

## Project - Harbour based on the Florida Keys (Size - 7" x 10")



### Materials you will need.

**Cotton Rag Hot Pressed (HP) Watercolour Paper** - Hot Pressed paper is a smooth watercolour paper which allows the pencils to glide across the surface enabling us to choose if we want to suggest texture or not.

**Paper towel (kitchen roll)**

**Sandpaper Block**

**Scraping tool such as a plastic card, wooden ice cream stick, or palette knife.**

### Pencils Used

Graphic Pencils

3H

B

**Graphitint Pencils** in the following colours

Port 01, Slate Green 08, Ivy 11, Cool Brown 15, Cocoa 16

**Watercolour Pencils** in the following colours

Deep Cadmium 6, Chrome 10, Imperial Purple 23, Spectrum Blue 32, Mineral Green 46, Grass Green 47, Copper Beech 61

**Aquatone Sticks** in the following colours

Middle Chrome 08, Prussian Blue 35, Raw Umber 56, Venetian Red 63

**Inktense Pencils** in the following colours

Tangerine 0300, Poppy Red 0400, Teal Green 1300

**Try these techniques before doing the project:**

### TECHNIQUES

#### 1. Blending and merging colour to create texture **(Watercolour)**

Using the side of the pencil or combining this with the tip, gentle pressure is applied to build up colour strength. A second or even a third colour can be added on top adding to the intensity of colour and changing the colour, essentially mixing colours by blending. Water is gently applied so as not to lose any texture created.



1.



2.

#### 2. Creating speckled textures **(Graphitint)**

Wet the sections to be textured using clean water.

Using a sandpaper block, run the side of the water-soluble pencil onto the block, then tilt the block and let the coloured powder fall onto the wet areas. Tapping the top of the block may release more colour.



3.



4.



5.



6.



7.



**STEP 1**

Alternatively use a craft knife to shave speckles from the pencil tip, allowing them to fall onto the wet area. Any speckles that fall onto dry paper can be blown away.

Leave to dry naturally and avoid touching this with a brush to retain the texture.

### 3. Brush Strokes using a paper palette (Aquatone)

Brush strokes can be achieved similar to traditional painting by using a paper palette. This is made by firmly scribbling a block of intense colour onto a scrap piece of paper, and then using a wet brush, water is added to the palette and transferred onto the painting with the brush.

### 4. Lifting Pigment (Watercolour)

Using an absorbent kitchen towel and pressing this against the wet surface to lift colour can lift wet pigment.

### 5. Dropping in pigment, wet into wet (Inktense)

Subtle colour changes can be created by wetting a coloured area then whilst still wet, adding more pigment with the tip of the brush.

### 6. Lines and Details (Inktense)

Using the point of the pencil draw crisp, sharp lines onto the dry paper. Gently add clean water using a soft brush to release the colours and retain the initial marks made.

### 7. Combining techniques (Watercolour and Graphitint)

Lifting pigment and applying dry onto wet.

Using the paper palette technique to apply wet colour, pigment is lifted using absorbent kitchen paper, then flowers and grasses are added by drawing onto the wet surface with Watercolour pencil.

### Step 1 (Graphic Pencils)

Copy or trace the line drawing layout onto your paper using both the Graphic 3H & B pencils. Use a 3H Graphic pencil to lightly suggest the distant headland and sailing boat as well as the boat in the centre of the picture. This part of the drawing will all but disappear once we add the colours. Change to the B Graphic and position the rest of the drawing. This drawing will remain evident when the picture is complete.

### Step 2 (Graphitint & Watercolour Pencils)

Before adding any water to the paper, block in any dry on dry colour.

Using Graphitint Cocoa 16 and the tip of the pencil, position the tree trunks using one upward stroke for each tree, add a few balls to suggest coconuts, then firmly draw tiny horizontal strokes down the length of the trunks. (This will give the illusion of a curved surface.)



## STEP 2

Using a combination of Ivy 11 and Slate Green 08 draw the leaf fronds on the palm trees using firm confident strokes, still use the tip of the pencil to create sharp crisp lines.

Using Port 01 firmly position the beach bar and jetty posts then lightly block in the shadow area and figures in the same colour. The Graphitint will create the darker areas under the awning and the silhouetted figures against the lighter water.

Using the side of the Watercolour pencils block in the distant headland, begin using Spectrum Blue 32 then add Imperial Purple 23 on top of this. Make sure you press lighter on the far headland than the nearer one. Finally add Copper Beech 61 to the base of the nearby headland to separate it from the distant one.

Using the side of the pencil as opposed to the point will create a soft texture; we will need to maintain this once the water is added.

Next create the foliage textures on the right of the building using the point of the pencil as we did for the trees, but this time make a scribble texture using Grass Green 47, Deep Cadmium 6 and Mineral Green 46 as shown.

Using the point of Orange Chrome 10 shade the entire building and jetty (including on top of the Graphitint) ensuring that your strokes go in the direction of the roof, awning or walls, any texture created will go in the correct direction suggesting wooden beams.

Using a combination of colours put a little of the Watercolour pencil on top of the Graphitint figures to suggest clothing.

Use the pencil sharpener in the Watercolour set to maintain sharp pencil points.

Up to this stage we have been working Dry on Dry. The paper is dry and the pencils are dry. We are able to create textures and block in colour.

## Step 3 (Watercolour Pencils)

Create a paper palette for the dry on wet technique.

On a spare piece of paper scribble a block of Watercolour Spectrum Blue 32 (about 1" square) next to it do the same with Orange Chrome 10 and Deep Cadmium 6.

Using a large round soft haired brush, wet the entire sky area up to the distant headland, horizon, building and in between the palm trees.

Using the Watercolour from your paper palette, mix Orange Chrome 10 and Deep Cadmium 6 and paint sections of the sky as shown, immediately apply the Spectrum Blue 32 from your palette into the white spaces. Let the colours touch but avoid agitating them so that they mix together. Let them gently soak



## STEP 3

into the paper whilst you use clean water to dampen the palm trees allowing the Graphitint to hydrate, touching the sky areas. Clean the brush and using clean water very gently wet the distant landmass, avoiding the sailboat. Just touch the paper gently to avoid losing the texture.

Whilst the sky is still wet get a dry piece of paper towel and scrunch it into a narrow tool. Press this onto the wet surface to lift out the cloud areas. Some of the pigment will flow back into the shape to create an edge so ensure the clouds are a little larger than you actually want them.



**STEP 4**

#### **Step 4 (Watercolour & Graphitint Pencils)**

Next work on the building, foliage and fence. Wet the whole of the building and jetty with clean water, more pigment can be added from the small palette area of Watercolour Orange Chrome 10. Whilst this is still wet use Graphitint Port 01 to draw all of the directional lines on the roof and walls, this is a dry on wet technique, so these lines will always remain making it possible to add more colour later if we wish.

Gently wet the foliage area with clean water, whilst this is still wet draw the fence using Graphitint Cool Brown 15.

Then scribble a section of colour onto a sandpaper block with the same Greens as we used for the palm trees, Ivy 11 and Slate Green 08 then tilt the block and tap the speckles onto the foliage area. Any excess that falls onto the dry paper can be blown away.



**STEP 5**

#### **Step 5 (Aquatone Sticks, Watercolour & Graphitint Pencils)**

Using Aquatone Middle Chrome 08 and Raw Umber 56 make a paper palette and combine the two colours, wash the entire sand area making sure it is wet all over then use the sandpaper block to sprinkle the texture on top using a mixture of Graphitint Cool Brown 15 Watercolour Copper Beech 61 and Orange Chrome 10. Don't worry about covering the rocks, as they will be painted darker over the top later.

Whilst it is still wet, use the Graphitint Cool Brown 15 to draw on the grasses, dry on wet (as we did the fence) flick the pencil upwards in the direction that the grasses grow.



**STEP 6**

#### **Step 6 (Inktense & Graphitint Pencils, Aquatone Sticks)**

Adding the boats. Inktense is such a vibrant medium it is perfect for the foreground boats. Using Poppy Red 0400 Tangerine 0300 and Teal Green 1300 make a paper palette as we did before. Include Aquatone Prussian Blue 35 to this palette.

Using the colours fairly strong, paint the boats section by section as shown, this ensures that any white gaps will be in the direction of the planks on the boat and will define the shape.

Add a little colour to the water under the Orange boat using the point of the brush and horizontal strokes.

While the boats on the shore are still damp, add the dark area using Aquatone Prussian Blue 35, some will gently seep into the colour above, wet into wet anchoring the boats onto the sand.

Use Prussian Blue 35 to paint the boat by the jetty and whilst this is still wet add the lines dry on wet using Graphitint Port 01. Wet the top of the boat with a little clean water and add the portholes in the same way. Add the boat in the far distance and the inside of the boats using Prussian Blue 35. Let this all dry.

Meanwhile, Using a mix of Aquatone Venetian Red 63 and Prussian Blue 35 mix a dark mix on the paper palette and paint all of the rock areas, whilst this is still wet, scrape the rock textures away using a scraping tool, this can be a wooden ice cream stick, a finger nail, the corner of a plastic card or a rounded palette knife. This will reveal the colour underneath and give texture as well as direction to the jetty rocks.



**STEP 7**

### **Step 7 (Watercolour & Inkstense Pencils, Aquatone Sticks)**

The Water

Make a paper palette Using Watercolour Spectrum Blue 32, Imperial Purple 23, Aquatone Prussian Blue 35 and Inkstense Teal Green 1300.

Begin with Spectrum Blue 32 and paint small horizontal strokes to create the horizon and then introduce Prussian Blue 35 and continue interlocking your strokes and making them bigger. Whilst this is still wet, use Imperial Purple 23 to drop in a little colour under the landmass suggesting a reflection.

As you proceed into the foreground bay add Teal Green 1300 to suggest shallow water. Leave white highlights especially near the rocks and shore.

While the pigment is still wet, scrape some off to suggest a lighter colour and create movement in the water.

Leave this to dry.



**STEP 8**

### **Step 8 (Watercolour Pencils & Aquatone Sticks)**

Creating the sunshine by adding the shadows.

Use a combination of Watercolour Imperial Purple 23 and Copper Beech 61 with a little Aquatone Prussian Blue 35 to create a purple shadow colour. Using the tip of the brush, paint the shadows on the boats, building and rocks. Add the dark details such as the masts, ropes and their shadows. With a clean brush gently wet the figures to brighten them.

Lastly add a few more brush strokes in the water using the same colours as before, and add a small reflection of the building onto the white area using Orange Chrome 10.

Adding clean water to the paper and firmly pressing absorbent kitchen towel onto the area thus removing the pigment softly can remove the reflection of the distant sail.