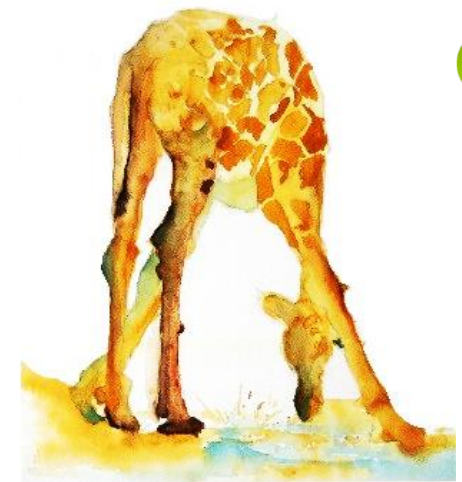


# WATERCOLOURS

## DROPS



BASICS AND TECHNIQUES Step by Step

By Maria Balcells



## INTRODUCTION:

*Watercolours drops 1* is divided into 3 parts. Each part is equally important and explains all the basic techniques of watercolour painting. It is a useful learning tool for beginners and a refresher course for more established amateur artists. It includes a complete resume regarding all the important points to consider regarding perspective and composition. All the main washes and basic watercolour techniques are included with 12 step-by-step demos to inspire you to paint to the relevant technique.

- The first part considers the materials used and the importance of knowing your colours, mediums and values.
- The second part considers composition and the elements & principles of design. Even if you are painting from photos you should still consider composition.
- The third part considers all the basic techniques and some of the more advanced ones. It includes the step-by-step demos to apply these basic techniques.

I hope that this book will help you to understand the basics of watercolour painting and inspire your creative side to produce some lovely paintings. Remember that rules are sometimes made to be broken, your paintings do not need to be the exactly the same as displayed in this book. You can develop your own style of painting,

Maria Balcells



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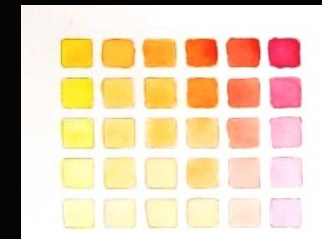
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MATERIALS



COMPOSITION



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# 6- MASKING & MEDIUMS

Watercolours Mediums are products that change the nature of the paint or protect the paper or paint from other colours as masking fluid. Some Mediums as Gum Arabic have been used since the beginning of watercolours other ones are new products. All these mediums support and help to emphasize the nature of the watercolours and your painting. **A GOLDEN RULE:** Wash properly with neutral soap your brushes after painting, don't mix mediums, and don't let them get in contact with your colours in your palette.☺

## Gum Arabic



Gum Arabic is a resin from the Acacia Trees, since old times used by water-colourists. Gum Arabic can increase the luminosity and transparency of the colours and the colours take longer to dry when used. It has a milky consistence and a bit yellow colour. It gives gloss and prolongs the drying time. It helps also to lift up the colour from the paper if necessary with easy.

### HOW TO USE IT:

You may add it to the water or to the paint directly. Just one or two drops mixed with your colours. Attention, if you put too many, your colours may shine too strongly and it doesn't look nice.

## Granulation Medium



When applied you get interesting textures. Pigments have the tendency to granulate. Very useful for pigments that we want to granulate but which naturally do not. You may achieve a strong texture if you use rough paper. As more that you add to the paint the stronger it granulates.

### HOW TO USE IT:

In a small pan, add your colour and mix it properly with water. Then add a bit of granulation medium and wait until you see it granulate, and afterwards test it. You may add more medium if necessary.

## Blending Medium



Watercolours blend on their own without too much effort, but sometimes when it is too hot outside and water evaporates, it is not easy to get nice varied washes. Hard edges are very common. Blending mediums help to keep the paint moist and improve your washes.

### HOW TO USE IT:

You may add it into the colour before applying this to the paper or also once the colours are on the paper. Then you add some drops of blending medium into it. You may also paint first your figure or motive with blending medium and then quickly add the paint your colours.

## Texture Medium



The Texture medium is different. It has a more dense consistency a bit as butter. Once dry the surface of the paper is not smooth, a bit rough. It works very good also for old building walls and woods. It is not good for clean glazes because it wets and then mixes with the next layer of paint, but it is also an advantage in some old structures because it adds depth to them.

### HOW TO USE IT:

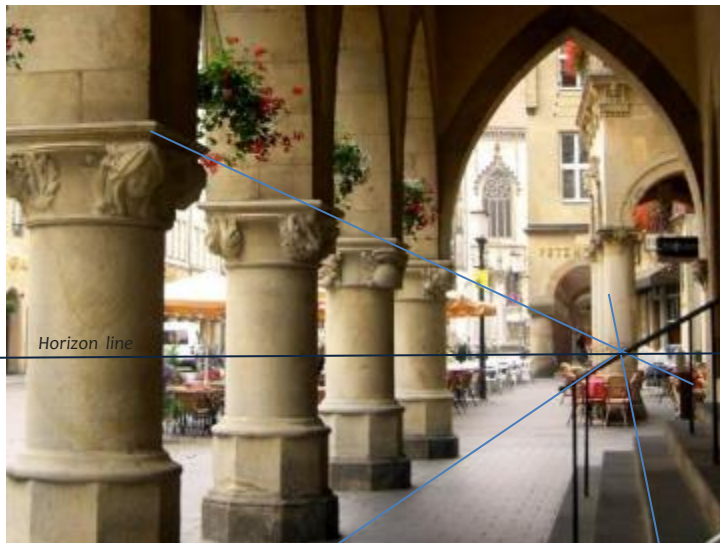
You can mix it in your palette with the colours. Just one or two drops and mix it with your colours.

# 7- ONE POINT PERSPECTIVE

*They are many types of perspective; the most common used for paintings are the one, two and three points.*

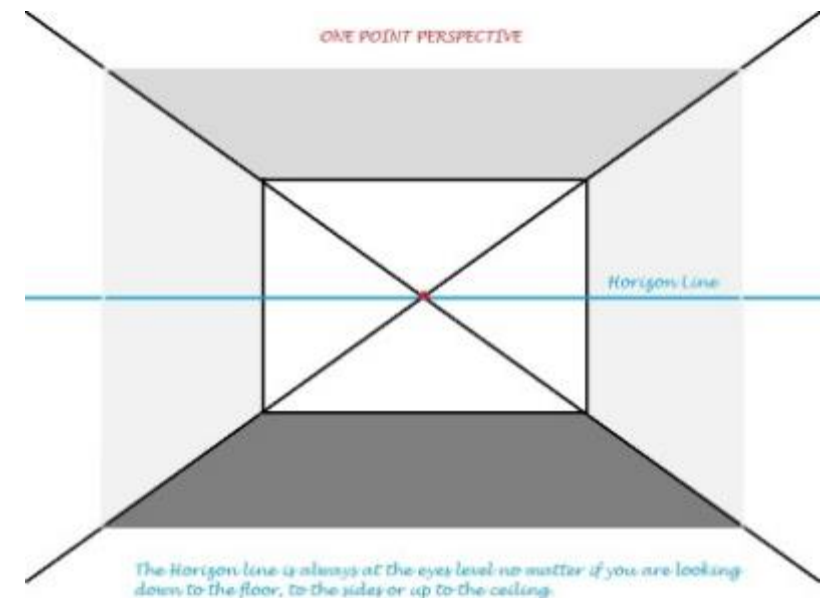
The four-point perspective is the one looking from above or birds' eye view. This perspective is rarely used and so we will not refer it here. Perspective names refer to the number of vanishing points on the drawing. Vanishing point is the point where the lines converge on the horizon line.

1. The vanishing point/s are always on the horizon line.
2. The horizon is at eye level...always.
3. Most of the time you will work with one or 2 vanishing points.
4. All horizontal lines except the one-point perspective parallel ones end to the vanishing point on the horizon.
5. All vertical lines are just that "Straight up and down"



One-point perspective has only one vanishing point. Its use is very simple, and we use it when we have the objects in front of us, and we are directly facing the subject. Streets, railways tracks, many houses seen from the front side, doors, etc. use this kind of perspective. However, remember you are placed in the middle of the subject facing it from the front. Any objects that are made up of lines either straight, parallel to the viewer's line of sight or directly perpendicular (the railroad slats) can be represented with one-point perspective.

Remember also that vertical and horizontal lines are always parallel. If you are painting round forms like a lighthouse or round chimney, the horizontal lines will be concave or convex (curved).



# BLUE AND RED BOATS: Building up unity with variation and alternation

This picture is painted all in wet on dry and flat wash technique, but the flat wash in this case is not perfect. We are not painting brand new boats. Lines and washes are allowed to be irregular and not uniform. The colours appear a bit bleached by the sun. Just a little.



## **MATERIALS:**

### **Paper:**

Arches 300 grams Cold Pressed paper or any other good quality paper 36 x 51 cm (14" x 20").

### **Brushes:**

A No. 6 and 2 mm good pointed round brush and a No. 8 or 12 to wet the paper.

### **Colours:**

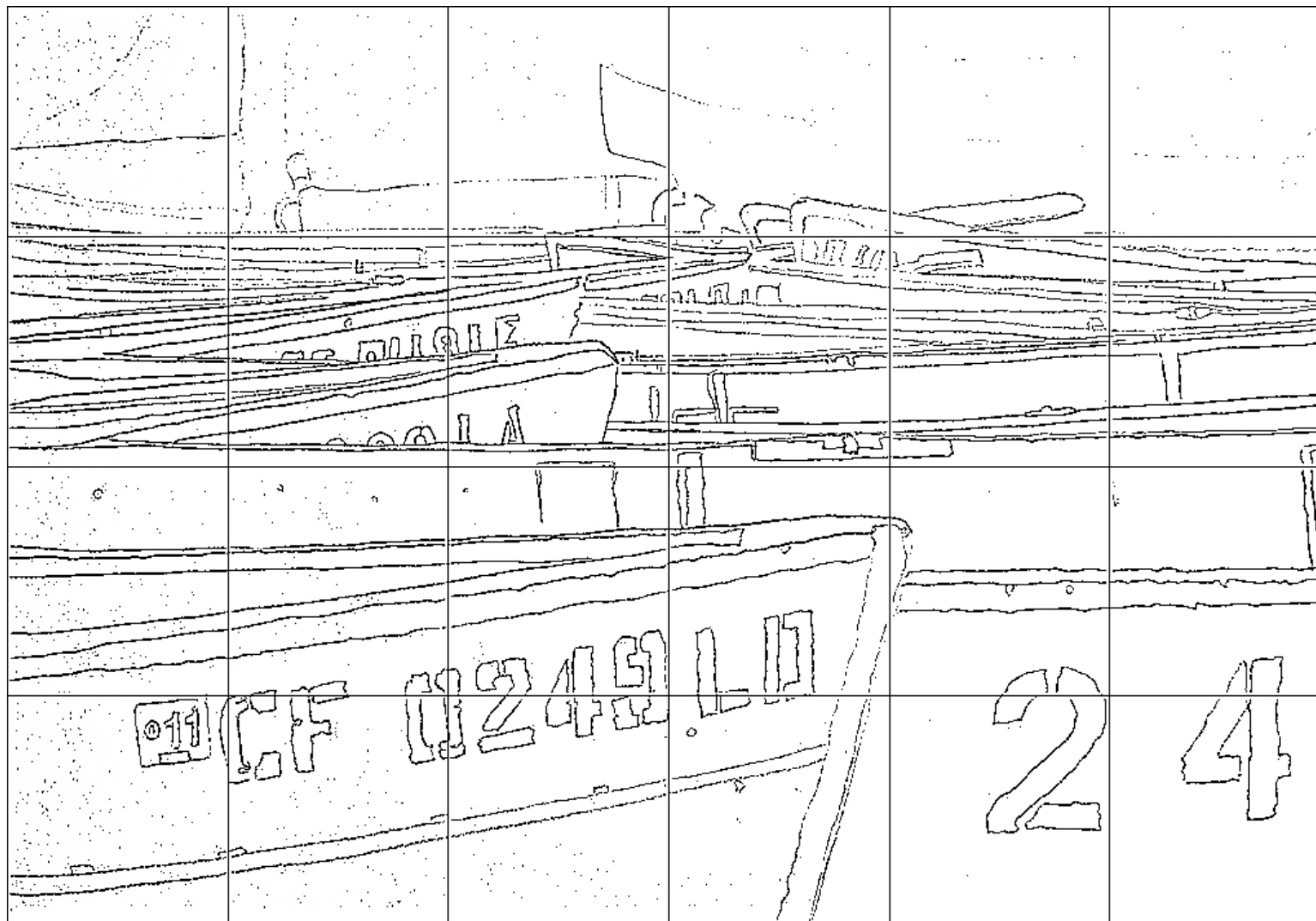
Lemon Yellow, Alizarin Crimson or Winsor Red, Cerulean Blue, Helio Blue and Cobalt Blue.

### **Other materials:**

- Masking fluid.
- Hair dryer
- Tape to fix your paper.
- 2B Pencils and eraser.
- Kitchen paper or toilet paper, both work well as long as they are not dimpled or coloured.
- A small spray bottle with clean water.

## STEP 1:

Copy and transfer the drawing on to your watercolour paper.





## STEP 2:

Start painting the boat in the foreground, from the boat top and working down. (Normally we start with the background of the painting, in this case it is better to paint the colours on the boat first, as the red and white strips can become confusing.)

You may also paint it as Dry on wet. Remember to dry your brush and fill it with extra paint if you do it.



1. Paint the first boat where the letters and numbers are with water and a very small touch of Cerulean Blue.
2. Mix a yellow with Lemon Yellow and a touch of Alizarin Crimson and paint the yellow line. Let it dry.
3. Add a bit more of Alizarin Crimson to the yellow and paint a new line at the bottom of the yellow line
4. Paint with a light Cerulean Blue the top boat line.
5. Paint a darker blue by adding to the Cerulean Blue a little Alizarin Crimson.
6. Paint the third line with a lighter blue than the first one.
7. Add a little yellow to Alizarin Crimson to get a nice bright red and paint the first red line. Let it dry and paint a thin line of pure Alizarin Crimson on the bottom of the red line.
8. Paint the next line with pure Cerulean Blue and a little of water, of milky consistence.
9. Finally paint the bottom strip with Alizarin Crimson also with a milky consistence. Let all dry.



### STEP 3:

1. Wet all the upper part of the background except the mast of the boat on the left side (white space) and with a very light Alizarin crimson and Cerulean Blue paint the background as soon as the paper isn't shining any more. ( wet on wet)
2. Paint the lower background with a very light, red and blue. Paint a suggested folded mainsail on the boom of a mast (white space).
3. Start painting the big distant boat with Alizarin Crimson. Before it is dry with a clean brush and clean water, soften the edges and let the colour run outside of the lines. Also add a deep Alizarin Crimson on the board line, make it irregular.
4. Now paint with a mixture of Alizarin Crimson and a bit of yellow all the other red boats. Let all dry.

### STEP 4:

- Add to Cerulean Blue a little of Lemon Yellow to get a green- blue and paint all the trim lines. Take care not to paint the white spaces.
- With the side of a brush, paint the insides of the rear boats. Let all dry.







## STEP 8:

1. With Cadmium Yellow, Cadmium Orange and Magenta, paint some water reflections.
2. With Burnt Sienna, paint the reflections of the mast.
3. Paint the distant boats and mast reflections.
4. Check your water values and add or lift out some colour if necessary.
5. Add some light green (Cadmium Yellow and Cerulean Blue) on the water near the big boat.

## STEP 9:

1. Now paint the wall of the quay and its water reflections with Raw Sienna, Burnt Sienna and Perylene Green.
2. Paint all the greens on the street lamps with Perylene Green.
3. Make a light grey and paint the lines and rigging of the mast and boat.
4. Paint some figures on the street.
5. Stand up and take some steps backward and check your tonal values, apply carefully more colours where deeper values are needed or lift out some colour with a brush. If you need some pure white and light values do not use white gouache until the finish otherwise you will ruin your painting.
6. Make a last check-up.



*Finished!*











The Margarita

## Acknowledgements

I would like to say thanks to all my online painting friends. To write all their names would take too much space. Many people have been supporting me on my painting way. Their comments, critiques and suggestions have always been a help and I made many new friends from around the world.

I also would like to say also thanks to all those people who share their photos free, and make it possible to find nice pictures to paint during the rainy winter months. Without their excellent photos, this book would not have been possible. Particularly, to:

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*Maria Balcells*

Whilst I made every effort to credit the contributors, I would like to apologize if I made any error or omitted someone and would be happy to make the proper correction on updates, or further editions /revisions of this book.

## A little bit about me:

My name is Maria Balcells, I was born in Barcelona, Spain almost 60 years ago and I now live in Munster, Germany with my husband and son. I am a self-taught artist having had no formal art education. I have always loved art and paintings but as a child my painting skills were a disaster and I never thought that one day I would become a passionate watercolour painter. What started as a pure hobby has now become a very enjoyable experience. I enjoy the challenge of each new painting and my whole life revolves around watercolours. I like the light and contrasts displayed in landscapes and try to capture this in my paintings. Sometimes I paint with acrylics and ink but I always return to my watercolours. I enjoy teaching and supporting artists in group painting and I also do commission work, but most of the time I like to paint my own choice of pictures. I also like to participate in online painting communities which I consider a fantastic way to share paintings and receive feedback from the painting world. The seasons inspire my works but I am also a spontaneous painter.

*Why did I call the book Watercolour Drops?* Well, I thought of the name when I was tidying up all my tips, information and demos that I had produced over previous years and placing them in such an order that they would be easy both to find and understand. All these papers were covered in drops of paint and hence the name Watercolour Drops.

### Links:

ENGLISH WEB: [www.mariabalcells.com](http://www.mariabalcells.com)

GERMAN WEB AND BLOG: [www.mariabalcells.de](http://www.mariabalcells.de)

GOOGLE BLOG: [www.mariabalcells.blogspot.de](http://www.mariabalcells.blogspot.de)

### OTHER BOOKS PUBLISHED:

WATERCOLOURS SPRINGTIME FLOWERS: [in Amazon stores available](#)

WATERCOLOURS MINIS 1: [in Amazon stores available](#)

### CONTACT:

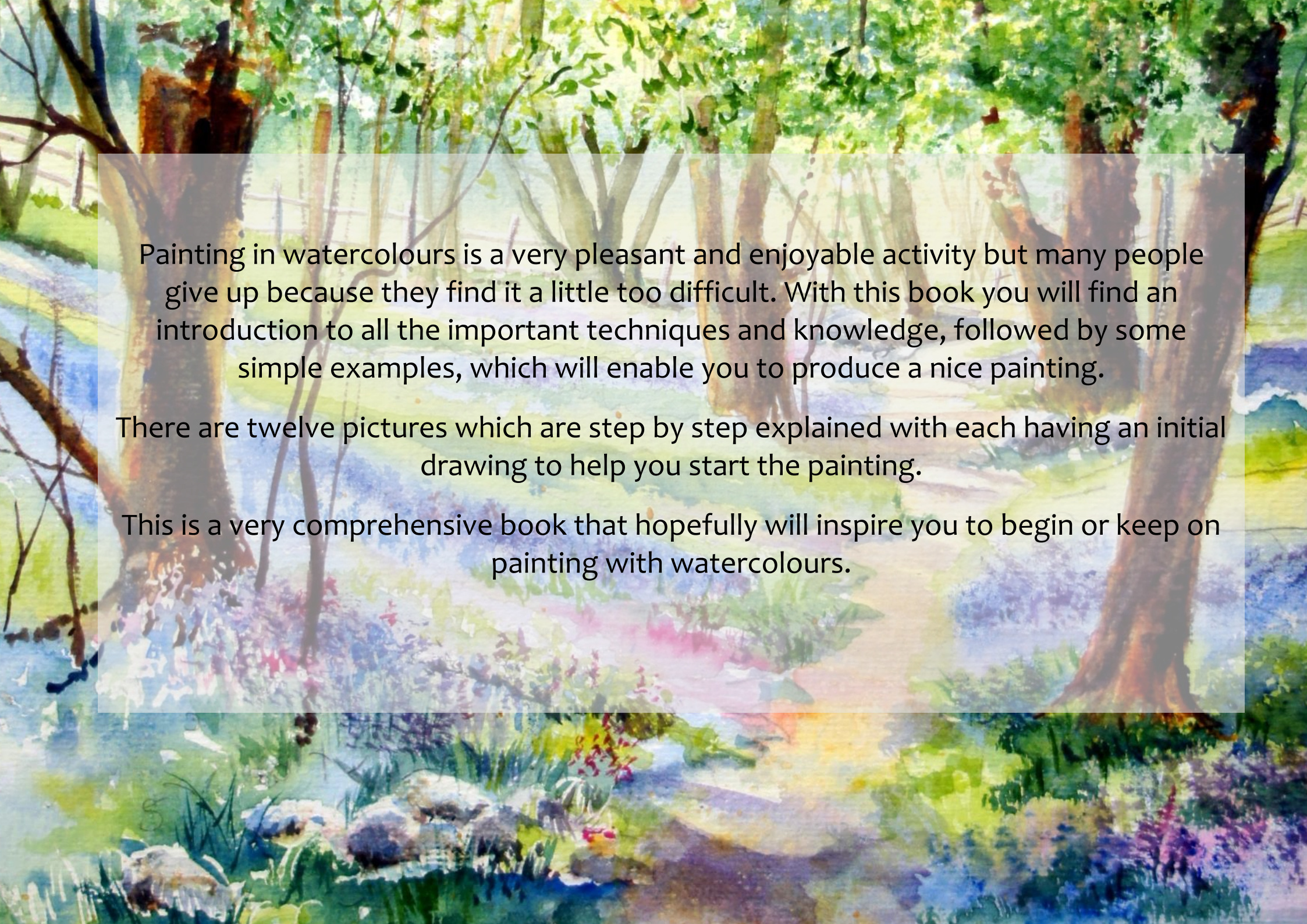
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Painting in watercolours is a very pleasant and enjoyable activity but many people give up because they find it a little too difficult. With this book you will find an introduction to all the important techniques and knowledge, followed by some simple examples, which will enable you to produce a nice painting.

There are twelve pictures which are step by step explained with each having an initial drawing to help you start the painting.

This is a very comprehensive book that hopefully will inspire you to begin or keep on painting with watercolours.