

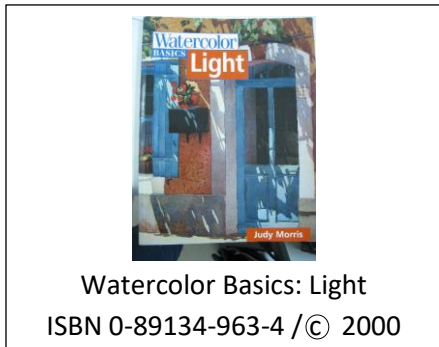
Judy Morris

Painting Should Be Fun / GWG Workshop/May 29-31, 2019
judymorrisaws.com



Day 1:

Judy Morris is a retired high school Art Teacher. She has an identical twin sister named Jacque, who also paints and was her assistant for our workshop. Judy at first resisted the idea of working with watercolor until it offered the path of least resistance for finishing up her master's degree. She found that she not only liked watercolor, but she became obsessed with it. Ever since that time she has been painting in watercolor, teaching, experimenting and creating.



On her journey of discovery in experiencing watercolor, she wanted to be as economical as possible. After being told that she could not use the children's' Prang Watercolor, she started out with just 5 colors. She now paints with Winsor Newton and Daniel Smith watercolor paints. She prefers not to complicate things by using any other brands. Her favorite color is Winsor Red. Her most often used color is Yellow Ochre. Daniel Smith Undersea Green is the only tube green she likes. It is a mixture of French Ultramarine Blue and Quinacridone Gold. She knows that the Daniel Smith Quinacridone colors are transparent. Judy told us that the dry colors on your palette that can be identified and named when you look at them are the opaque colors, such as Yellow Ochre, Winsor Red, Indian Red, Cerulean Blue. If you make a line of India Ink down the page and make a brushstroke of pigment across the dry ink, you will find that the transparent colors will disappear across the line of ink and the opaque colors will show up on top of the line. This information can be found on page 16 of her book. She uses the front side 300 lb Arches watercolor paper, the larger the better. She often uses the double elephant size. Her brushes are Winsor Newton series 233 Rounds which hold more paint than flats. She uses a Goliath White Sable Round from Michaels. She cuts the tips off of new round brushes when necessary because she doesn't want them to hold a point. She only uses her flat brushes for calligraphy.



She has a motto: *I don't do it the RIGHT way. And I don't do it the WRONG way. I do it MY way.*

Judy has a personal **painting process** that is simply:

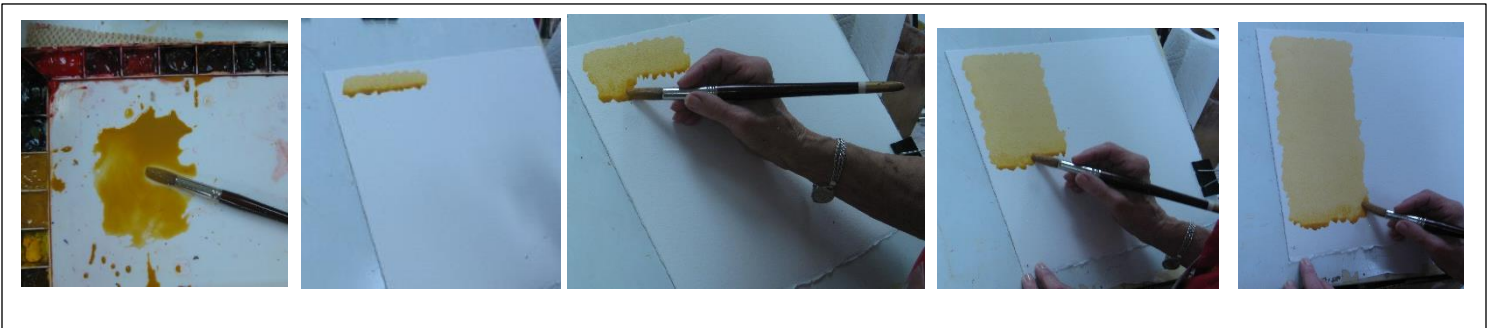
1. Getting started
2. Having fun
3. Feeling satisfied

Her **AHA moments** of experiencing sudden realization, inspiration, insight, recognition or comprehension were:

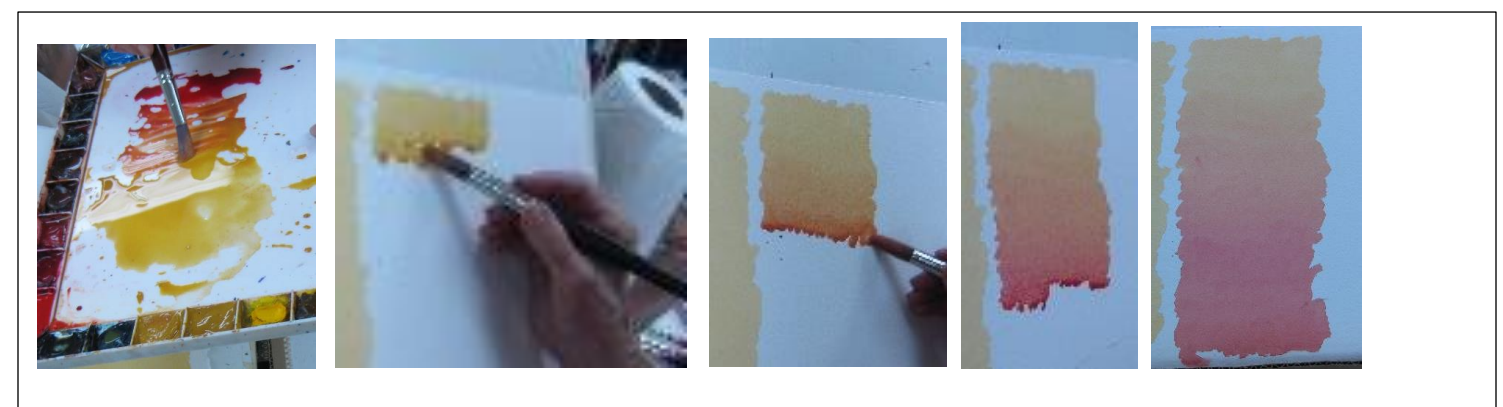
1. Having her High School Art Teacher introduce her to the art of Morris Graves, the artist he most admired.
2. Seeing Oriental Watercolor Techniques by Frederick Wong before it ever made it onto the high school library shelves. It stayed in her art room for 30 years and then made to her home when she retired. She eventually even got it signed by Frederick Wong.
3. Having 4 of the 5 paintings she entered into shows such as AWS, NWS, NWS and the San Diego Watercolor Society in 1987 be accepted.
- 4.

She demonstrated 3 different **Techniques and Tips**. The one rule for each of these tips is to **LET IT DRY**.

1. Smooth Washes - Smooth Washes are painted at about a 45-degree angle so that gravity can help do the work. She makes sure to mix enough paint so that she won't have to stop and mix more paint which could allow the wash to dry or change the color. She keeps the bubble going by scrubbing or tickling the surface. She cleans the edge at the bottom of the page with a dry brush.



2. Smooth Washes with a Color Change - Smooth Washes with a Color Change start the same way by mixing plenty of the colors. She sneaks in a little bit of the new color. She found that yellow ochre makes the easiest and smoothest wash. Blues are the hardest colors. She transfers her drawing after the wash is dry in case the wash didn't turn out. She does not want to be erasing the paper she will be doing a wash on.



3. Salt – Salt can be used for texture in areas such as streets, stucco, bubbles.... She uses table salt or Morton's Kosher Salt. Salt is archival. She uses the salt in a separate area of the studio so that it won't unintentionally get on a painting she is working on. Any salt that gets on the brush washes out in the water. The paper she uses makes a difference. She tapes down the paper to keep it flat. You get different effects on Arches 300 lb, Arches 140 lb and Canson 140 lb. She prefers the Arches 300 lb because the paper acts like a sponge and doesn't buckle causing the water to go into the valleys. The paper is flat when she applies a wash to a small portion of the paper. While it is wet, she applies an even coat of salt. Every grain of salt acts like a sponge. Any salt that gets on the brush washes out in the water. You cannot touch the salt on the wash until it dries completely. She removes all salt with a palette knife or using feathery brushstrokes with a brush. She then removes the salt dust by patting a slightly dampened paper towel. Salt sometimes makes squiggles where the pigment goes away. Any salt that is left behind on a painting will continue to act as a sponge removing moisture throughout time and can cause damage to the painting. Light, feathery strokes of cadmium yellow glazed over the dry area can tie everything together.

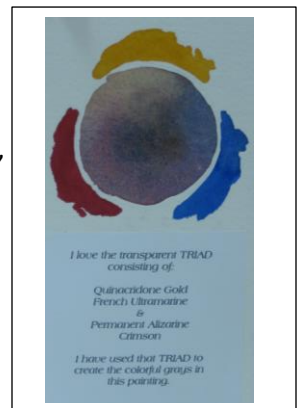


When doing washes, Judy often uses both the triads below

Desert Triad: Indian Red,
Cerulean Blue,
Yellow Ochre



Transparent Triad: Quinacridone Gold,
Permanent Alizarin Crimson,
French Ultramarine Blue



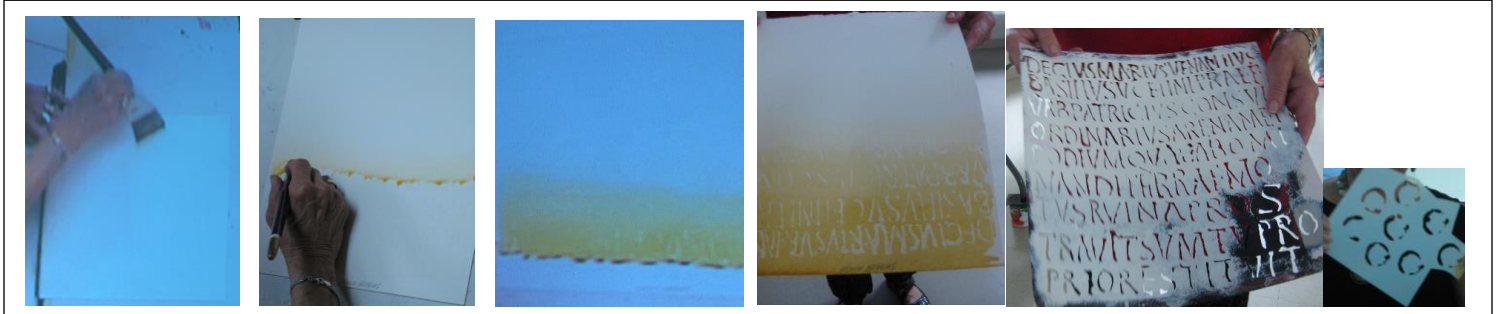
Judy sometimes fills in the white skips with Winsor Red and also uses it around the edge of the painting after both the wash and salt has dried.



Day 2:

Judy said that when salt is used, it must be an integral part of the texture. She said that salt works best on white paper. It can be toned down with a light wash. She washes over an area about the same size as the palm of her hand to salt. You can make something like a letter e stand out by glazing around it. Judy told us that Linda Doll has nicknamed Judy the “*Texture, Shape, Value*” painter.

She did a demo of a wash that is light in the middle going from white to darker. She wet the paper with clean water using a large old oil painting brush. Then she made a bubble in the middle area with a hint of yellow ochre moving down towards the bottom as the color darkened. She turned the paper around to do the sky repeating the steps above.



She showed us her white on white lettering and wash technique. She works flat for this. She uses stencils purchased at the dollar store in 3-packs. She took in a sheet of Arches 300 lb Natural White watercolor paper and had them match the color. She stores the paper in small apple juice containers. She has given herself permission to use a quart of Sherwin-Williams flat latex wall paint. She uses 49 cent house paint brushes from Home Depot that she cuts off to make them stubby. She covers the part she doesn't want to stamp with masking tape. She pours some paint out on a disposable lid and then dabs it over the stencil straight with no water added. She pulls off the stencil to lift and blot. The drying time is 15 minutes. This is archival and can also be used for highlights. She often goes back and outlines it in pencil to make it appear to be an intentional white. She also uses Sherwin-Williams color Studio Taupe latex paint.



Formula for Judy's White latex paint.

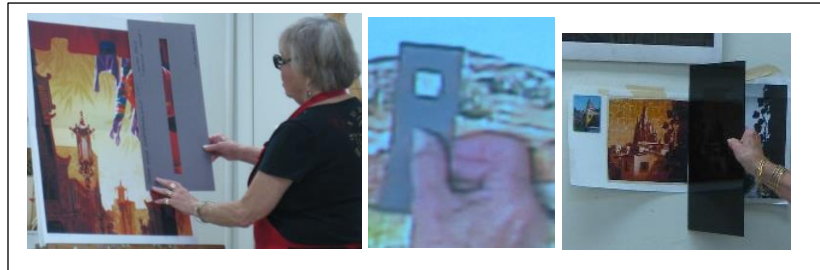
Day 3:

Judy went up to the gallery and discussed the strengths of each painting in the Southern Watercolor Show. She said that jurors look at composition, style and for an unexpected surprise or something dramatic. She gave us insight to how a judge sees a painting.

Judy demonstrated how to use contact paper and an Exacto knife to save an area of the painting by cutting around the edge and peeling off the excess. This is used for areas too large to mask. You cannot paint up to the edge because the paint will seep under the contact paper. You can stamp up to the edge. You remove the contact paper before applying a wash. Packing tape can be used on Arches paper because the paint will not go under it.



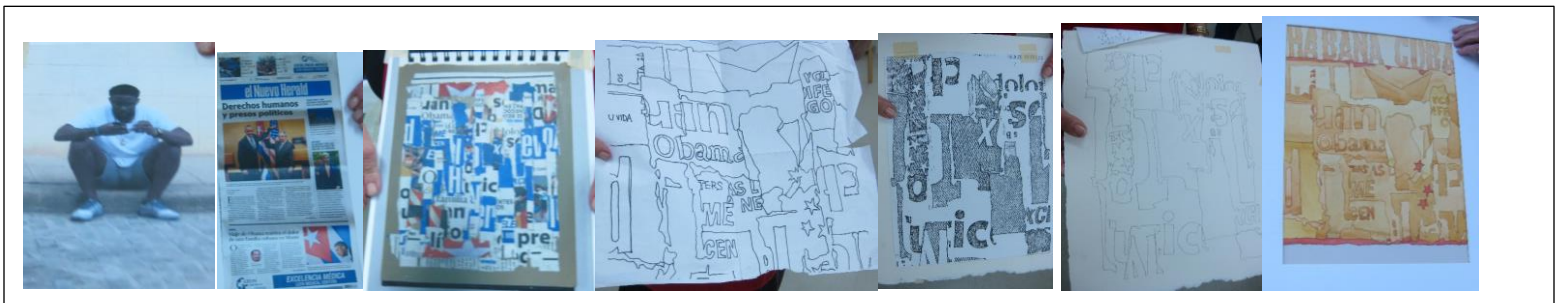
She uses a "Finish Board" to isolate 1" strips of the painting at a time. She looks for white spots, lights and darks, what does & doesn't work, halos, etc. She uses a "Value Check" made of middle gray for checking value and color. She can also compare some part of photo and painting. Mirrors can be used to check and make sure the painting works in reverse and upside down. Claude Glass is a piece of Plexiglass painted black. You can see the values rather than the color in the low contrast reflection.



Judy has started a new series on her neighbor in France. She had an old piece of lined paper printed with permanent ink jet giclee on watercolor paper. This series uses the font and the keys of the typewriter to spell out France. We look forward to seeing this painting when finished.



Judy told us about how she came up with her idea and her design for the Cuba Demo. She used a newspaper to create a collage to use for a background for a figure. She did a practice background. She has some ideas for changing it up for the actual painting which will be on double elephant size watercolor paper.



Some more of the **topics and tips** she addressed during the workshop were:

She talked about recovering whites using an Exacto knife (only on Arches 300 lb paper) in her book on page 112.

She uses a red pencil and ruler to make lines.

She stamps lines with corrugated cardboard.

She paints and blows on needle point coaster screens to create splatter. That allows more control.

She uses chalkboard paint for a flat black. Latex paint washes out with water, so it is water media.

She creates and uses patterns from all around: rugs, fabric, wallpaper, etc.... She uses a light box to transfer them to her drawing.

She uses the light box to trace and recreate patterns and an art projector to draw painting design.

She keeps the values one shade away when doing leaves, as opposed to the difference between black & white.

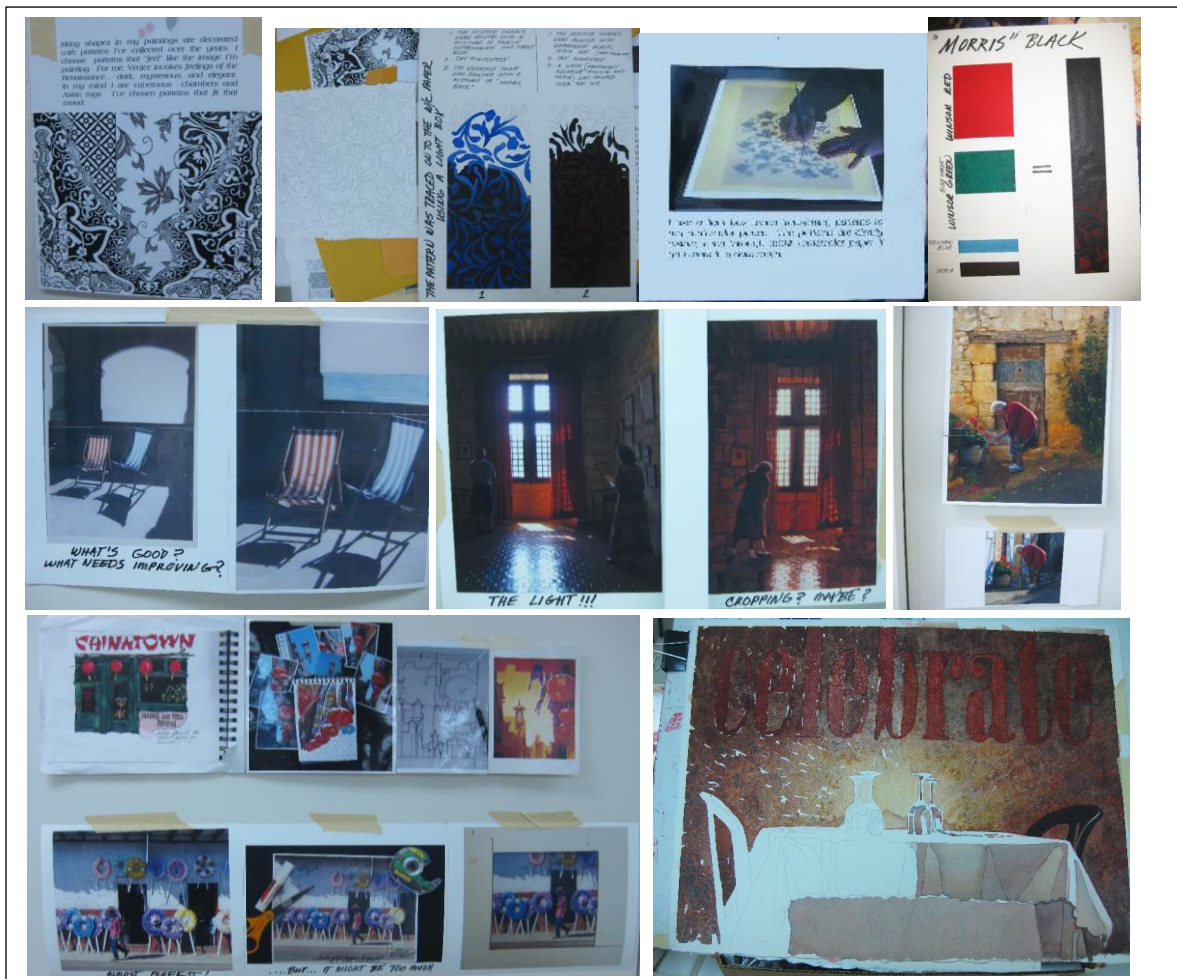
Everything in the painting has less contrast than the center of interest.

She uses markers on Black & White photocopies to eliminate the parts she doesn't want to use.

She makes "Morris Black" using 1 tube of Winsor Red, ½ tube of Winsor Green Blue Shade, a dab of Cerulean and a dab of sepia.

Color Chord: Yellow Ochre, Indian Red, Quinacridone Coral, Quinacridone Violet, Quinacridone Burnt Orange and Sepia.

She uses parts of photographs that are good and looks to see what needs improving. She wants to preserve what she likes, maybe the light, and crops out what she does not need. She may add something from another photo, maybe a figure, to add interest.

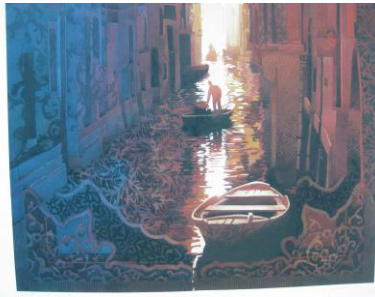
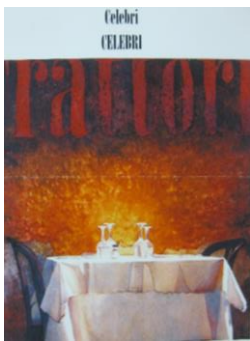
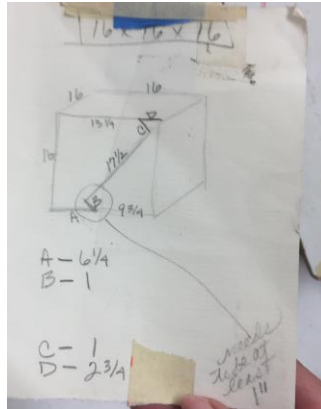


*** Bonus Tip



Judy told us about a new pen she found. It is a white acrylic pen that she found at Daniel Smith called ONE4ALL Acrylic 127HS-EF. It can be used to make white lines.

Design for tabletop workstation.



She encouraged everyone to never stop learning!!!

Her favorite Quote: *"Not to spoil the ending, but everything is going to be okay."*

