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DERWENT

STEP-BY-STEP DEMONSTRATION

DERWENT AQUATONE

Paint in a stick

Venice Canal Scene (Finished drawing 6½" x 7")

MATERIALS USED:

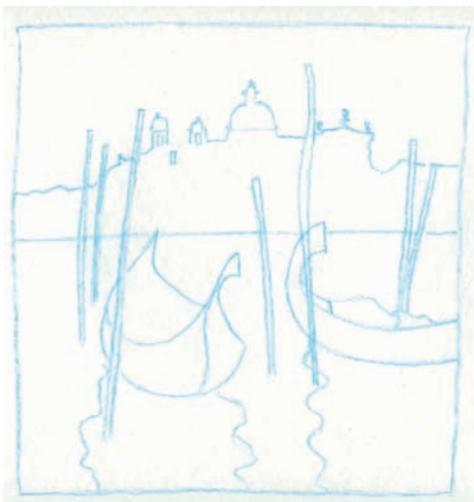
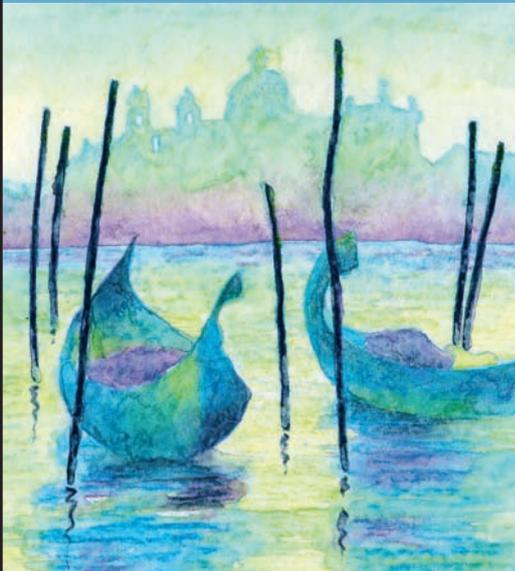
Derwent Aquatone used:
33 Light Blue, 48 May Green,
25 Dark Violet, 36 Indigo

Canson Montval paper 125lbs
No. 10 brush
Hairdryer (optional)

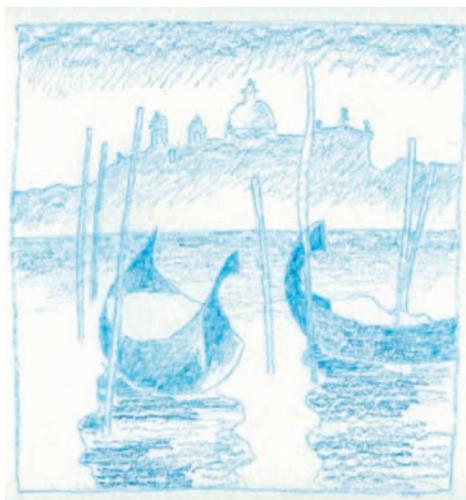
INTRODUCTION

This solid stick of watersoluble colour pigment is ideal for creating broad strokes of colour or large areas of colour wash.

With up to four times more useable material than a conventional watercolour pencil, it's also great value for money. Aquatone is perfect for drawing and painting and for craft projects like card-making and rubber stamping. Available in a range of 24 vibrant colours.



1 Begin by using 33 Light Blue to loosely draw the image. This will give a more painterly finish to the painting. If the drawing is too tight it will look contrived.



2 Continuing with 33 Light Blue place the colour lightly on the background areas. You don't have to be careful just block in. Think of Aquatone as solid pigment, you are applying this not 'colouring in' or trying to create a drawing – so neatness is not essential.



3 Now begin to add 48 May Green letting it merge with the blue in parts. Where the colours merge this will create a mixture of the two pigments when hydrated.

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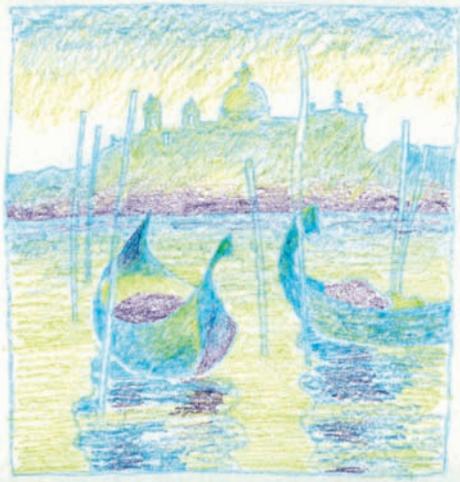
STEP-BY-STEP DEMONSTRATION

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Venice Canal Scene (Finished drawing 6 1/2" x 7")

Drawings and techniques by Fiona Peart



4 Add 25 Dark Violet. At this point the pigment application looks very naive, it would seem impossible to create a lovely image from it!

Up to this stage don't add any darks, you can't do it all in one stage. This is now the start of paint stage 1.



5 Using a very wet no. 10 brush start at the horizon sky line and work in a circular motion blending the green upwards across the whole picture into the blue keeping it all very wet. Work to the top of the picture. Leave this to settle into the paper dimples.

Then before its dry, start with the dome and towers blending the entire sky line downwards, this will soften slightly into the sky to give a good feeling of distance.

Continue to work down to the purple letting the colours run. Leave a straight water line.



6 Continue by wetting the back of the boat working down to the water letting the colours merge.

Once at the water use horizontal brush strokes letting the lines created 'escape' from the outline, but always horizontal brush strokes. Any gaps left will be light reflections, don't attempt to cover them up.



7 Continue to use horizontal strokes on the water until it is wet all over. Let this dry.

Using 36 Indigo darken the boat sections and using 33 Light Blue add more pigment to the boats.

Using Indigo press firmly on the posts and reflections, then draw over this with violet.



8 Using the no. 10 brush begin with the boats keeping the brush wet and avoiding the posts. Work down into the water changing to horizontal strokes to emphasise reflections.

Use a hair dryer to move the wet sections creating secondary drying lines which give a wet in wet, watery look, ideal for this type of subject.

Once the boats are dry wet the posts and reflections. Then, whilst it is still wet, using a craft knife scrape 48 May Green onto the tops of the wet posts, this results in a speckled light effect. The Green will only remain where the paper is wet. Any excess pigment can be blown away.



As the name suggests it's the AQUA – water application that creates the picture. How it is applied, mixed and moved creates the work.

For more tips, techniques and product information visit www.pencils.co.uk