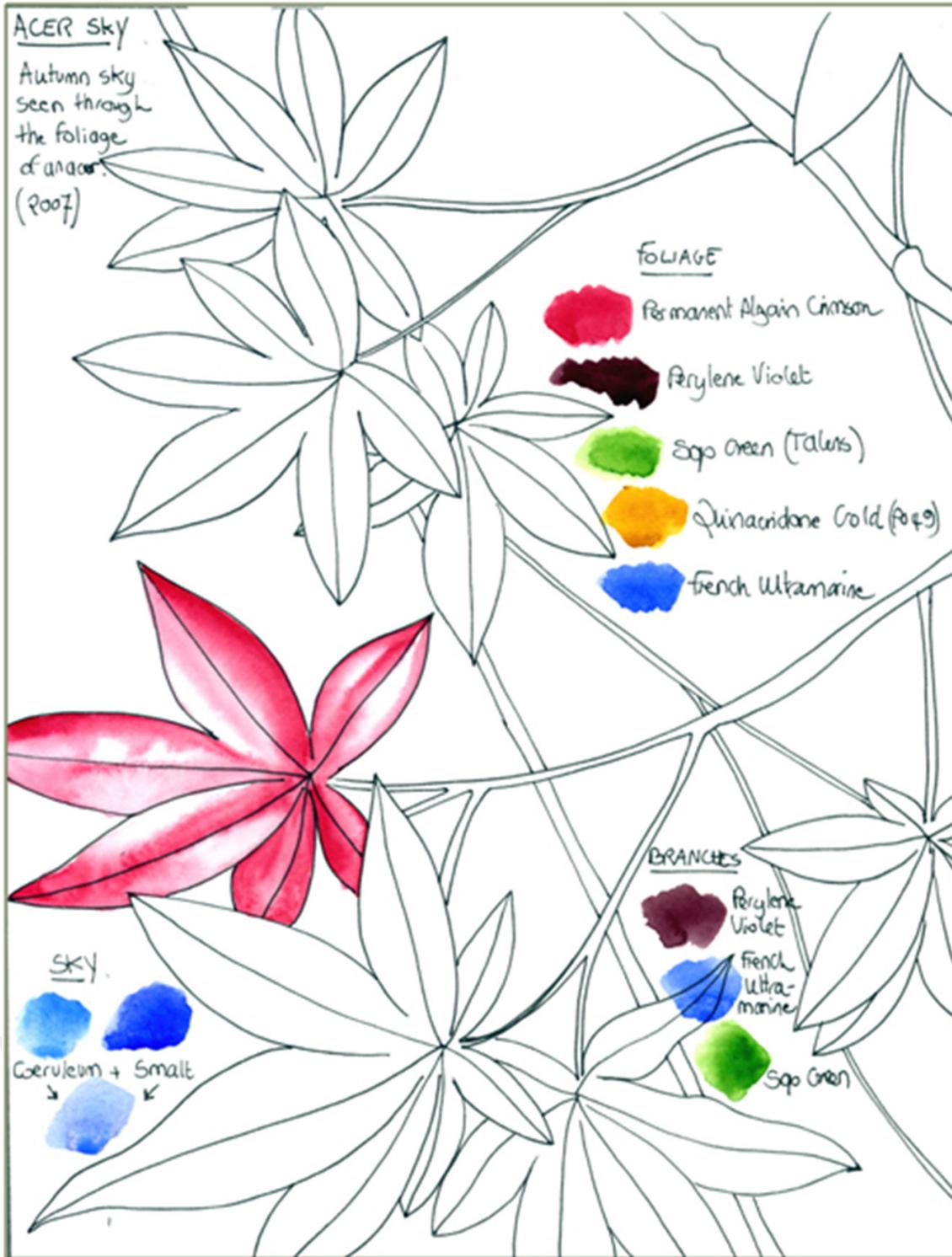


LIST OF MATERIALS

Here is a list of materials and equipment that you will find useful for the course:

- * **Sketchbook:** it is a good way to practice your drawing and to prepare your final compositions colour tests and tone studies. It also keeps a beautiful record of your work.
- * **Cartridge paper:** smooth paper for pencil drawings.
- * **Layout paper:** similar to cartridge paper but much lighter and translucent.
- * **Pencils:** HB is a useful grade. If using a mechanical pencil, 0.5mm is a good average. 2B is useful for tone studies. For more specific pencil studies, a range of pencil from 4H to 4B.
- * **Erasers:** a plastic eraser for larger areas and a putty rubber where a more gentle touch is required.
- * **Ruler**
- * **Dividers:** dividers are used for measurements.
- * **Tracing paper**
- * **Transfer paper:** sometimes called Tracedown, it is similar to carbon paper but wax-free and grease-free.
- * **Drawing board:** to keep your paper flat and still while you are drawing.
- * **Stretching board:** to stretch watercolour paper. MDF boards are good, about 6mm thickness.
- * **Parcel tape:** gum strip, 2" width, to tape the watercolour paper while stretching.
- * **Painting paper:** try to use at least 300gms paper and stretch it before painting. If you do not like stretching paper, you can use a heavier weight such as 640gms, or buy paper in blocks (glued on four sides). Hot Pressed is better for small detail while Cold Pressed (or NOT paper) helps render chunky textures.
- * **Brushes:** Synthetic brushes give more control because there are stiffer; sable brushes are softer and gentler to the underlying washes. The choice of brush is personal and I would advise to use whatever you are the most comfortable with.
- * **Palette:** Porcelain and ceramic palettes are better than plastic ones. They are smoother and the paint glides beautifully on them. Enamel is good too.
- * **Paints:** try to use artists' paints rather than students' ones. They have a more concentrated formula and the pigments are more refined. Opt for transparent, lightfast and single-pigment colours. (See chapter on colour mixing for more information)
- * **Mediums:** during the course you will be invited to experiment with different mediums, such as masking fluid or gum Arabic. (See study unit 17 for more detail)
- * **Waterproof ink and pen:** This can be a technical pen or a dipping pen.
- * **Watercolour pencils.**
- * **Magnifying glass:** can be useful to see small details on a plant.
- * **Other materials:** cotton cloth (not kitchen towel), water pots, sponges, fan brush, stiff brush, salt, candles or wax, small piece of sand paper, tissues and scalpel blade.



Sketchbooks are also a beautiful way to keep records of your work. As well as drawings and colour samples, you can add dates and description of places, a few lines about the day, the weather, the people you met, or as above, when a subject is tricky to paint and you have worked out a method. Next time I paint a stripy rose, I will look into my sketchbook and repeat the same process. I will also remember painting with my friend in Rotterdam as I read the notes. The sketchbook then becomes a journal as well as a working reference and it is lovely to read it years later.



There are several ways you can use to create modelling:

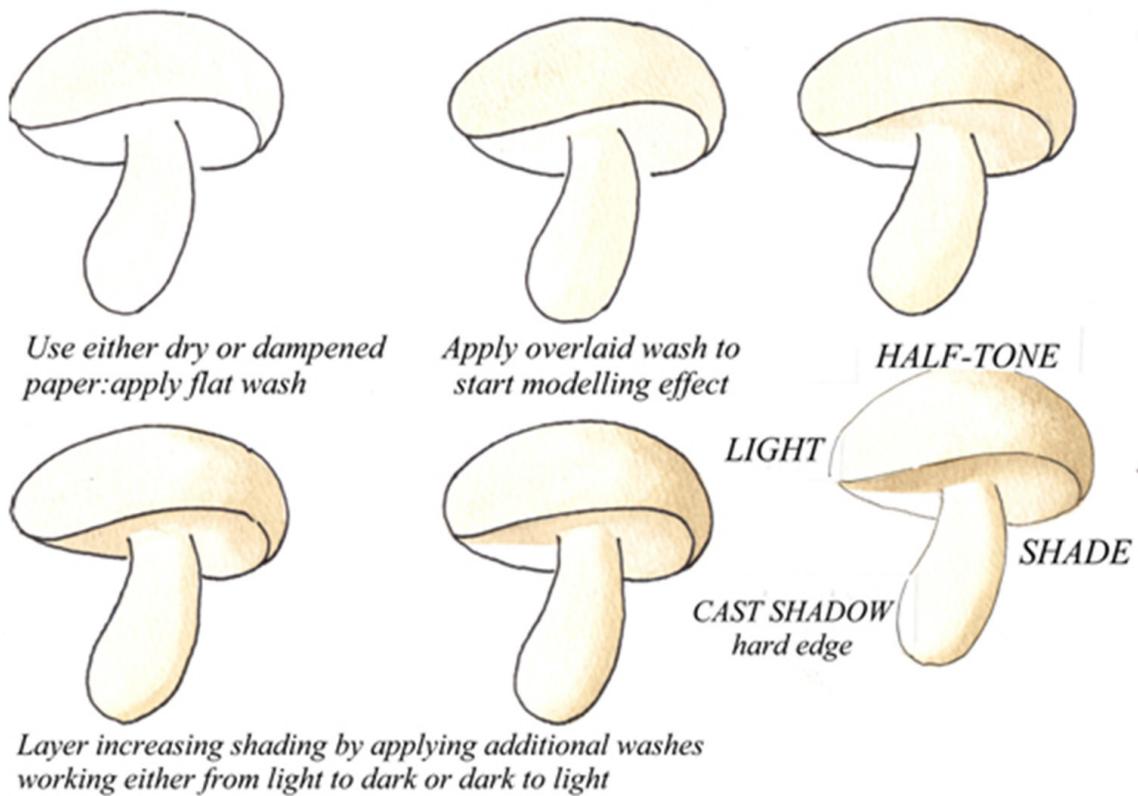
Building up flat washes, with the greatest number of washes in the deepest tone areas and fewer washes in the lightest tone areas.

Working wet-in-wet, controlling your paint a little more than usual and allowing it to settle more in the darker areas, washing it off while still wet in the lightest areas.

Using different colours for the shadow areas and the light areas.

Every subject will look different every time you paint them, depending on the time of the year, the weather on the day, how well lit your room is etc. It even depends on the soil the plant is growing in.

I would not recommend using black as a shadow colour, as black pigments are dusty and alter too much the brilliance of the beautiful watercolour paints. Payne's Grey, Davy's Gray, Neutral tint and even Indigo all contain black pigments in their make up, so I would avoid those too. Instead I always mix a grey made of the three primary colours, trying to use primary colours that I already use in the local colours of the plant, in order to avoid introducing too many pigments in the painting (Thus avoiding "muddy" mixes).



MODELLING WITH LAYERED WASHES

This is an example of how on a light cream coloured mushroom, the layered build up of a modelling wash in a neutral brown shade allows you to see that the fungi is light coloured but understand that the presence of light has created shade and shadow.

To achieve modelling quickly and dramatically, especially where the local colour is a mid to dark colour, use graded washes wet-into-wet to establish areas of light and shade in one wash. Having mixed a grey from primary colours, apply the paint wet-in-wet, establishing the form and light direction.

STUDY UNIT 18

Painting Fruit and Vegetables

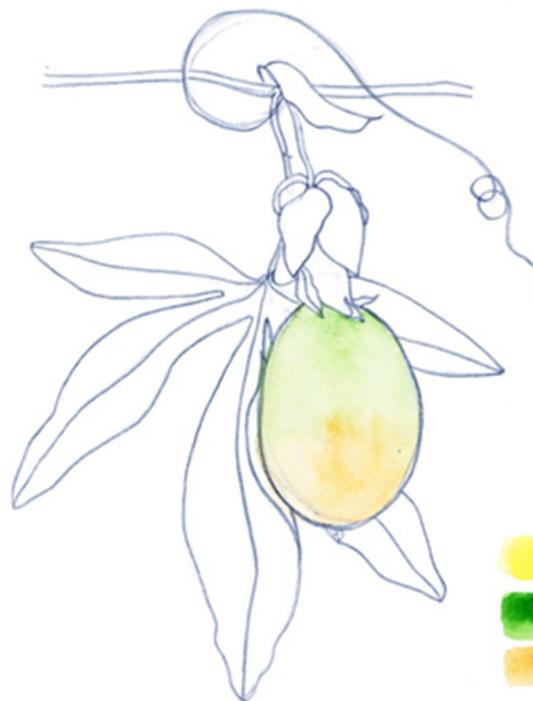
DEMONSTRATIONS: PAINTING FRUIT AND VEGETABLES

Fruit and vegetables have always been amongst my favourite subjects: I love to grow them, admire them in the garden, use them as decoration in the house, paint them and eat them.

I have selected two examples for this demonstration: a passion fruit and some mini aubergines. I have also included images of sketchbook pages, to further illustrate Study Unit 5.

PASSION FRUIT

Passion Fruit Sketchbook page



Palette:

- * French Ultramarine
- * Lemon Yellow
- * Winsor Orange
- * Quinacridone Gold
- * Permanent Alizarin Crimson
- * Sap Green

