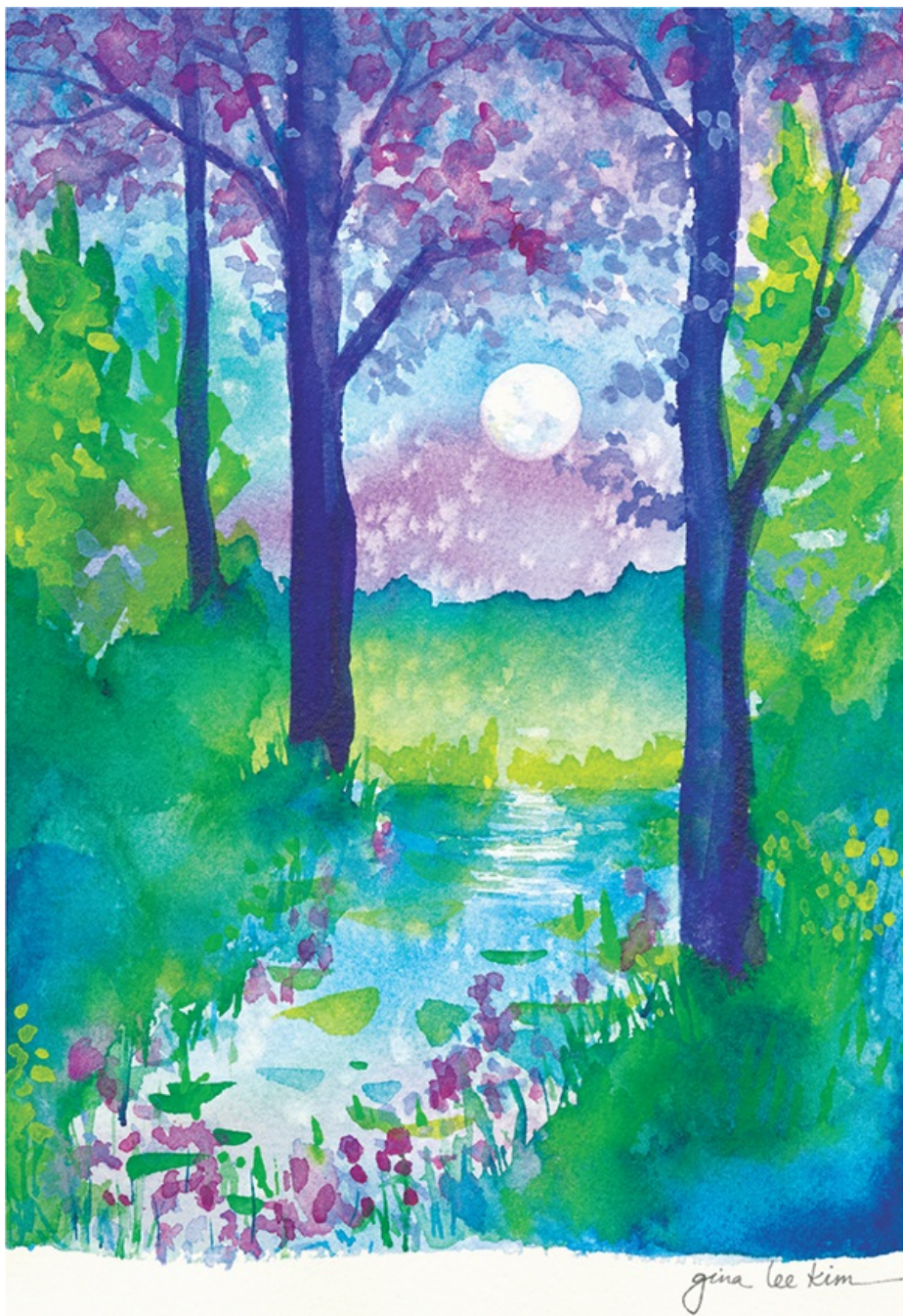


A Place to Feel Safe

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" x 12" (23cm x 30cm)



Moonlight 2

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Christmas Eve Sailing

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)

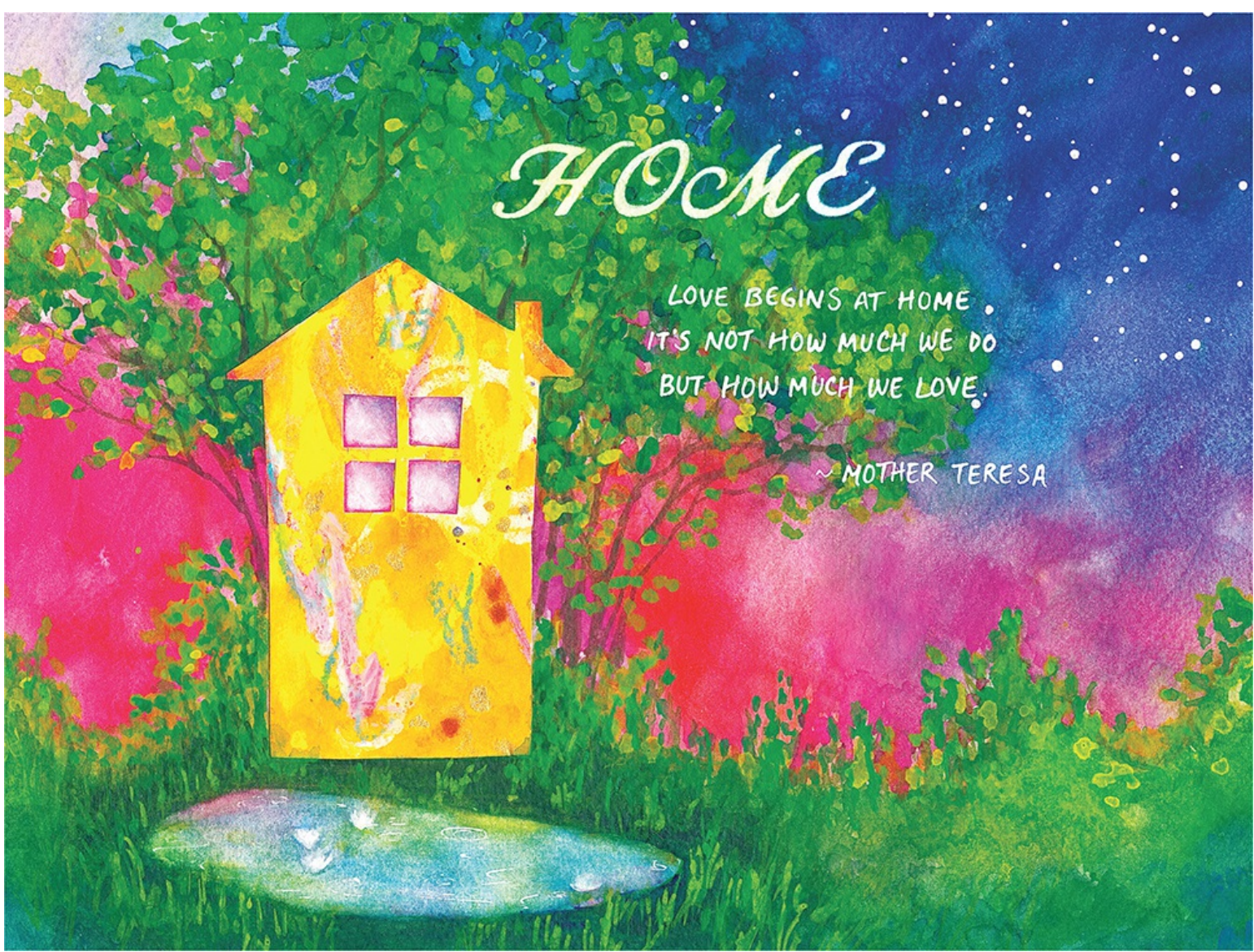


The Hills Are Alive

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

16" × 20" (41cm × 51cm)



Love Begins at Home

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

YELLOW-GREEN

Yellow-Green Springtime: Clear Tar Gel Technique

Let's have some fun with a Golden acrylic medium called Clear Tar Gel—a viscous and pourable, yet stringy material that dries to a glossy finish. For this project, you'll use this specialized gel as a beautiful glass-like adhesive. You will also learn how to introduce iridescent shimmer to your watercolors. And finally, you'll use recycled paper and found fibers to add color and whimsical elements.



Color Notes

Yellow-green is the twelfth and last remaining color in the color wheel palette, moving counterclockwise. Its direct complement, or opposite color, is red-violet. I use Permanent Green Light (PY151, PG7) for its cool emerald shade of green that has more warmth than Viridian. When mixed with Quinacridone Violet or Permanent Magenta, it creates a pure, rich black. Other convenient green watercolors that fall in the yellow-green category are Leaf Green, which is a tender, bright, olive green and Sap Green, which is a darker neutral green that's found abundantly in nature.

Materials

Paper

140-lb. (300gsm) cold-pressed watercolor paper

Watercolors

Bright Violet, Hansa Yellow, Marine Blue (turquoise), Permanent Green Light, Titanium White (gouache), Van Dyke Brown, Viridian (green)

Brushes

nos. 5, 8 and 12 rounds

Other

crayons, salt, watercolor pencil, fringe scissors, recycled junk mail envelopes, white glue, Golden Clear Tar Gel, palette knife, metallic strings or specialty thread or colorful yarn, white china marker, bamboo stick, stencil of flying birds (optional), Faber-Castell PITT Artist Pen (brush nib, black), Winsor & Newton Iridescent Medium, extra-fine and medium Sharpie Water-Based Paint Markers (white)

"How quiet the forest would be, if only the best birds could sing."

—HENRY VAN DYKE



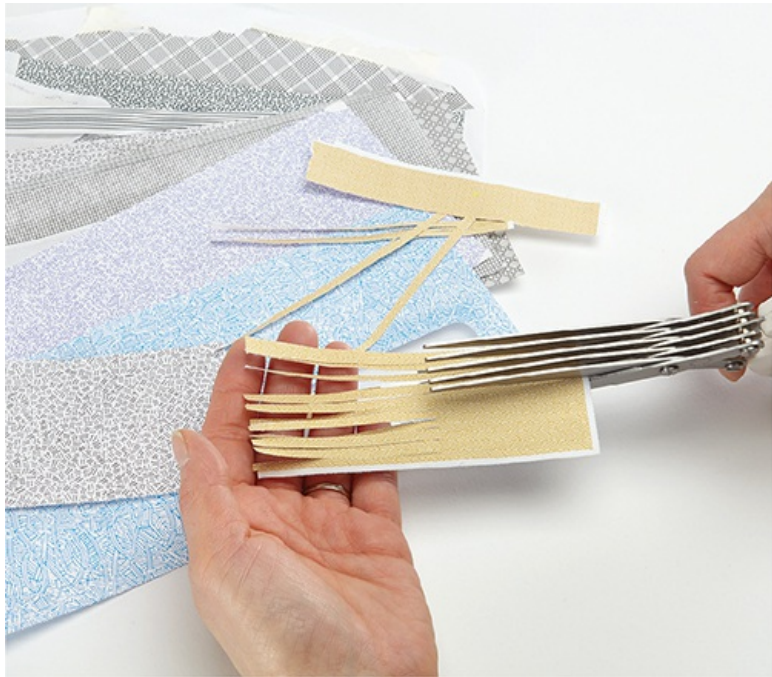
1 Begin with a loose background. On a watercolor paper pre-scribbled with crayon, take a large brush and paint a loose background wash of Permanent Green Light, Viridian, turquoise and yellow watercolor. Sprinkle in salt for texture. Let it dry.



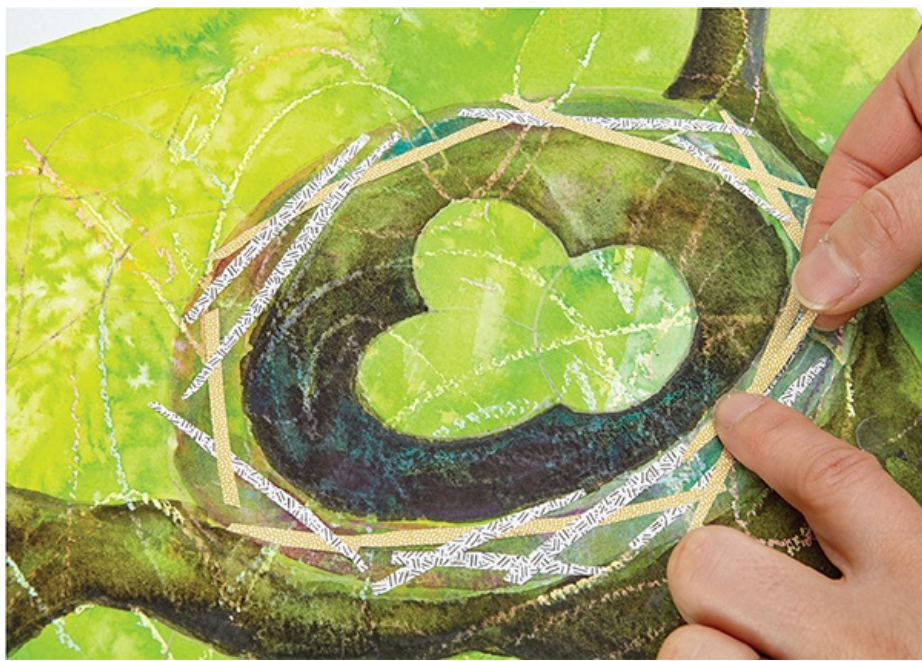
2 Sketch in branches, a nest and eggs with watercolor pencil. Remember, watercolor pencils are great for blocking-in compositional shapes without the stress of drawing and/or erasing. These preliminary lines will disappear when you wet them with paint.



3 Color in the tree trunk and branches. Use a medium round brush loaded with brown watercolor to paint the trunk, branches and inside the nest. Then glaze around the nest with a vibrant color like Bright Violet. Let it dry.



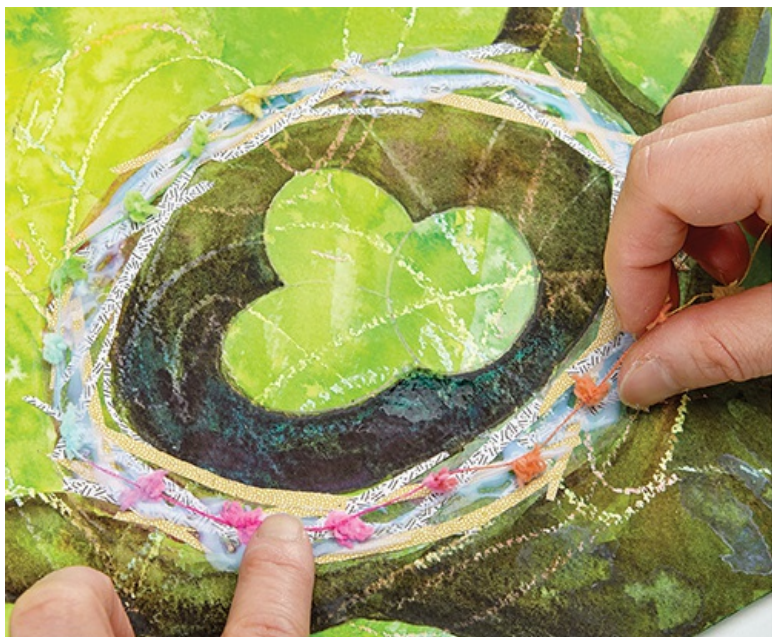
4 Use fringe scissors to cut lots of narrow collage strips out of junk-mail envelopes.



5 Start building up the nest by randomly gluing paper strips around the edge. Let it dry.



6 Squeeze out some Golden Clear Tar Gel and use a palette knife to spread it on top of the paper strips surrounding the nest. If you don't have Clear Tar Gel, Self-Leveling Gel will work fine as well.



7 While the Clear Tar Gel is still sticky and damp, add random bits of colorful thread, metallic string or yarn around the nest. Let it dry. The Clear Tar Gel will dry clear and somewhat raised.



8 Color the eggs using a medium brush and a mixture of Peacock Blue and Titanium White (gouache). Let it dry.



9 Use a palette knife to drip some iridescent watercolor medium onto the eggs.



10 Carefully blend the iridescent medium with a small round brush to integrate shimmer onto the eggs.



11 Paint in a few highlights with white gouache. Let it dry.



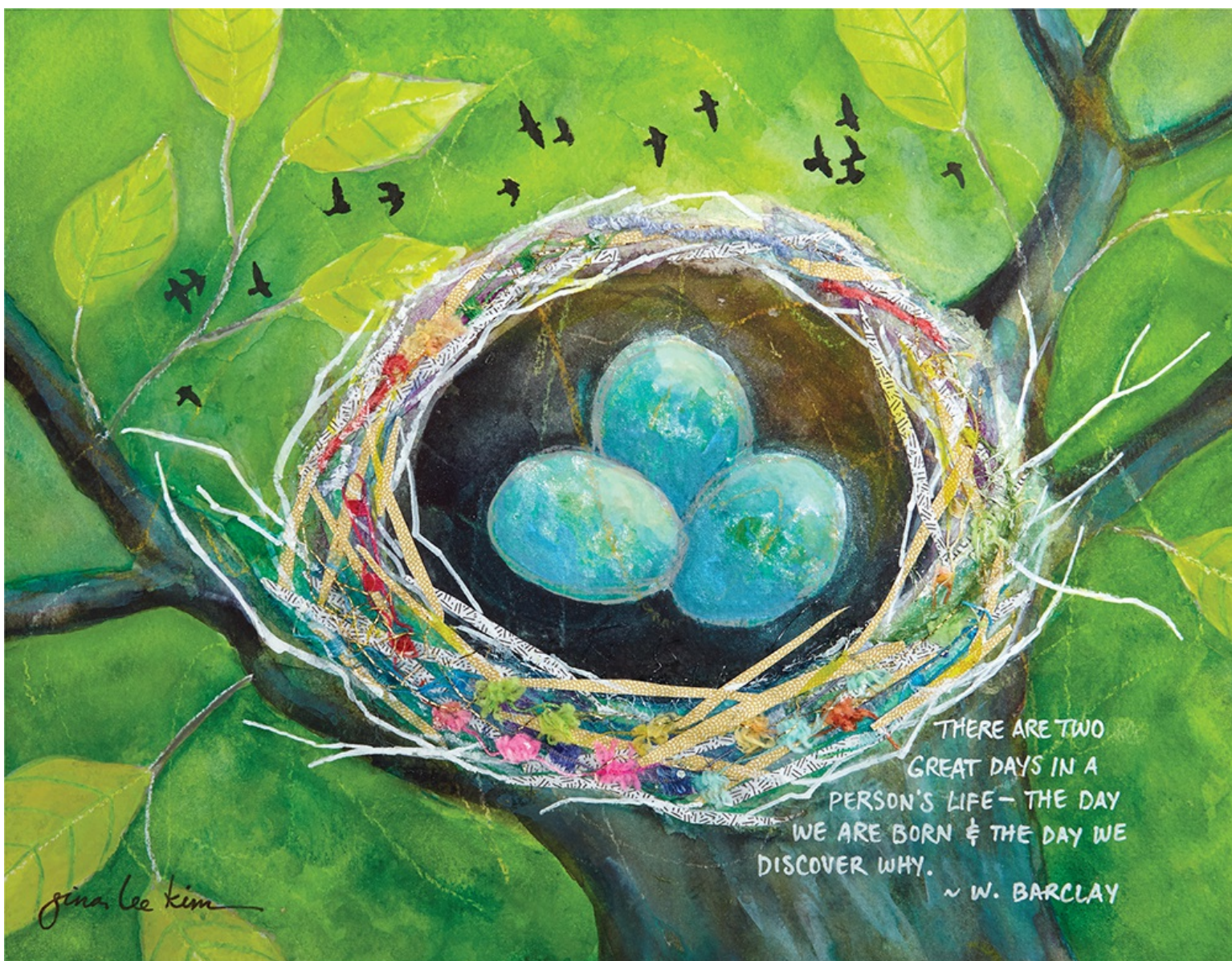
12 Draw the leaves with a white china marker. Then use a small round brush to paint the leaves with Permanent Green Light and yellow watercolor. While the paint is still damp, scrape in leaf veins with a bamboo stick.



13 Use a black brush pen to draw or stencil in some flying birds.



14 To finish, use a white paint marker to draw small branches coming out of the nest. Add some journaling, a quote or a poem with a fine white pen.



Springtime Renewal

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

Private collection

YELLOW-GREEN MEANING

Yellow-green evokes feelings of awakening, new beginnings, hope, fertility, promise and youth.



Bird House

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Go Exploring

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Irish Dancers

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

4" × 4" (10cm × 10cm)



Kirtland's Warbler

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

9" × 12" (23cm × 30cm)

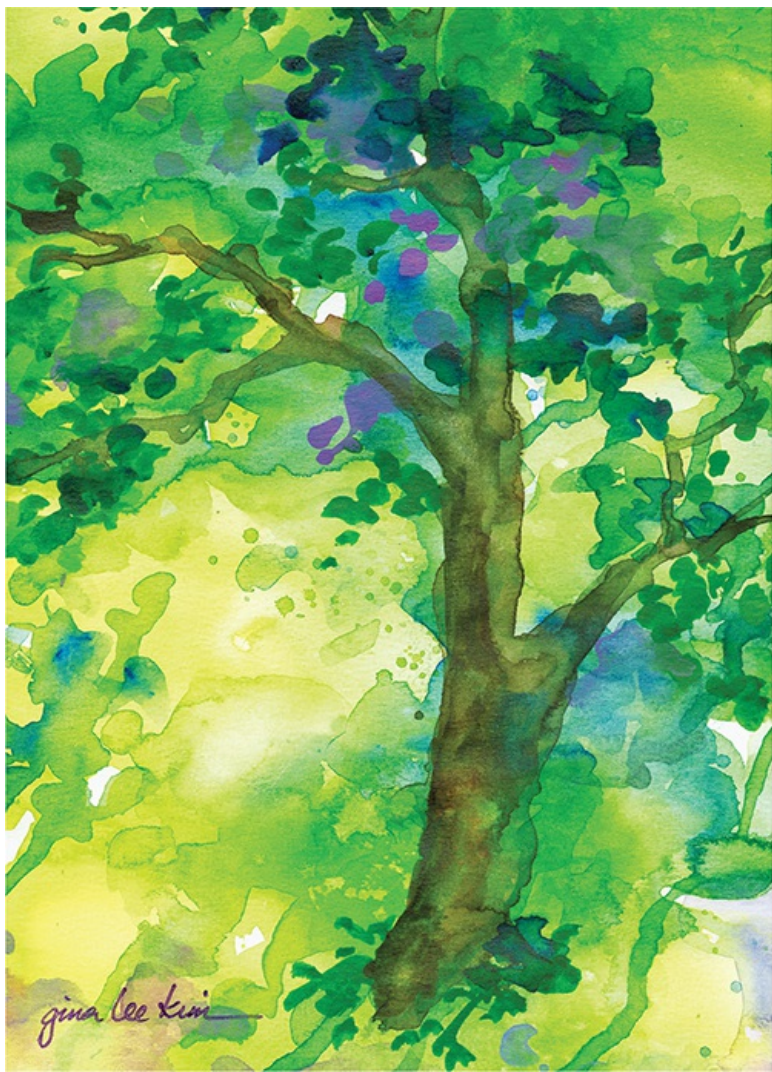


Birds of a Feather

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)

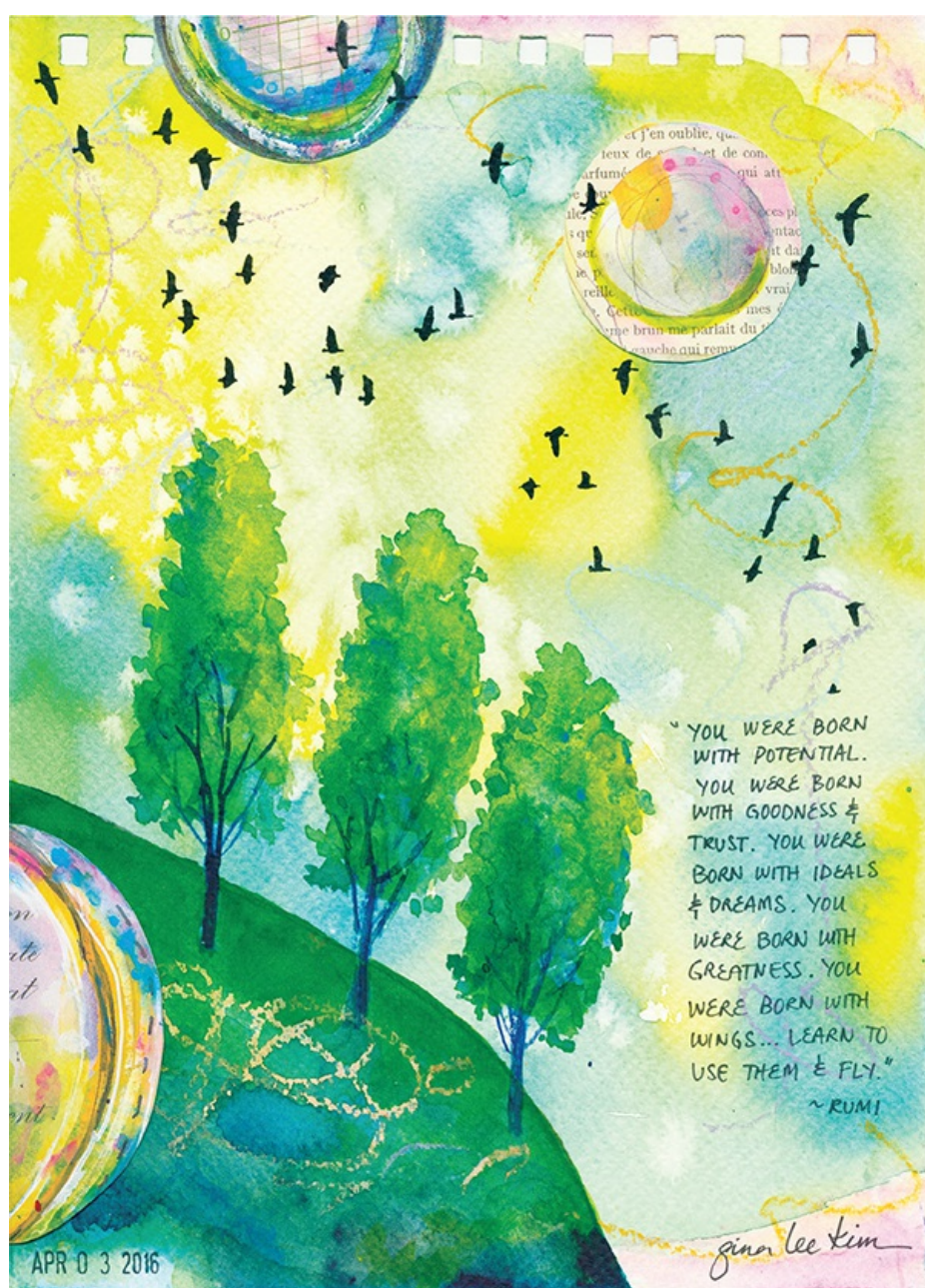


Emerald Forest

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Born with Potential

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Waxwing Warrior

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 10" (25cm × 25cm)



Jewel Forest Floor

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

10" × 7" (25cm × 18cm)



Cute Little Tody

Gina Lee Kim

Watercolor and mixed media on 140-lb. (300gsm) cold-pressed watercolor paper

8" × 8" (20cm × 20cm)

ABOUT THE AUTHOR



Originally from the San Francisco Bay Area, Gina Lee Kim is a self-taught watercolorist with a background in nursing and biology. Her artistic vision is to amaze the eye and empower the heart. Gina loves to use the beauty of watercolor, enhanced with mixed-media elements, to make art that feels free and approachable. Her secret is to let color be the driving force throughout her creative process. In addition to having her work published in several magazines, Gina created four watercolor art lessons for *Cloth Paper Scissors* and four watercolor DVD/videos exploring textures, resists, monoprinting and watermedia for ArtistNetwork. She lives north of Chicago with her husband and their young son. Visit Gina on Instagram at [instagram.com/ginaleekim](https://www.instagram.com/ginaleekim) or her blog at ginaleekim.com

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Metric Conversion Chart

TO CONVERT	TO	MULTIPLY BY
Inches	Centimeters	2.54
Centimeters	Inches	0.4
Feet	Centimeters	30.5
Centimeters	Feet	0.03
Yards	Meters	0.9
Meters	Yards	1.1

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Tables

Watercolor Name	Brand	Color Index	Comments
Hansa Yellow	M. Graham	PY3	My go-to, primary “lemon yellow.” It makes rich oranges when mixed with rose and vivid greens when mixed with blue.
Naples Yellow	Sennelier	PY35, PW6, PW4	Can soften a sky with a delicate wash of pastel yellow. Perfect for warm highlights along a coastal scene. Contains white and lifts very well.
Gamboge	M. Graham	PO62, PY151	A wonderful warm and golden transparent color that makes everything sun-kissed when glazed. Makes bold sunrises & sunsets.
Quinacridone Gold	Daniel Smith	PY150; PO48 (formally PO49)	Useful in botanical art to create realistic leaves. Personally, I think it’s a cleaner and brighter alternative to Raw Sienna.
Quinacridone Burnt Orange	Daniel Smith	PO48	A fantastic rusty orange. I have replaced Burnt Sienna with this synthetic pigment. When mixed with Ultramarine Blue, you get beautiful grays.
Quinacridone Coral	Daniel Smith	PR209	A clean red with a slight pink-orange tinge. It’s a tad duller than Scarlet Lake but it’s made with more stable pigments.
Winsor Orange	Winsor & Newton	PO62	A clean, bright yellowish orange. Semi-opaque yet strong enough to give clear washes.
Scarlet Lake	Winsor & Newton	PR188	A beautiful red-orange that’s semitransparent and glazes well. This is my go-to color for poppies!
Anthraquinoid Red	Daniel Smith	PR177	A lovely burgundy, deep-red but without the brown undertones.
Quinacridone Rose	M. Graham	PV19	This is a perfect primary red for my palette. Mixes well with Ultramarine Blue to make vibrant purples.
Quinacridone Magenta (Rose Violet)	Holbein	PR122	A strong brilliant pink-rose. Good for shading inner flower petals. Has a darker value than Quinacridone Rose.
Quinacridone Violet	Daniel Smith	PV19	A deep and powerful magenta. When mixed with Permanent Green Light, it makes a beautiful dark, true black.
Bright Rose	Holbein	BV11:1, AB83 (Fluorescent)	My favorite neon, hot-pink color. This pigment is fugitive but I can’t live without it. It also glazes well for all my florals.
Ultramarine Blue	Sennelier	PB29	A medium-to-dark blue that leans toward violet. Makes wonderful night skies. As a diluted wash, it granulates (creates mottled texture) because its sedimentary quality sinks into the paper.
Ultramarine Violet	M. Graham	PV15, PB29	Did you know that when you cook Ultramarine Blue in the lab, you get Ultramarine Violet? I use this purple to make mountainous landscapes and misty fog-covered lakes.
Bright Violet	Holbein	BV15, BV7 (Fluorescent)	This gorgeous orchid-violet is not rated permanent, but I use this beautiful pigment in practically all my paintings. It is my soul’s color.
Peacock Blue	Holbein	PB15, PG7	An important primary cyan-blue that has a green bias. As a wash, it makes a bright, daytime sky. A more pleasing and brighter blue than Phthalo Blue.
Indigo	Daniel Smith	PB60, PBk6	A hauntingly dark, navy-blue color. Try to use it sparingly. It contains black, which can quickly overpower a painting.
Phthalo Blue	M. Graham	PB15:3	Many watercolorists use phthalocyanine as their primary blue. Excellent wide range of values (light to darks) can be achieved.

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Watercolor Name	Brand	Color Index	Comments
Marine Blue	Holbein	PB16	A very rich, staining deep turquoise that instantly creates dark values. It’s a clean and vibrant color but can be hard to lift.
Manganese Blue Nova	Holbein	PB15	A semiopaque and light-bodied cool blue. As a granular pigment, this blue tends to sink into the grooves of the paper, resembling a rocky surface.
Iridescent Electric Blue	Daniel Smith	PW20 (Mica), PW6	A dynamic and vivid iridescent blue that reminds me of peacock feathers. When glazed over black or dark colors, light is refracted and makes this blue shimmer.
Lavender	Holbein	PV15, PB29, PW6	I love lavender. Because this is an opaque pigment (contains white), I use it sparingly for cloud shadows or splatter it on trees to suggest spring blossoms.
Cobalt Blue	Daniel Smith	PB28	An expensive, soft-bodied blue that leans green. Can serve as a good primary blue. Easy to lift. Ideal for glazing or tinting other colors.
Viridian	M. Graham	PG18	A light-bodied, transparent middle green that’s great for glazing and lifting. May require several glazes to reveal rich color. Note: “Viridian Hue” is not the same as this pure color so check the label.
Phthalo Turquoise	Daniel Smith	PB15:3, PG36	A staining, transparent, deep turquoise that’s hard to lift but offers great coverage. Adds instant value to a composition because of its dark quality. Can be overpowering, so use sparingly.
Permanent Green Light	M. Graham	PG7, PY151	An opaque yellow-green that’s versatile when mixed with blues to make muted teals or with oranges to make olive greens. Creates black when mixed with Quinacridone Violet (magenta).
Leaf Green	Holbein	PY154, PG7	A happy and bright spring green. Like chives on a baked potato, this pop of light green adds so much to your landscapes—you miss it when it’s not there!
Sea Green	Daniel Smith	PY150, PG7, PO48 (formally PO49)	A more natural-looking green that leans yellow. This full-bodied green is essential to the botanical

Sap Green	Smith	PO48 (normally PO49)	painter.
Hooker's Green	Sennelier	PY83, PG36	Another natural-looking green that leans bluer (like evergreen forests). Be sure your brand does not contain black, which can quickly muddy your painting.
Emerald Green Nova	Holbein	PY3, PG7, PW6	This opaque middle-green contains white, which could dull your mixes if you're not careful. A fun and vibrant green that gives a lot of jewellike punch.
Phthalo Green (Blue Shade)	Daniel Smith	PG7	A rich, staining, transparent middle-green that leans blue. It can substitute for the more expensive Viridian. But unlike Viridian, Phthalo Green is harder to lift.
Van Dyke Brown	Daniel Smith	BRr7	A lovely cappuccino-dark brown that's essentially a modified Raw Umber. This is my favorite neutral brown because it doesn't lean red or orange.
Titanium White (Gouache)	Da Vinci	PW6	An opaque and optically bright white. Make sure you have Titanium White and not Zinc White, which is relatively sheer.
Brilliant Gold (Gouache)	Holbein	PW20 (Mica), PW6	This color is so luxurious to own. A rich, vibrant, true gold that doesn't have a tarnished green bias.

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