

Shimmering Shells

DANIEL SMITH Luminescent Paints

By Hilary Page

DANIEL SMITH'S intriguing Luminescent watercolor and acrylic paints are the inspiration for "Shimmering Shells". The painting incorporates Interference, Duochrome and Iridescent paints. Perhaps it will inspire you to try your own shell paintings using DANIEL SMITH'S sparkling Luminescent paint!

I arranged the shells in sunlight, photographed them, made a line drawing on tracing paper using a grid and visualizing mat to get proportions, and transferred the line drawing to the watercolor paper using a light table. I made a small value sketch showing the light and dark areas—as a painting guide. The illustrations shown for each stage are recreations, so each does not exactly match the previous stage.

STAGE 1

I pre-wet the front and back surfaces of my watercolor paper which I then lay on a slick surface. I dropped in the paint as shown, starting in the center and taking care to leave the white areas unpainted. I used the fine spray bottle to keep the paper wet and shiny. (Paint dropped into wet paper on which the shine has gone will give watermarks or worse will make a muddy mess!) I blotted excess water from the edges and dried the paper before proceeding to the next stage.

STAGE 2

I "negative painted" the shells—that is, I painted around them. The key to success in negative painting is to paint one or two hard edges of an object and then to paint a large surrounding area over several objects without regard to their individual edges as in the lower right hand side. On the whole I laid in the same or analogous (related) colors over the original wash to ensure "clean" color. I let the first wash dry before bringing out more edges in subsequent washes.

STAGE 3

I negative painted more shells. Note that as I make additional hard edges and get further into negative painting, the surrounding area to be covered is smaller, as in the darker area of the bottom right hand side. You can see how this works if you compare the areas painted in stages 2 and 3.

STAGE 4

I continued making hard edges and negatively bringing out increasingly smaller areas. And finally, I added details and laid in the sparkling gold, silver and copper opaque layers on the shells.

MATERIALS

11" x 15" 140lb cold pressed watercolor paper, a 1" flat brush, a No. 8 round brush with a fine point, sketch book, 11" x 15" tracing paper, 2B pencil, a fine spray bottle and the paints listed in the palettes below. I squeezed the colors into the upper portion of separate, tilted, palettes and mixed them with a little water to make a "half and half" consistency. It is necessary to squeeze out more interference paint than regular paint.

Palette 1: Cobalt Violet Deep, Interference Lilac and Duochrome Hibiscus

Palette 2: Quinacridone Magenta, Interference Silver

Palette 3: Quinacridone Gold, Iridescent Gold, Interference Gold

Palette 4: Phthalo Blue (GS) (Use sparingly. It's powerful!) Iridescent Russet. I only mixed the blue with water. The Russet is dropped into the wet on wet application and will separate to create texture.

Palette 5: Opaque palette used in the final stage: Interference Silver, Pearlescent Shimmer, Iridescent Gold. Don't mix these colors with water.

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Paints that Shimmer

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By Hilary Page

Sparkling Luminescent paints are an intriguing addition to our watercolor palette. They add a shimmer to shells, a glisten to flower petals, a sparkle to white snow, and a sheen to flesh colors.

Luminescent paints achieve their shimmer through light wave interference and refraction. Luminescent paints have to be viewed from a slight angle, so artists are challenged to make the painting work with and without the interference effect. They can be applied transparently, opaquely over dark colors—which makes the color appear deeper—or mixed with other paints.

DANIEL SMITH Interference colors consist of transparent mica particles coated with highly refractive titanium dioxide. The combination results in the interference of the light wave. Differing thickness of the titanium layer causes different colors of the spectrum to become manifest. [1X, 2X, 3bX left] The best way to use interference paints is mixed with your favorite colors

from your regular palette. Interference Blue, for instance, when mixed with Cobalt Blue yields a beautiful blue color. [1dZ] The combination of Interference Blue with a color other than blue will give you two colors—a dual-effect when viewed straight on and at an angle. For instance Quinacridone Magenta and Interference Blue is seen as a pastel magenta [2Zright] or a sparkling bluish violet [2Z left].

DANIEL SMITH Duochrome dual effect colors are now offered conveniently mixed in one tube. You can check this out by comparing [3aZ], a combination of Phthalo Green blue shade and Interference Gold with [3bY]—Duochrome Oceanic. The colors Duochrome Hibiscus [2Ya] and Quinacridone Magenta mixed with Interference Red [2Yb] appear similar to one another when viewed straight on but the duochrome paint is quite different—a blue violet when viewed at an angle. This brings us to a further class of sparkling paints—the iridescent colors.

DANIEL SMITH Iridescent paints—of which there are two types—have both color and a similar colored interference sparkle [4bX, 3aX, 1Zc].

The first type, the copper and gold iridescent pigments, consists of transparent mica particles

coated with highly refractive red [4bX] and yellow [3aX] iron oxide pigments (rather than the colorless titanium dioxide of the “interference” paints). The difference between the Interference and Iridescent paints is readily apparent when you compare Interference Gold [3bX] with Iridescent Gold [3aX]. Only the iridescent paint has color when not viewed at an angle.

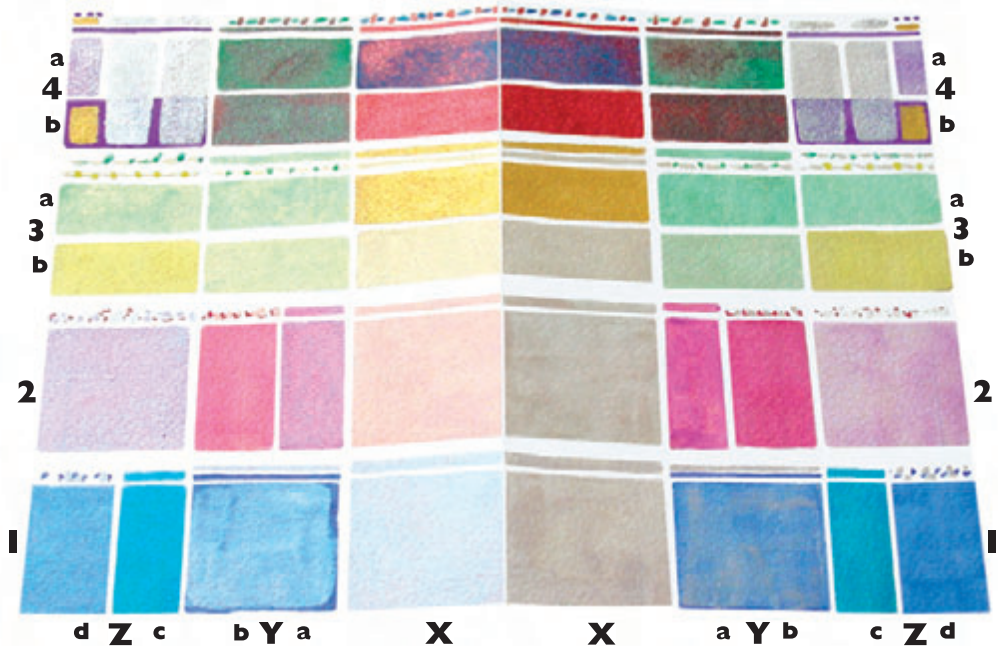
When applied reasonably heavily these iridescent paints are opaque and replicate copper and gold. In a wet on wet application as in [4aY and [4aX] they create a wonderful textural effect. In the case of Iridescent Scarab Red [4bY], the layer of iron oxide pigment is of such thickness that the interference sparkle is green!

The second type of Iridescent colors are convenient paints consisting of regular pigment colors together with an interference color of the same or similar hue. An example in the chart is Iridescent Electric Blue [1Zc].

DANIEL SMITH Luminescent paints have a lightfastness rating of I—Excellent. They are made just like other paints, with titanium and mica pigments and binder, and tested for lightfastness under the same conditions as standard colors. With their special optical effects, durability and extreme lightfastness, they make wonderful additions to the artist's palette. ■

Luminescent Paint Chart

The chart, made in duplicate, shows examples of the types of interference watercolor paints that are available from DANIEL SMITH. The left side shows the paints viewed from an angle so the interference effect kicks in. The right side shows identical colors viewed straight on without the interference effect.



Paints used in the chart

4aZd	Carbazole Violet mixed with Pearlescent Shimmer	4bY	Iridescent Scarab red	2Z	Interference Blue mixed with Quinacridone Magenta
4aZ	Interference Silver (center)	4bX	Iridescent Russet	2Yb	Quinacridone Magenta mixed with Interference Red
4aZc	Pearlescent Shimmer	3aZ	Interference Gold mixed with Phthalo Green BS	2Ya	Duochrome Hibiscus
4bZd	Iridescent Gold over Carbazole Violet	3bZ	Interference Gold mixed with Phthalo Green BS	2X	Interference Red
4bZ	Interference Silver over Carbazole Violet (center)	3bZ	Interference Gold mixed with Hansa Yellow Med.	1Zd	Cobalt Blue mixed with Interference Blue
4bZc	Pearlescent Shimmer over Carbazole Violet	3aY	Duochrome Oceanic	1Zc	Iridescent Electric Blue
4aY	Iridescent Scarab Red & Phthalo Green BS wet/wet	3aX	Iridescent Gold	1Y	Interference Blue over Cobalt Blue
4aX	Iridescent Russet & Phthalo Blue GS wet/wet	3bX	Interference Gold	1X	Interference Blue