

MESSAGE FROM ERIC

- DECEMBER -

Broken Color or Flat Color?

Recently, after a demonstration of my broken (under-mixed) color technique, a student asked if it would be appropriate to paint with flat washes of color, as she knew an artist who did so.

Yes, it is appropriate if one desires to have a flat color, with no variation of colors juxtaposed in the wash. However, there can be several problems with this:

- 1). This can be a tedious method. Little pools of flat color mixtures need to be made separately from each other. This can be a distraction from what is happening on the paper and any creative impulses.
- 2). This technique of over-mixing can also lead to over-stroking on the paper which will result in a muddy color.
- 3). If one wishes to paint this way, a wash must only be stroked while it is very wet. If the paint starts to set up or dry, continued stroking will lead to a muddy look.
- 4). It's hard to get the rich darks that I so enjoy of fresh, broken color with this technique.
- 5). This method does not lend itself to the endless variety of stroke quality intrinsic to watercolor on damp paper. It lends itself more towards a stained glass look-lots of singular color statements in a mosaic fashion. This usually results in a high-keyed painting with not many expressive darks.
- 6). This method is reminiscent of the traditional English method, and many times harden pigment or cake pans of watercolor are used. It can produce a delicate look that watercolor is known for, good or bad.

My method of aggressive broken color is considered an American method. By using moist pigment I'm able to achieve a rainbow of color, juxtaposed to each other to create a new color sensation- brought to us by the Impressionists. The variety of pigments is allowed to mix on its own on the slanted watercolor board. The strokes can be much more aggressive and expressive.

My video, Color Mixing, illustrates very well my color mixing technique.

Keep your brush wet!

ERIC



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