



REEVES
S I N C E 1 7 6 6



Instructions

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The Reeves Watercolour Studio Set is the ideal first step for the beginner to discover the delights of the world's best loved painting medium. The set of 8 tubes has been carefully selected to form a palette from which all the most frequently used colours can be mixed.

It is very important that the beginner should become experienced at colour mixing from a basic palette, and not be confused by the huge number of colours that can be available.

Every artist has an individual style, but there are certain rules of painting which the beginner should follow in order to achieve worthwhile results. If you are new to painting the following tips may be useful.

THE NATURE OF WATERCOLOUR

Watercolour paint is translucent and is used thinly, allowing the white of the paper to show through. Because the colour is not opaque, it is not capable of covering up mistakes, and a light colour can't be painted over a dark colour.

The colour is lightened by adding water, so to achieve, for example, pink, you must dilute red until the correct shade of pink is created. A traditional watercolourist would seldom use white paint, except for small areas of detail, as it makes colours look impure and chalky.

Because mistakes are often difficult to rectify, the watercolour artist must plan the picture carefully and work in a methodical way. It is usual to begin with the lightest areas and work through to the darkest in a logical sequence.

PREPARATION

The watercolour paper supplied is mounted onto board, so it doesn't need to be stretched. Unmounted papers are often soaked, taped to a drawing board and allowed to dry to prevent them from buckling when painted on.

The work surface should be as flat as possible to prevent the paint from running. It is a good idea to have a plastic or disposable table cloth, a jar of clean water and a kitchen roll for wiping brushes. If you are indoors, make sure you have enough natural light to the front or side of you.

COLOUR MIXING

Before you begin a painting it is best to practise a few basic exercises. Firstly try painting a flat wash. To best achieve a flat wash of colour, make sure you have mixed enough paint in the palette to cover the area. Apply smoothly and quickly with a large well-loaded brush. Test the colour strength on a scrap of paper first.

Colour mixing can only come with experience and experimentation. Red, Yellow and Blue are called the primary colours. This means they cannot be mixed from other colours. Your set of 8 colours can be mixed together to create a comprehensive range, but remember that sometimes it may be necessary to mix 3 or even 4 colours to achieve a result.

As a very basic guide remember that;

● red	+	● green	=	brown	●
● red	+	● yellow	=	orange	●
● red	+	● blue	=	purple	●
● blue	+	● yellow	=	green	●
● blue	+	● green	=	turquoise	●

Once you have achieved the correct colour, you must then achieve the correct tone [or shade] i.e. The strength of the colour. Remember, more paint - less water for a strong colour. More water - less paint for a pale colour. When darkening a colour you may need to add other colours to it. Black is not the only darkening colour. It can often make colours look dirty. Try experimenting with browns and blues. They darken colours in very different ways to black. It is advisable to make notes to remind you how you achieved various colour mixes.

COMPOSITION

Choosing subject matter is a very personal thing. If you are inexperienced, avoid complex compositions. you will become frustrated and abandon the picture! It is better to tackle a simple scene and do it well.

Before committing yourself to paper, consider the scene from different angles and distances until you settle on the best view point. Work out which section of the scene you are going to paint and then lightly, with a soft pencil sketch out the basic lines of the composition. Do not concern yourself with too much detail at this stage. Correct any mistakes with a soft putty eraser to avoid tearing the paper surface, and never use an eraser on wet paper.



PAINTING

Whether you are painting a still-life, a figure or a landscape the same rules apply. The pictures opposite show how a traditional watercolour is built up in stages.

1 Simple sketch of the composition. The artist has made a feature of the dramatic sky by keeping the horizon line low in the composition. The farm building provides a useful focal point.

2 The palest areas of the picture are washed in with a large, well-loaded brush. The sky can be dabbed with crunched-up tissue to create realistic cloud effects. Allow areas to dry before butting up to other areas or the paint will bleed. Surplus paint can be removed with the corner of a piece of tissue or a dry paint brush. Work smoothly and quickly with as large a brush as possible.

3 The next darkest tones are applied when the first layers are dry. [sometimes an artist will lay a wash on top of a damp wash to allow the colours to run. This is especially good for skies and

water]. If you need to soften or blend an edge, run a clean, slightly damp brush along the edge of the wash while it's still damp. Here the artist has overlaid different blues and pale yellow in the sky to add interest.

4 More layers of tone have been added and the picture is now at full strength. Small areas of detail in the farm-house contrast against the openness of the fields and sky. The trees to the right of the farm are created by dabbing the brush almost dry. The paint is scraped on sparsely to create a broken texture, rather than using a wash. This is called Dry Brush Technique. Finishing touches are added with a small brush. No attempt is made to paint individual blades of grass, etc. Traditional watercolour needs to be painted in an impressionist style to retain its freshness.

FINISHING TOUCHES

Watercolours are traditionally framed under glass, with a bevel-cut card mount, unlike oil paintings. The mount stops the glass touching the picture and causing damage. Most professional artists allow a small margin on their paper rather than painting to the edge. This is useful for testing colours prior to painting, and also helps the framer to site the mount. Mount cutters and mitre saws can be purchased from artist suppliers if you wish to make your own frames.

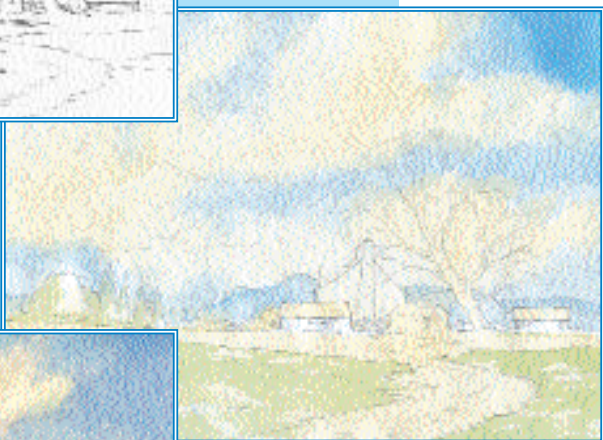
CARE OF EQUIPMENT

Never stand brushes upright in water-jars. This ruins the bristles. Always thoroughly clean brushes in soap and water at the end of the day and restore their shape before putting them away. Do not contaminate the purity of your paints by dipping brushes into them, or by using the wrong tops. Always use the palette for mixing. Make sure the tops are firmly screwed onto the tubes to avoid drying out.



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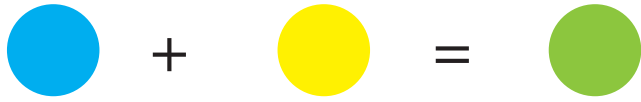
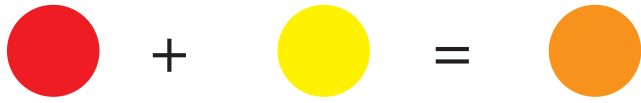


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