

Tracey Bengueyfield Art

~Watercolour School~

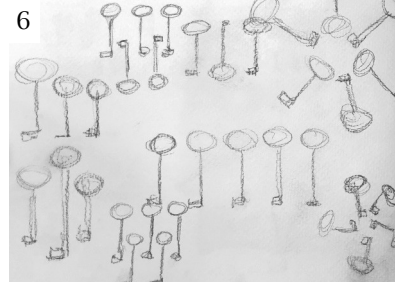
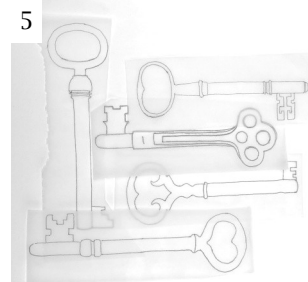
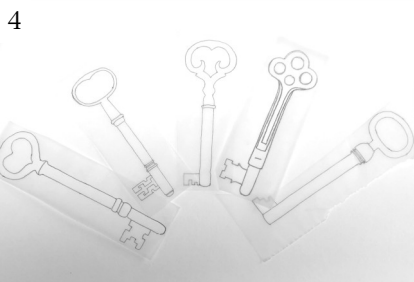
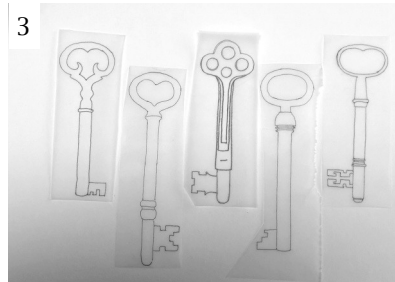
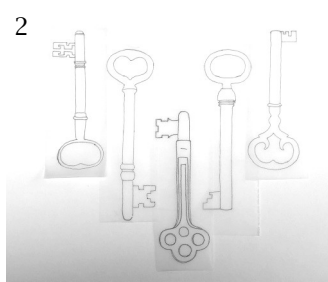
Lesson: Keys

Learn to use a variety of different techniques to create 5 different styles

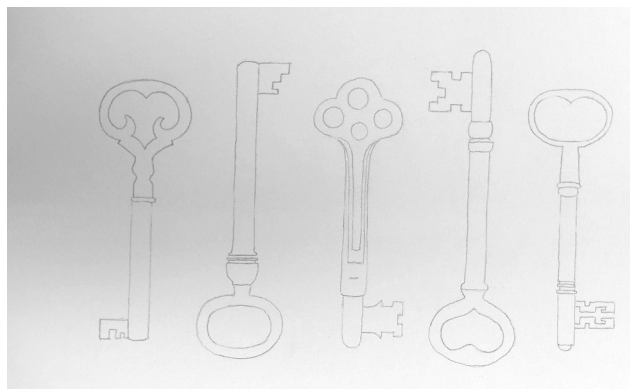
For this painting you will use different techniques to create each of the keys. Feel free to decide how many of the keys you would like to try. You could choose to do all five keys using the same technique or just one or two of the techniques with your favourite shaped keys. I will show you three different ways with watercolour and at the end of the worksheet I have included two optional techniques using different water-based mediums. The first are watercolour pencils (as many students seem to own a set but don't know how to use them!). I used **Derwent Inktense** pencils but you could use any other brand. For the final key, I used **Derwent Graphitint** Pens ~ these are muted, graphite-based paints.

Step One ~ Composition

Before you begin your painting, you will create your own composition. To do this you could trace all of the keys onto separate pieces of paper and move them around on your painting surface until you achieve your desired composition. Remember that with tracing paper you can also flip the image over to see what it looks like in reverse so instead of five different keys you actually have ten! You can also play with the scale of the keys and have them at different sizes. Have a play and see what you come up with (1-5). If you would rather draw the keys freehand, it's worth trying out a few thumbnail sketches for your composition (6). This is same idea as using the tracing paper keys, but they are small, quick sketches instead.



Hint: think about how the keys interact with each other. Remember, the space between the keys is just as important as the position!



Once you have decided upon your key composition, draw/trace them onto your paper. *Hint: if you need your keys to be perfectly perpendicular first, measure the distance from the edge of your paper to where you want the barrel of the key to be and mark it with a dot. Then measure the same distance again (slightly lower down the paper) and mark another dot. Join the dots to create your true vertical. Then draw/trace the key so that it aligns with your drawn vertical. Erase your guidelines. Repeat this technique for all of your keys.*

In this lesson you will paint five different keys using five different techniques. You will mix colour on the surface, use wet on dry to build up colour, create texture with salt and create tone using pencil. Plus I will show you how to use two further water-based mediums

Equipment

• **Watercolour paper:**

140lb Block

Surface: Not

Paper size: 16" x 12"

Equipment:

- * HB Pencil
- * Masking Fluid
- * Ruling Pen
- * 2B or 4B pencil
- * Salt

Brushes:

- * No. 6 round
- Pans or tubes:**
- * Burnt Sienna
 - * Raw Sienna
 - * Burnt Umber
 - * Ultramarine
 - * Quinacridone Lilac

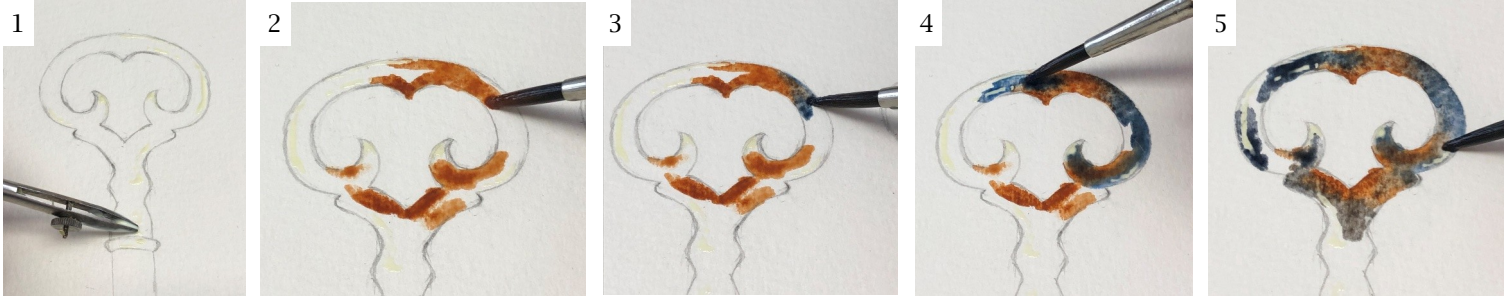
- * Paynes Grey
- * Violet

Optional:

- * Watercolour pencils
- * Derwent Graphitint pans or pencils

Ornate Key

For this key first reserve the hi-lights using masking fluid and a ruling pen (1). To see them, take a look at the final image (16). Once the masking fluid has dried, make sure you have **Burnt Sienna**, **Raw Sienna**, **Ultramarine** and **Quinacridone Lilac** ready to go. You can either use the colour straight out of the pan (as long as it is not too thick) or you can mix a medium/dark strength in your palette. **Note:** you will use the same colours for all three watercolour keys, so feel free to mix enough for the set. Make sure you have salt to hand too. These keys are really quite quick to paint (each key section is about 2-3 minutes) so I suggest you try to focus on using the technique rather than trying to achieve the exact colour in the exact place. *Hint: The colour palette and technique is more important than where the colour actually goes!*



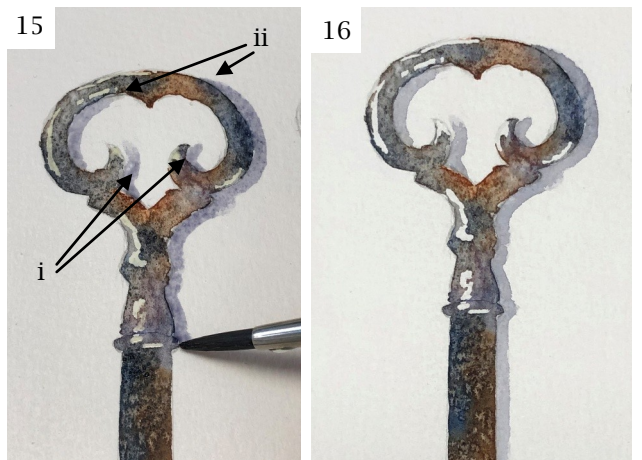
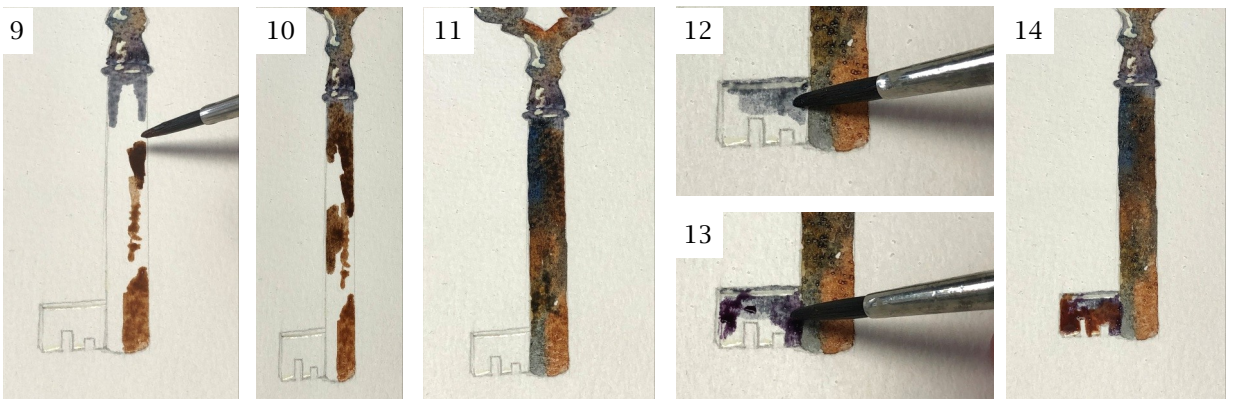
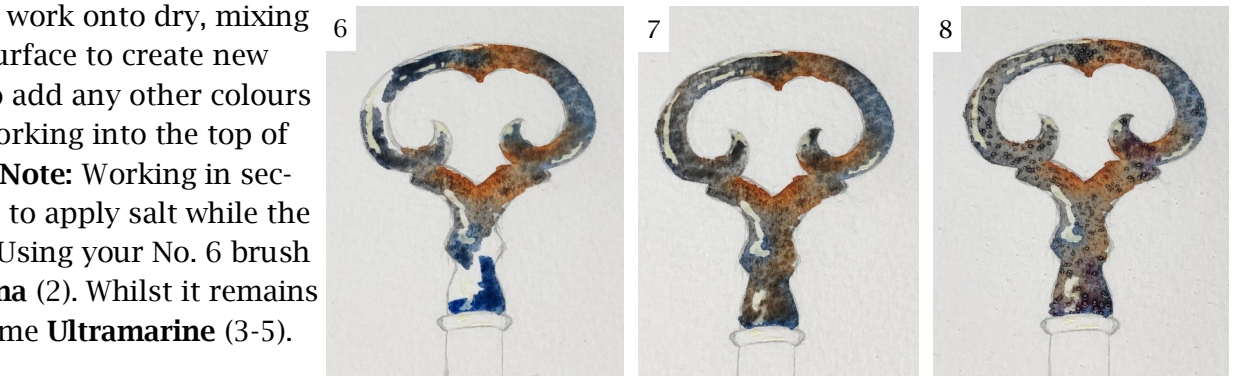
For this key we will work onto dry, mixing the colour on the surface to create new colours. Feel free to add any other colours you like! Start by working into the top of the key (the 'bow'). **Note:** Working in sections will allow you to apply salt while the paint remains wet. Using your No. 6 brush add the **Burnt Sienna** (2). Whilst it remains wet, quickly add some **Ultramarine** (3-5).

Notice how the paint turns grey as it mixes with the Burnt Sienna.

Note: Adding more **Ultramarine** creates a steel grey and a touch of **Quinacridone Lilac** creates a richer brown.

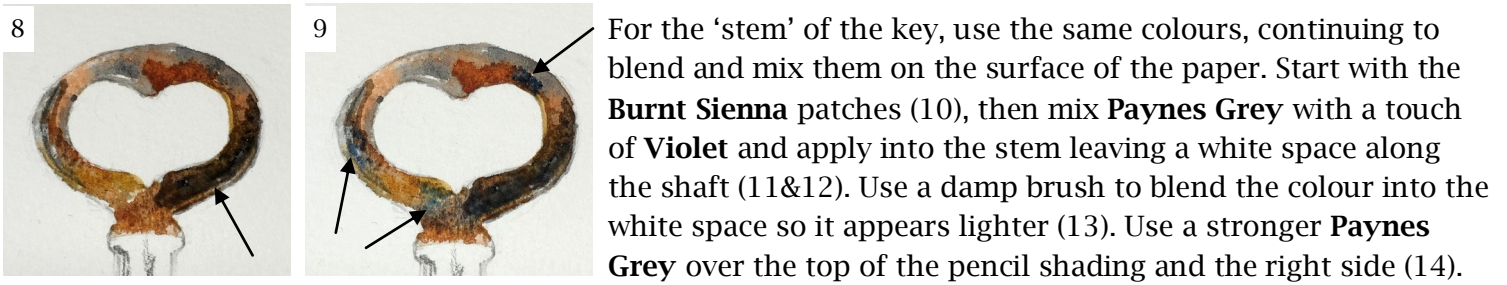
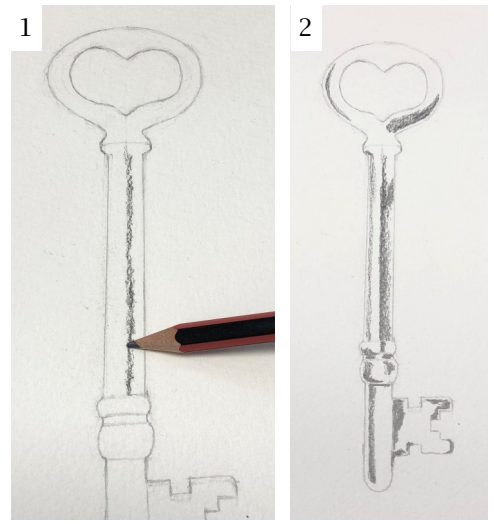
Continue to add the two colours until the shape is filled and you are happy with the colour combinations (6&7). Whilst the paint is wet, sprinkle your salt on very lightly (8). *Hint: you don't necessarily need to wash your brush out between colours, just allow them to mix and make new ones on the brush!* Repeat the same technique along the 'stem' of the key (9-11) ~ remember to sprinkle with salt. Lastly use the same technique into the 'bit' (12 & 13). Sprinkle with salt. Allow the key to completely dry.

Mix **Paynes Grey** with a touch of **Violet** to create a shadow colour. As you add the shadow try to keep the width of the line consistent remembering that if it is on the right side (as pictured here), it will need to be on the right side of all of the internal shapes too. Here in the centre of the bow you can see that I have off-set the shadow on the fancy looped section (15i). I have also tapered the shadow to a point at either end of the curves (15ii). *Hint: I actually painted all of the key shadows with the same colour at the end of the painting. Plus, make sure that you paint the shadow on the same side of all of the keys so that the light source remains consistent.* Once completely dry, remove the masking fluid (16). **You're Done!**

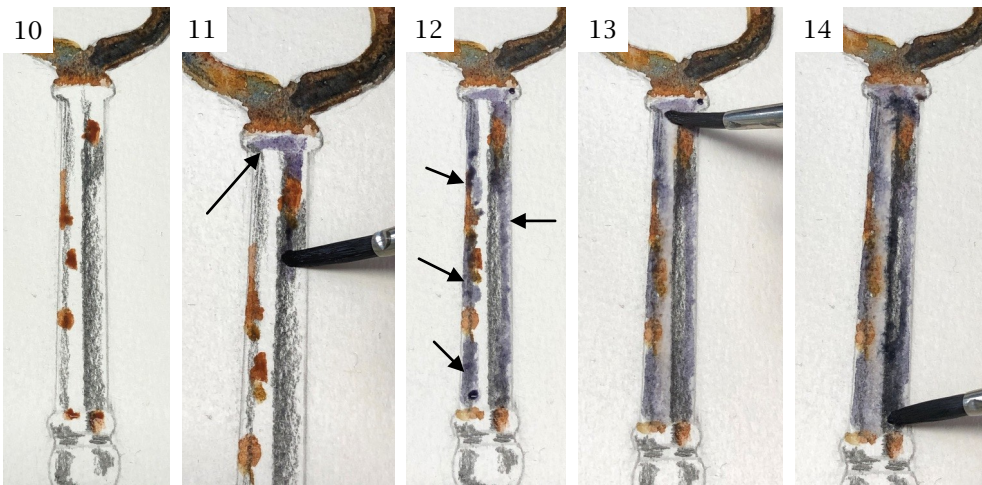


Love heart Key

For this key you will start by creating the darker shadow areas with a **2B** or **4B** pencil. This will create a different feel to the Ornate Key. Look for the dark areas on the key and build up your pencil making sure to leave some areas free for the paint (1&2). When ready, you will use the same colours as before (remember you are allowed to deviate from my colours!). You will need **Burnt Sienna**, **Burnt Umber**, **Paynes Grey**, **Raw Sienna**, **Ultramarine** and **Quinacridone Lilac**. Work onto dry using your No.6 round to apply the **Burnt Sienna** (3). Follow this with a little of the **Paynes Grey** (4&5) and more **Burnt Sienna** (6). Continue to build up the colour with **Raw Sienna** (7) and some darker areas using a mix of **Burnt Sienna & Quinacridone Lilac** and **Burnt Umber** (8), then add touches of **Ultramarine** (9). *Hint: try to leave a few little hi-lights showing by leaving some of the paper unpainted.*

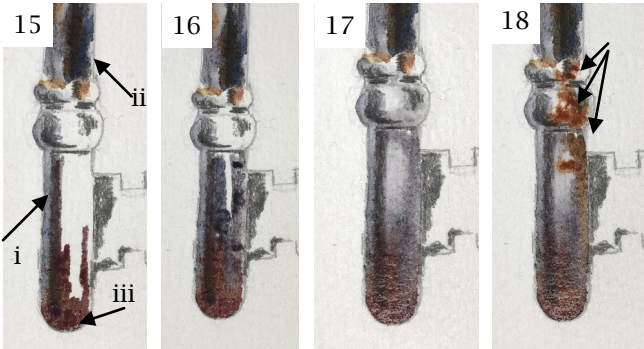


For the 'stem' of the key, use the same colours, continuing to blend and mix them on the surface of the paper. Start with the **Burnt Sienna** patches (10), then mix **Paynes Grey** with a touch of **Violet** and apply into the stem leaving a white space along the shaft (11&12). Use a damp brush to blend the colour into the white space so it appears lighter (13). Use a stronger **Paynes Grey** over the top of the pencil shading and the right side (14).

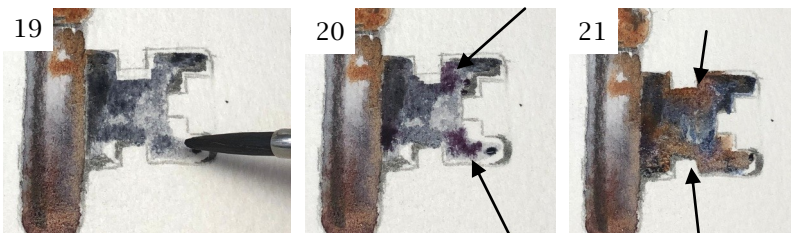


Hint: Work using the sections of the key as natural stopping points.

Next work into the lowest part of the key shaft (the 'post'). Use the same technique. Start with the **Paynes Grey & Violet Mix** into the left side (15i) and above the collar (15ii). Follow this with a mix of **Burnt Sienna & Quinacridone Lilac** (15iii). Complete the section with **Paynes Grey** ~ leaving the white of the paper for the lightest area (16), then with a clean, damp brush blend the colours to fill the gap (17). Add a touch more **Burnt Umber** and **Burnt Sienna** (18).

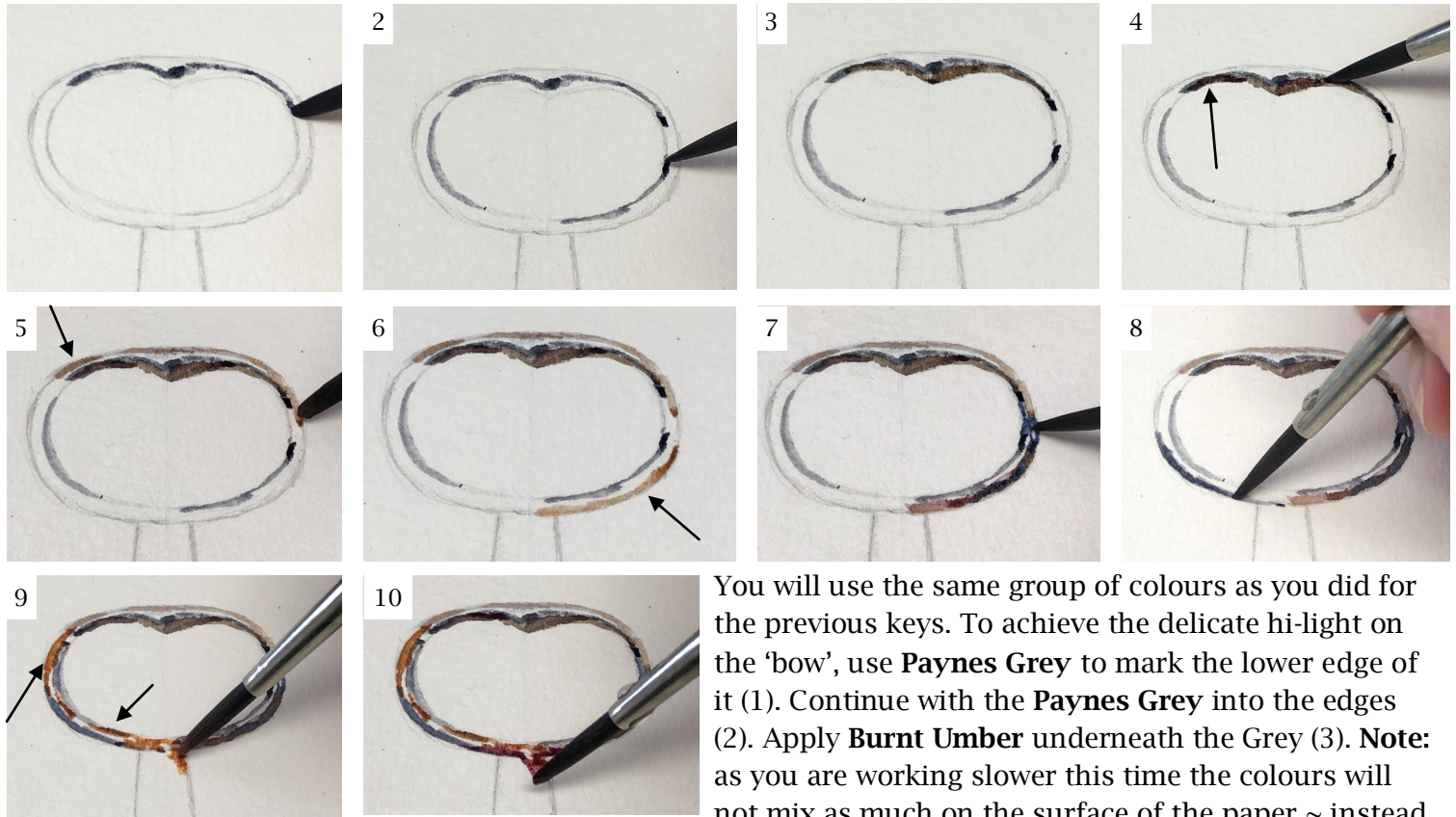


For the 'bit' add **Paynes Grey** (19) followed by touches of **Violet** (20) and **Burnt Umber** (21). Once dry add the shadow using the **Paynes Grey & Violet Mix** (22). **You're Done!**



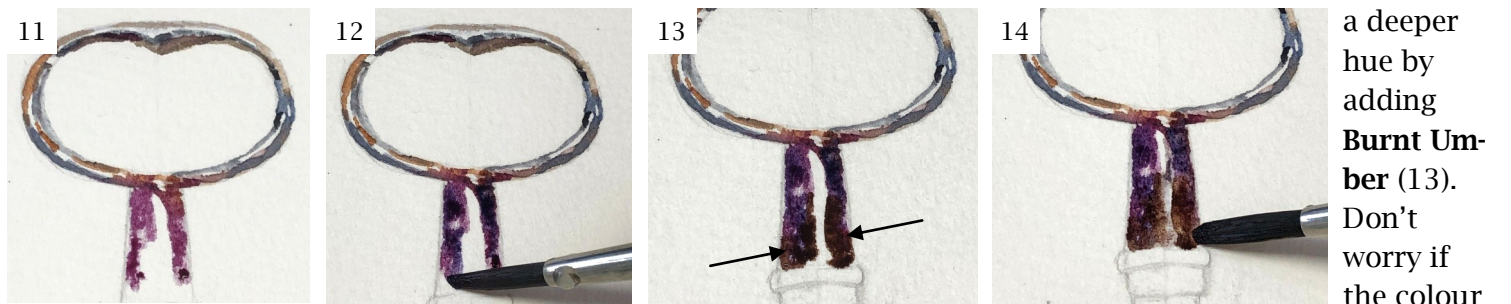
Chinese Key

For this key you will apply the colour in a slower, more deliberate way. You will pay more attention to the hi-lights and instead of masking them you will avoid them with your brush. This leaves a far more delicate line than masking fluid. *Hint: make sure that you have a good point to your brush ~ if needed you can swap to a smaller size such as a No.2 liner writer.*

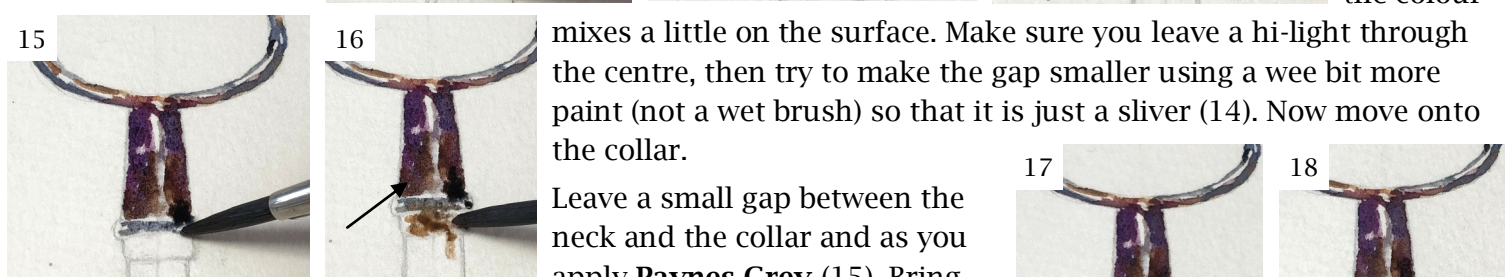


You will use the same group of colours as you did for the previous keys. To achieve the delicate hi-light on the 'bow', use **Paynes Grey** to mark the lower edge of it (1). Continue with the **Paynes Grey** into the edges (2). Apply **Burnt Umber** underneath the Grey (3). **Note:** as you are working slower this time the colours will not mix as much on the surface of the paper ~ instead

they will layer more on top of one another. Apply a darker colour using a mix of **Burnt Umber** with a touch of **Quinacridone Lilac** (4). Continue to build up the shape using a **Pale Burnt Umber** (5&6), followed by the a mix of **Ultramarine & Burnt Umber** for a deep blue/grey (7&8). Then add a few areas of **Burnt Sienna** (9). Bring the paint down the neck using **Quinacridone Lilac** (10&11). Then add a little **Violet** too (12) and create



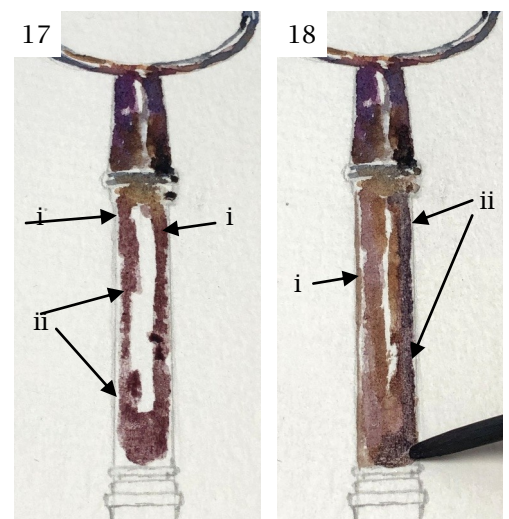
a deeper hue by adding **Burnt Umber** (13). Don't worry if the colour



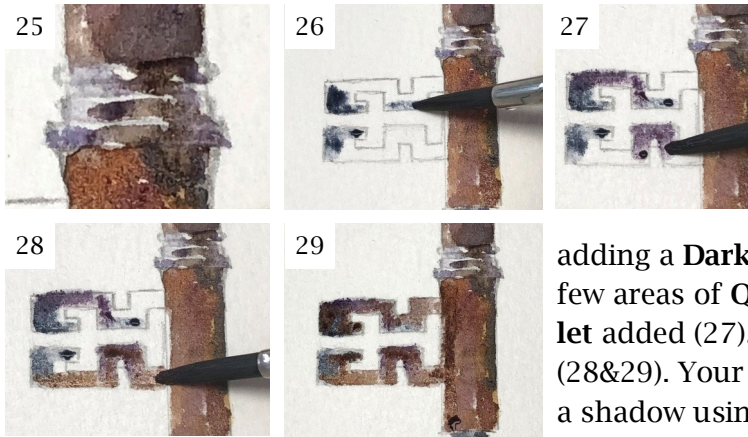
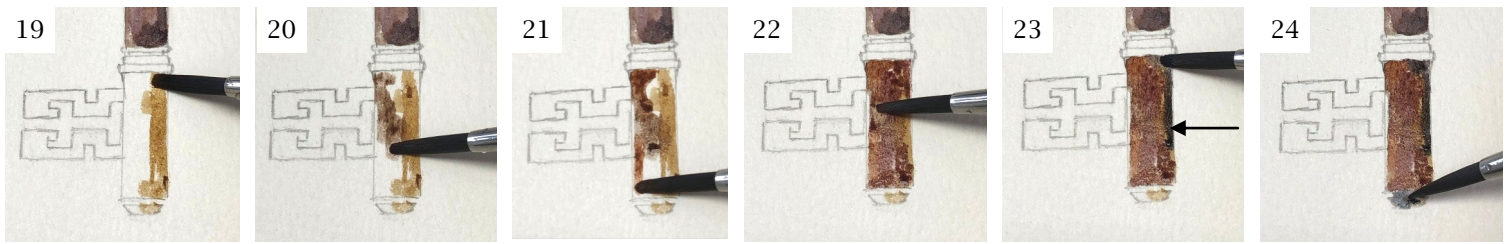
mixes a little on the surface. Make sure you leave a hi-light through the centre, then try to make the gap smaller using a wee bit more paint (not a wet brush) so that it is just a sliver (14). Now move onto the collar.

Leave a small gap between the neck and the collar and as you apply **Paynes Grey** (15). Bring

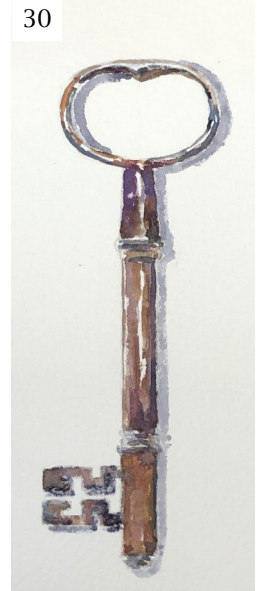
Burnt Umber down the collar, leaving small areas of hi-lights free from paint (16). Continue to bring colour down the stem using **Burnt Umber** (17i) and a mix of **Burnt Umber & Quinacridone Lilac** (17ii). Leave white space down the spine. Fill in the white area with **Burnt Umber** being careful not to destroy a thin hi-light down the centre (18). You can also leave a thinner line of light along the left side of the key if you wish (18i). Add a touch more **Quinacridone Lilac** to the right side where the shadowed edge would be (18ii).



Now turn your attention to the 'post'. Use a mix of **Raw Sienna** with a touch of **Paynes Grey** added to the right side (19). Then add the **Burnt Umber & Quinacridone Lilac Mix** into the left side (20), follow this with a little **Burnt Sienna** (21) and fill the rest of the shape using **Burnt Umber** (leaving a few specks of white showing) (22). Lastly add a darker edge to the right using **Burnt Umber** with a touch of **Ultramarine** added (23). Finish the end of the key with a little **Paynes grey** (24).

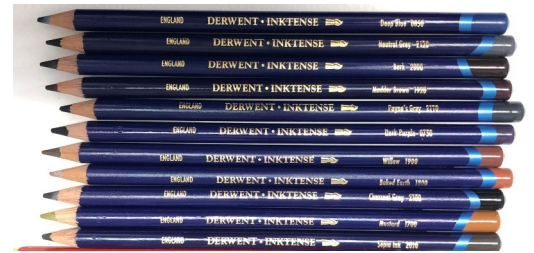


Complete the key by adding colour to the collar using touches of **Paynes Grey**, **Burnt Umber** and **Quinacridone Lilac** leaving tiny white gaps between each of the rings (25). For the 'bit'. Start by adding a **Dark Paynes Grey** (26), Followed by a few areas of **Quinacridone Lilac** with a touch **Violet** added (27). Fill the gaps using **Burnt Umber** (28&29). Your key is complete (30). Once dry, add a shadow using the **Paynes Grey & Violet Mix** from before. **You're Done!**



Optional Key 1: Celtic Key using Watercolour Pencil

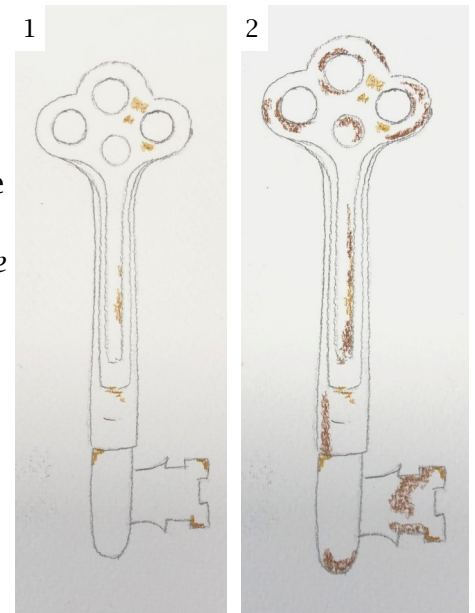
If you have watercolour pencils and would like to try them out, have a look at the following technique. I used **Derwent Inktense watersoluble** pencils (1). These give a vibrant look once they are activated with water. For this key, again look at the technique rather than copying me colour for colour (as you might not have the same colours in your pencil set). **Note:** It's more important to select colours which are similar in value ie. Light and dark, rather than colour. *Hint: Look for pencils which mimic the same colours you have used with the watercolour keys.*

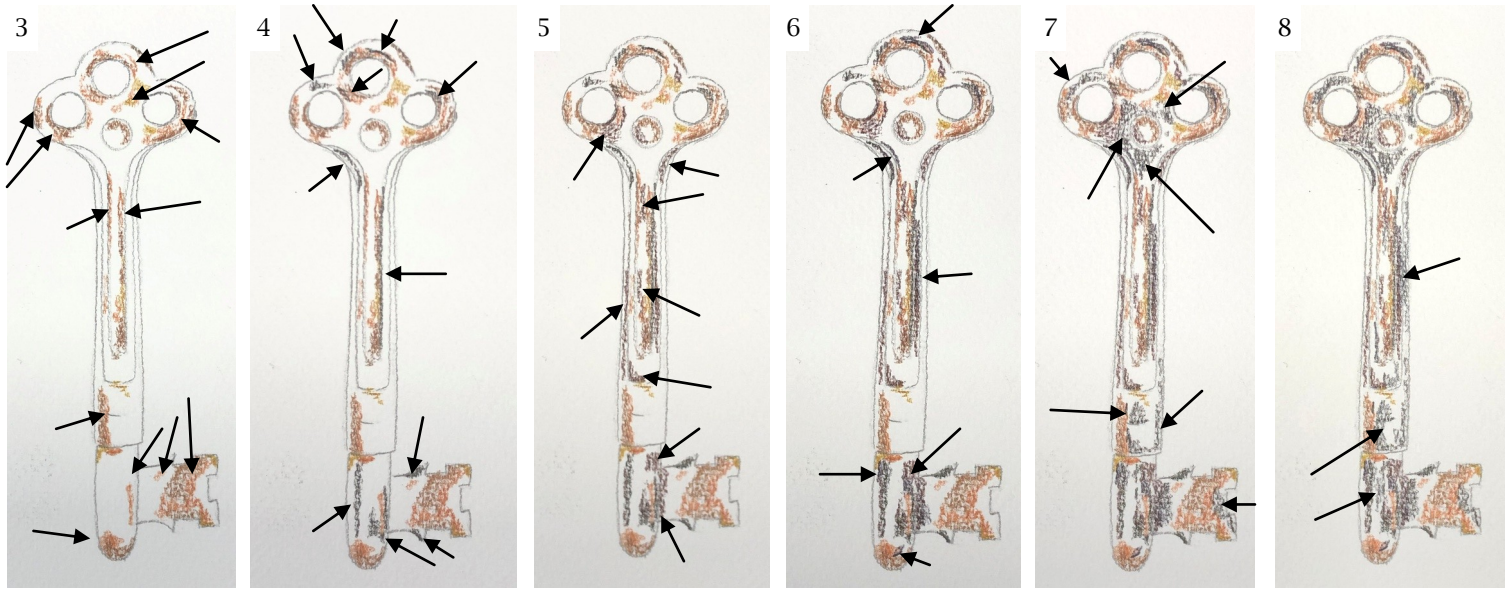


Here are the colours I used (in brackets are similar watercolour names you might be more familiar with). **Deep Blue** (Ultramarine), **Neutral Grey** (Paynes Grey), **Bark** (Burnt Umber & Quinacridone Lilac Mix), **Madder Brown** (Maroon), **Dark Purple** (Violet), **Willow** (Burnt Umber), **Baked Earth** (Burnt Sienna), **Mustard** (Yellow Ochre), **Sepia Ink** (Sepia). You could also use Paynes Grey for the shadow colour, however, I kept all my shadows the same by using the watercolour mix of Paynes Grey & Violet so that all of the keys matched.

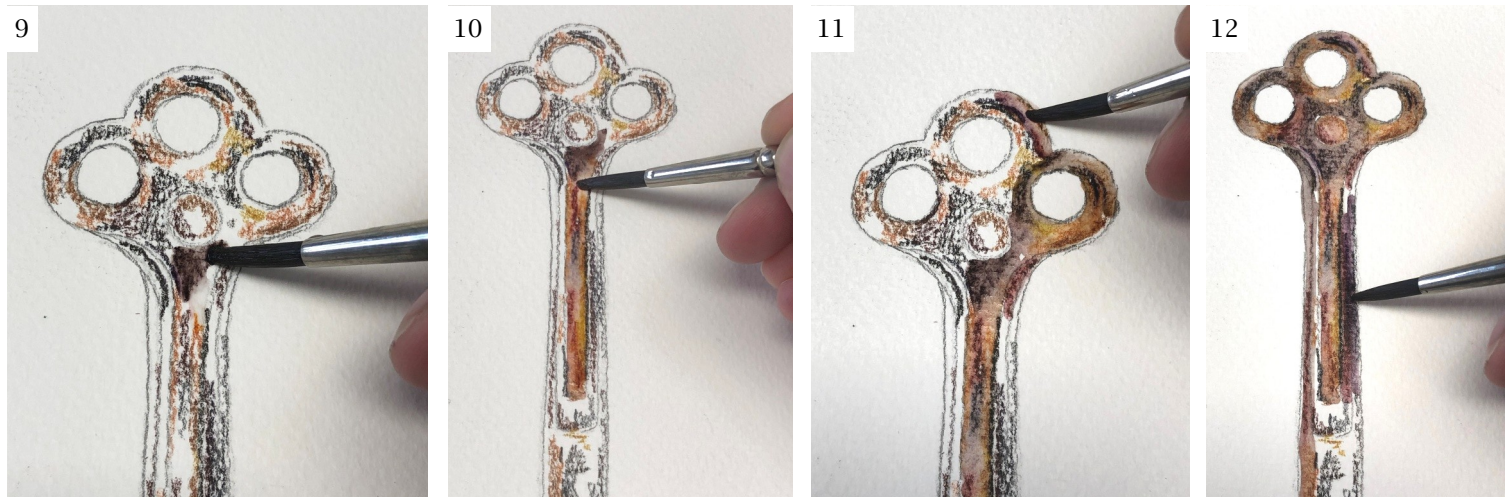
Once you have selected your colours you will apply them onto dry. Many people think you dip your pencils into the water (like you do with a paintbrush) but this will only melt the paint and achieve clumpy blobs on the paper! It will also result in the wooden outer case becoming wet and damaged so that when you sharpen the pencil it will be chewed up! Instead, use them just as you would a regular colouring pencil. *Hint: if you enjoy working in colour pencil, water soluble ones are a really good option as they have a very creamy consistency as they are not as hard as some regular colour pencils. This means they are easier to blend on the paper, but have the added bonus of being able to change into paint if you feel like it!*

Start by adding small areas of the **Mustard** (1), followed by the **Willow** (2). Feel free to add little patches of colour wherever you need them. *Hint: It's worth testing the colours out on a spare piece of paper before you begin. Create a small patch of pencil, then use a wet brush to activate the colour. Don't forget to label your test patch so you know which colour is which!*





Continue to build up the different colours using your photograph as a guide. I added **Baked Earth** next (3), followed by **Sepia Ink** (4), **Madder Brown** (5) and **Dark Purple** (6) *Hint: use this sparingly into the darkest, shadow areas only as it can be quite dark!* I built up some of the gaps using **Bark** (7) and a few areas of **Neutral Grey** (8). The colouring is complete! *Hint: make sure you leave a few white space to create a few hi-lights.*

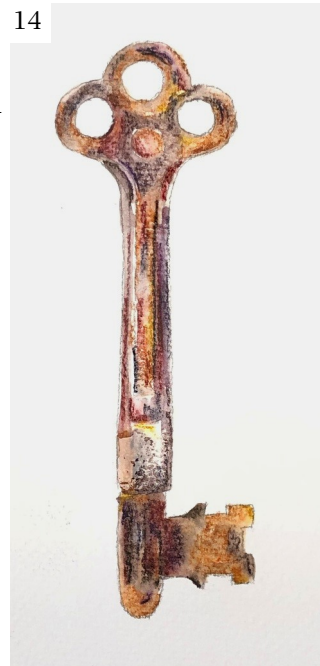


Using your No. 6 round brush and a slightly wet brush start to activate the colour pencil and turn it into paint. *Hint: don't just wash over the entire surface in one go or you will risk merging all the colours into one. Instead, work inside the different sections, moving the colour around carefully.*

If you start with the dark areas surrounding the little circular indent in the centre, you can control how far the colours moves. (9). If it gets too dark, start to activate a lighter colour such as one of the orangey/browns and then blend that colour into the darker area using your wet brush (10). Once a

small section is complete, move to another section ~ feel free to leave small white hi-lights between coloured areas (11-13). Once you have activated all of the paint, allow the key to dry (14). If you want to layer on more colour pencil at this point feel free. You can choose to activate it with water or leave it as pencil. Once complete, don't forget to add your shadow using the **Paynes Grey & Violet Mix** the same as you used for the watercolour keys (15).

You're Done!

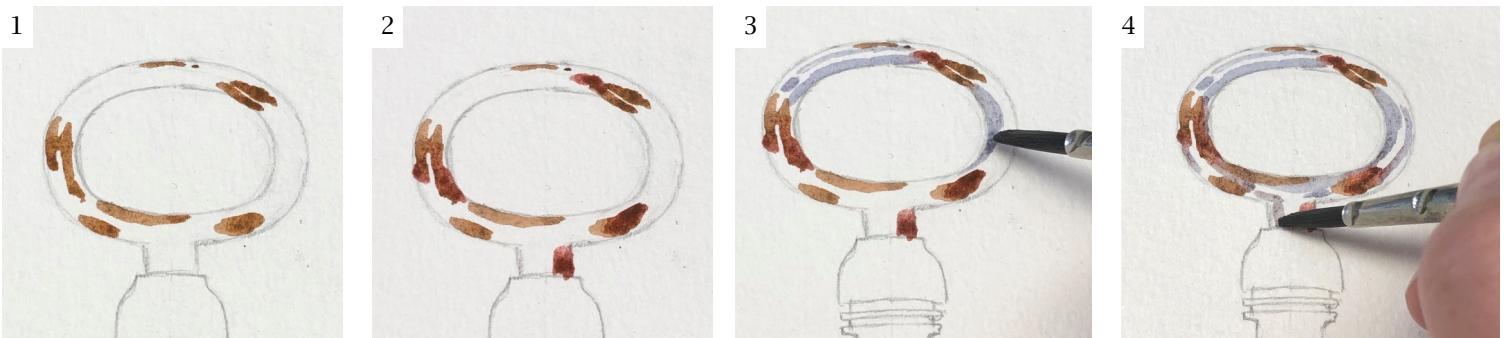


Optional Key 2: Silver Key using Derwent Graphitint

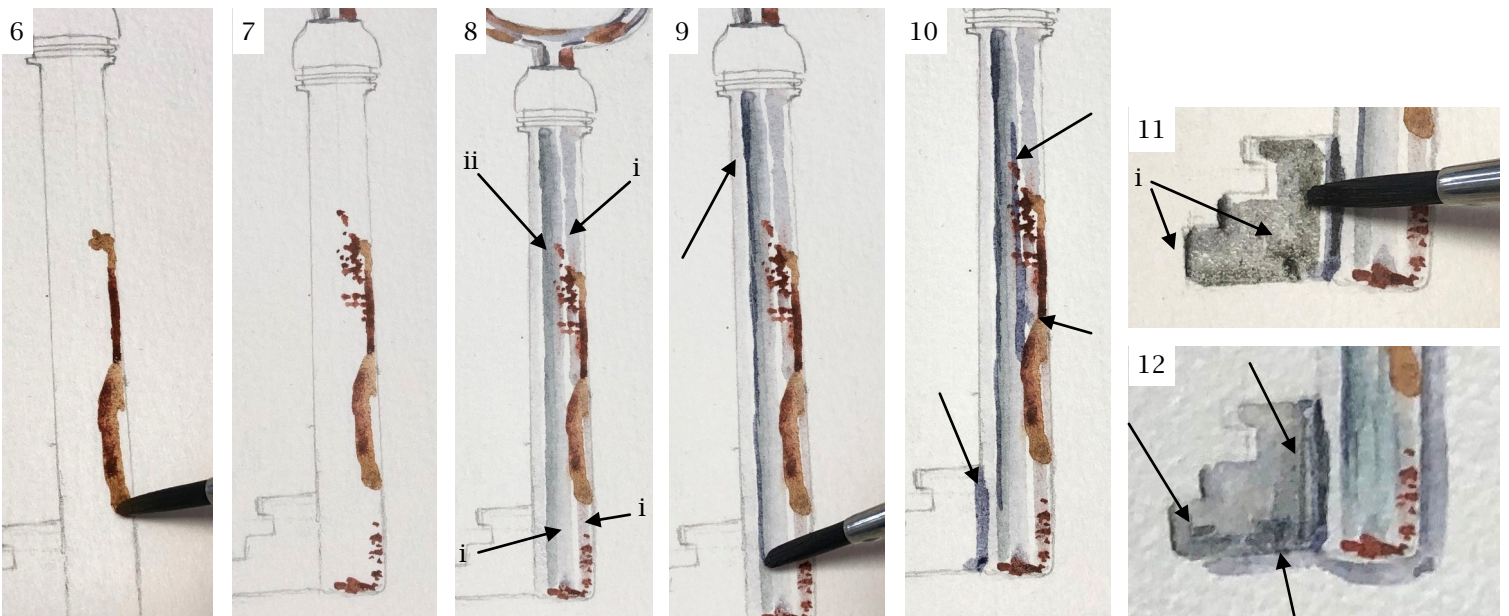
For this key I have used a fairly new product called **Graphitint**. It is made by Derwent and has a graphite base which makes the colours muted with a slate-like sheen. It is not as vibrant as regular watercolour paint so is a great tool if you want to choose a more muted, cool palette. Graphitint was first introduced as a water soluble colour pencil (which are equally lovely to work with) and more recently they have introduced the pan set which I used for this demonstration. If you don't have these colours ~ don't worry you could practise your mixing skills and try to come up with watercolour alternatives or create the final key with any medium or technique of your choice.

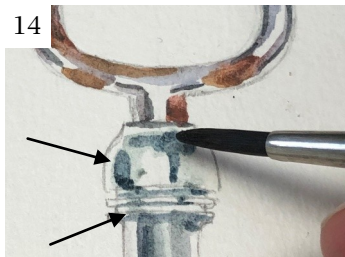
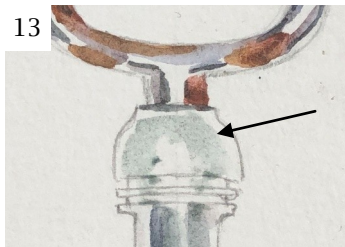
If you fancy splashing out for a set of these or you happen to already own them, I used most of the colours with the exception of the Green Grey, Aubergine, Meadow and Juniper. The colours I used were: **Steel Blue**, **Dark Indigo**, **Graphite Grey**, **Ocean Blue**, **Slate Green**, **Port**, **Autumn Brown** and **Russet**.

For this key you will again work onto dry and layer the colour so that you achieve hard edges (adding to the feeling of a shiny key). Mix **Autumn Brown** with a little of the **Russet** to make your rust colour and apply this into the 'bow' (1&2). Follow this with a medium strength **Dark Indigo** (3&4). Use **Steel Blue** to add the darks (5). Notice that the white hi-lights remain the white of the paper. Now move to the 'stem' of the key.



Start again with the **Russet & Autumn Brown Mix** (6&7) Follow this with some vertical lines of **Pale Dark Indigo** leaving a white hi-light through the centre (8i). Then overlay the left side with **Pale Ocean Blue** (8ii). Blend the edge with a damp brush. Use a **Dark Steel Blue** to add an edge to the Ocean Blue stripe (9). Add a few areas of **Medium Dark Indigo** (10). For the 'bit', cover with **Graphite Grey** (11), leaving a light edges in places, then drop in a few small areas of darker **Steel Blue** (11i). Once dry, add some areas of **Dark Indigo** (12).





For the shoulder at the top use **Slate Green** making sure to leave some white areas (13), once dry, over lay some darker areas using **Ocean Blue** (14). Use the **Ocean Blue** to add more colour into the 'Stem' too (15). Complete the key, by adding the shadow using the same watercolour mix of **Paynes Grey & Violet**. **You're Done!**



Here's the two versions that I painted for this project. Notice that the keys are not identical on each painting even though the same colours and techniques were used! I have gone with slightly stronger colours on the video version below.



Remember to experiment with your colours as this will give you more confidence as you progress. Here are some other colours which would work equally as well as the ones I selected:

Indigo, Raw Umber, Mars Brown, Yellow Ochre, Venetian Red, Sepia, English Red, Cobalt Blue.

Remember to experiment and have fun!

Alternative Colours

Quinacridone Lilac ~ Quinacridone Rose + Madder Lake Red Light or Violet

Paynes Grey ~ Ultramarine + Burnt Sienna