

Colours

Choose from 37 Aquafine water colours, all designed to give rich colour and create delicate transparent washes that will remain bright and clear for years to come. Colours come in 8ml tubes and individual half pans of moist colour in cakes.

All colours are sold at the same affordable price across the range, and they're made to the same exacting standards applied by Daler-Rowney to the manufacture of all their art materials.

Recent advances in pigment technology have produced new high performance pigments to replace some of the more expensive ones used in Artists' Water Colours. These are denoted by the word "hue" on the colour chart.

Star ratings relate to the resistance of the colour to fading over time.

If you're buying loose tubes, a recommended starter palette would include

Ultramarine, Coeruleum (Hue), Alizarin Crimson, Cadmium Red (Hue), Yellow Ochre, Hooker's Green, Cadmium Yellow (Hue), Burnt Umber and Payne's Grey.



Aquafine Colour Chart

A New Generation of watercolour for everyone to enjoy



Colour no.	Colour Name	Pigments	C.I. Name	C.I. Numbers	Perm.	Trans
651	Lemon Yellow	Arylamide Yellow 10G	PY3	11710	***	1
640	Gamboge (Hue)	Arylamide Yellow, Arylamide Yellow 10 G	PY1-1, PY3	11680, 11710	***	1
620	Cadmium Yellow (Hue)	Arylamide Yellow GX, Arylamide Yellow	PY73 PY1-1	11738, 11680	***	0
636	Rowney Orange	Arylamide Yellow GX, Naphthol Red AS - OL	PY73, PR9	11738, 12460	***	1
619	Cadmium Orange (Hue)	Dianilamide Orange, Arylamide Yellow GX	PQ34 / PY73	21115, 11738	***	0
588	Vermilion (Hue)	Dianilamide Orange, Naphthol Red AS-OL	PQ34, PR9	21115, 12460	***	0
503	Cadmium Red (Hue)	Naphthol Red AS - OL	PR9	12460	***	0
571	Scarlet Lake	Alizarin Lake, Toulidine Red	PR83.1, PR3	58000.1, 12120	***	1
515	Alizarin Crimson	Alizarin Lake	PR83.1	58000.1	***	1
514	Crimson Lake	BON Arylamide, Thioindigo Violet	PR210, PR88	12477, 73312	***	1
563	Rose Madder (Hue)	Alizarin Lake, Quinacridone	PR83.1, PR122	58000.1, 73915	***	1
537	Permanent Rose	Quinacridone	PR122	73915	***	1
433	Purple	Quinacridone, Dioxazine Purple	PR122, PV23	73915, 51319	***	1
413	Mauve	Dioxazine Purple	PV23	51319	***	1
127	Indigo	Phthalocyanine Blue, Carbon Black, Thioindigo Violet	PB15, PBK7, PR88	74160, 77266, 73312	***	1
135	Prussian Blue	Ferri Ammonium Ferrocyanide	PB27	77510	**	1
123	Ultramarine Blue	Ultramarine Blue	PB29	77007	***	0
142	Phthalo Blue	Phthalocyanine Blue	PB15-3	74160	***	1
110	Cobalt Blue (Hue)	Ultramarine Blue, Titanium Dioxide	PB29, PW6	77007, 77891	***	0
112	Coeruleum (Hue)	Ultramarine Blue, Phthalocyanine Blue, Zinc Oxide	PB29, PB15-3, PW4	77007, 74160, 77949	***	0
355	Leaf Green	Arylamide Yellow 10G, Phthalocyanine Green	PG3, PG7	11710, 74260	***	1
375	Sap Green	Arylamide Yellow GX, Ultramarine Blue	PY73, PR29	11738, 77007	***	1
352	Hooker's Green	Arylamide Yellow 10G, Phthalocyanine Green	PG3, PG7, PV19	11710, 74260, 73900	***	1
338	Emerald Green (Hue)	Titanium Dioxide, Arylamide Yellow 10G, Phthalocyanine Green	PW6, PG3, PG7	77881, 11710, 74260	***	1
382	Viridian (Hue)	Phthalocyanine Green	PG7	74260	***	1
663	Yellow Ochre	Yellow Iron Oxide	PY42	77492	***	1
667	Raw Sienna	Natural Iron Oxide	PB7	77491	***	1
527	Light Red	Yellow Iron Oxide, Red Iron Oxide	PY42, PR101	77492, 77491	***	0
221	Burnt Sienna	Natural Iron Oxide, Trans. Red Iron Oxide	PB7, PR101	77491, 77015	***	1
223	Burnt Umber	Natural Iron Oxide	PB7	77491	***	1
264	Vandyke Brown	Natural Iron Oxide, Carbon Black	PB7, PBK7	77491, 77266	***	1
247	Raw Umber	Natural Iron Oxide	PB7	77491	***	1
251	Sepia (Hue)	Yellow Iron Oxide, Naphthol Red AS-OL, Carbon Black	PY42, PR9, PBK7	77492, 12460, 77266	***	0
065	Payne's Grey	Carbon Black, Ultramarine Blue	PBK7, PR29	77266, 77007	***	0
034	Ivory Black	Bone Black	PBK9	77267	***	0
035	Lamp Black	Carbon Black	PBK7	77266	***	0
001	Chinese White	Zinc Oxide, Titanium Dioxide	PW4, PW6	77949, 77891	***	0

Aquafine
Discover the art of watercolour

The complete Aquafine range
All you need for a great start in watercolour

Even an experienced artist can be confused by the huge array of watercolour materials on the market. For the newcomer to the medium the choice can be overwhelming.

Aquafine colours, brushes and paper are high quality affordable materials for watercolour painting, specially selected to work perfectly together.

The eye-catching blue packaging of all Aquafine products is instantly recognisable on the art store shelf so you can put together a collection of paints, surfaces and brushes - and add to it - confident that you have chosen the right materials.

The Aquafine colour range is based on the tried and trusted Georgian Water Colour range, noted for its brilliant free-flowing colour.

Daler-Rowney have been making the finest art materials for more than two centuries. Turner used Rowney colours. So did Constable. Over the years artists at all skill levels have come to appreciate the quality of Daler-Rowney watercolours, which are now a favourite choice among leisure painters, students and professionals in more than 90 countries worldwide.

Understanding the basics

Water colour is a transparent painting medium. As the light shines through the thin layers of watery colour, it's reflected back from the white of the paper.

To maintain the transparency of the colour, and create sparkling bright watercolour paintings, use clean water and keep the number of layers of colour (glazes) to a minimum. Apply colour with a sure touch, and don't be tempted to overwork it.

The amount of water you add to colour taken straight from the pan or tube will determine the strength and intensity of the colour. To create pale colours that retain their transparency, add more water to the mix, rather than white. For deeper darker colours, use water more sparingly.

The flow of the colour also depends on the quantity of water in the mix. Thin watery colour will obviously run more freely. This is used for broad sweeps of colour over large areas. For more control when adding in detail, use less water.

Aquafine Sets



- Cylinder**
Radical new compact cylinder set, with 12 half pans and an Aquafine brush for painting outdoors. New larger thumb hold for extra comfort, generous detachable mixing palettes, and built-in water wells. Ideal for painting outdoors.
- Slider sets**
Slider sets incorporate ingenious extra slide action palettes, detachable mixing wells in the lid, and a smooth open/close catch. Choose from:
• 20 half pans
• 18 half-pans plus tubes of Ivory Black and Chinese White
• 10 tubes
All with an Aquafine brush.
- Metal Boxes**
Traditional black tin paint boxes, with fold out palettes and extra mixing wells in the lid. Choose from:
• 12 half pans with a brush
• 24 half pans with a brush.
- Pocket Set**
Lightweight flat box with 12 half pans. Mixing wells in the lid and a brush for painting outdoors.
- Starter Set**
Six tubes in a plastic storage tray.
- Introduction Set**
New style wallet of 12 tubes.
- Whole Pan Set**
Lightweight paint box with 12 whole pans of colour and a brush.
- Palette Set**
Attractive presentation box with ten tubes, loose palette and brush.



Daler-Rowney Ltd, Bracknell, Berkshire, RG12 8ST England.
Telephone: (01344) 461000. Fax: (01344) 486511.
Daler-Rowney USA, 2 Corporate Drive, Cranbury, NJ 08512-9584.
Telephone: 609-655-5252. Fax: 609-655-5825.
Daler-Rowney SA, Rue Technologies 4, B-1340, Otignies, Belgium.
Telephone: 010 452 545. Fax: 010 452 241.

Colour mixing

Mixing too many colours together at a time will produce dirty muddy looking colour. To keep colours fresh and bright, limit yourself to mixes of only two or three colours, and don't overmix. You can mix colours in a palette, or drop them onto damp paper and let them merge.

Red, blue and yellow are the primary colours. Mix two together to create a secondary colour. Blue + yellow = green, blue + red = purple, red + yellow = orange. When mixing two colours in a palette, the general rule is to start with the predominant colour and add the tinting colour to it. If you want a yellowy green, start with yellow and add blue to it.

Different shades within the primaries will create different shades of secondary colour.

Tip: To tone the mix down, add a touch of the third primary. For example, Ultramarine and Cadmium Yellow Hue will make a bright green. For a more subdued green, add a tiny amount of Cadmium Red Hue.

Mixes of two secondary colours create tertiary shades of brown and olive, but the beginner will find it easier to use ready-mixed browns in the Aquafine range, which include Van Dyke Brown, Sepia Hue, Raw and Burnt Umber, Raw and Burnt Siennas.

Experiment on a piece of paper and note down the combinations used.

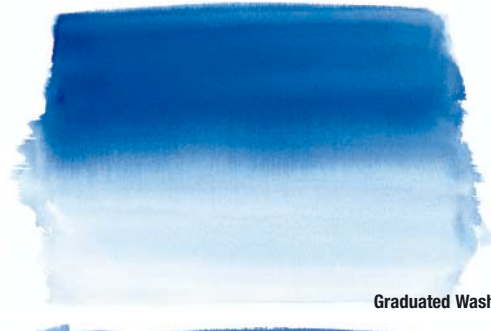
Primary



Secondary



Flat Wash



Graduated Wash



Variegated Wash

Washes

Colour mixed with water in a palette and applied to paper is known as a wash. Before applying a wash, damp the paper with clean water to help the paint to flow and blend smoothly. Water colour artists use three different techniques to lay a wash.

Flat Wash

For uniform colour.

Mix plenty of watery colour in your palette to ensure you don't run out before you finish. Load your largest brush, start at the top and work across the paper from left to right (left handers may feel more comfortable working in the opposite direction.) Draw the brush all the way across the paper in a single confident movement. Working down, apply a second stroke that slightly overlaps the first. Loading the brush with more colour as it's needed, continue down until the area is covered.

Graduated Wash

For colour that starts stronger at the top and becomes progressively paler

Apply in the same way as a flat wash, but add more water to the colour in the palette as you work down. This is particularly useful for painting skies. Paler colour towards the horizon line helps to give a sense of distance.

Variegated Wash

For subtle blends of colour

Wet the paper, using a sponge or a brush, and work across, dropping in different watery washes of colour, lightly mixed in the palette so they merge and blend on the surface.

Black & white

Use black sparingly. Straight from the tube or pan, it can look harsh and deaden the painting. For a softer black, mix the three primaries together. For more colourful dark areas, try using deep blues or purple. You can also make dark tones for shadows using Ultramarine, mixed with Burnt Sienna or Burnt Umber.

Chinese White is a strong opaque colour that can be used for finishing touches to add sparkling highlights or pick out white detail areas that have been "lost" during the painting. But the most effective way to create white is to leave areas of the paper unpainted.



Wet into wet

Wet colour added over wet colour, known as painting wet into wet, is almost impossible to control – but don't panic. Let it dry, then delight in the interesting and exciting effects you have created. When working wet into wet, it's important to keep a light touch. Drop the colour in, don't scrub at it or you'll end up with a muddy mess. For more control, allow each wash to dry before adding more colour on top.



Dry brush work

An almost dry paint brush dragged across the surface of the paper produces broken colour that can be used very effectively to denote sparkling light on water, or the rough surface of a tree trunk.

Damp dry the brush head before dipping in the colour, or use a wet brush, pick up the colour, then blot off most of the liquid before applying to the paper.



Making shapes

As a painter, you're working on a flat surface, so to give objects shape, you have to use light and shade to give the impression of 3-D. A box, for example, may be the same colour on all sides, but it won't appear that way. The side catching the light will be paler than the side in shadow. The same applies to rounded objects, such as chimneys and tree trunks. Use stronger colour for the shaded area, and the object will take shape on the paper.



How to paint a perfect watercolour



1 Draw a simple pencil outline, without shading or detail. Using the flat brush, wet the sky area with lots of clean water, all the way down through the distant trees. Tip the board at a steep angle to let it run downwards. With the same brush, apply well-watered Yellow Ochre into the bottom third of the sky. Make a wash of Ultramarine with a touch of Burnt Sienna and work across, from the top down, stroking it into the Yellow Ochre. While the sky is still wet, squeeze the water out of a clean brush, and drag it across with circular motions to lift out the paint and form clouds. While it's still damp, use a slightly stronger mix of Ultramarine and Burnt Sienna to drop in the distant woodland. Allow to dry.

2 With the flat brush, stroke across the middle distance field with well-watered Yellow Ochre. While still damp, use Yellow Ochre with a touch of Burnt Sienna to add a few lines, using the chisel edge of the brush. Apply stronger Yellow Ochre to the foreground grasses.

3 Paint the tree trunks with the Round brush, using well-watered Yellow Ochre on the right, Yellow Ochre strengthened with Burnt Sienna in the middle, and a dark mixture of Ultramarine and Burnt Sienna to the left. Paint one trunk at a time so each strip of colour is still wet when the next goes on. The colours will then run smoothly into each other and give a rounded effect, rather than a flat surface with hard lines. Mix Hookers Green with a little Burnt Sienna for the foreground grasses. Don't try to paint individual blades of grass. Use the flat brush, almost dry, and lightly watered colour. Press on the paper, and flick upwards. Practise first on a separate sheet. Repeat trunks and grasses in the water for reflections.

4 Paint the blocks of foliage with Yellow Ochre, using the wash brush. While still wet, drop in a mixture of Hookers Green and a touch of Burnt Sienna and let it merge. With the corner of the brush, dot in a mix of Ultramarine Blue and Burnt Sienna to add shadow under the foliage. Paint the water, using the same mixture as the sky – well-watered Ultramarine Blue and Burnt Sienna. Stroke all the way across, over the now dry reflections. Wash the brush, squeeze it out and suck out a few light lines.



TV artist Charles Evans takes you through four easy steps to success using Aquafine colours, brushes and paper. You will need:

Colours:
Yellow Ochre
Burnt Sienna
Ultramarine Blue
Hooker's Green

Brushes:
Round Size 8
Flat Wash Size 3/4in

Paper

For best results watercolour painting requires special paper. The choice of surface textures and weights available can be confusing. Aquafine is a good quality affordable paper, selected to work well with Aquafine water colours. It's a strong 250 gsm paper with medium textured surface, designed to forgive mistakes – a boon for the beginner.

To remove colour and return to white paper apply clear water and lift off with a clean sponge, cloth, tissue or moistened brush.

Pads contain sheets of ready to use paper, lightly glued together along one short edge. Simply tear a sheet off and attach it to a board with gummed strip. Suitable for most watercolour techniques. Sizes: A3, A4 and A5.

Blocks are gummed all the way round. Work on the top sheet of the block, and leave to dry before peeling off the finished painting to reveal the next clean sheet beneath. Sizes: 16x12in, 12x9in and 9x6in.

Art Masking Fluid



Conserving the white of the paper during the painting process is easy with Daler-Rowney Art Masking Fluid. It comes as a solution that dries to a rubbery water-resistant film. Apply at the beginning of the painting to areas you want to leave white. Use an old brush, a cotton bud or the tip of the brush handle. Allow to dry, then paint over it with confidence. When the painting is finished, gently rub it away with an eraser, a soft tissue or a cotton bud, and re-discover sparkling white highlights and detail.

Tip: It's very difficult to clean masking fluid out of a brush head once it's dry. To make cleaning easier, first coat the clean brush hairs with moist bar soap and allow to dry. Wash out surplus masking fluid immediately with soapy water. Lighter fuel will remove dry clogged masking fluid from Aquafine brushes, but use with care. Not recommended for natural hair brushes, such as Sables.

What else?

Pencil for initial drawing
A 2B is ideal. Or use a Derwent watercolour pencil for an outline that will dissolve.

Putty eraser
A soft pliable artist's eraser. Dab away mistakes. Don't rub.

Water jar
Change the water often to keep colours fresh and clear.

Clean rag or tissues
For blotting/colour lifting and drying brushes.

Natural sponge
For wetting, lifting out colour and creating interesting paint effects.

