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LIST OF MATERIALS

Here is a list of basic 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.

Waterproof ink and pen: This can be a technical pen or a dipping pen.

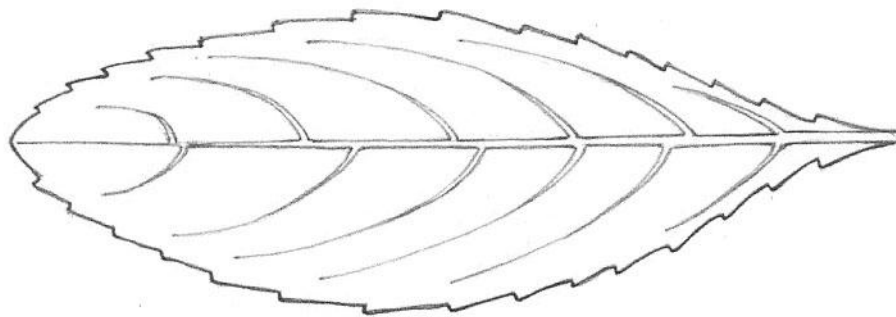
Magnifying glass: can be useful to see small details on a plant.

Coloured pencil equipment: Outlined in Tutorial no. 6

EXERCISE 3: DRAWING FLAT LEAVES FROM A SIDE VIEW USING 1 POINT PERSPECTIVE

Draw several leaves from the side using one-point perspective.

1. Place a leaf in front of you and look down at it slightly, from the side. The distance between the near edge and the main vein will be greater than the distance between the main vein and the far edge because, as mentioned earlier, visual distances become shorter the further away they are. This effect is called foreshortening.
2. Use the dividers to measure the length and width of the leaf. Take all of the measurements on a single plane, as if on an invisible, flat, upright surface directly in front of the leaf and just touching the edge of it nearest to you. Draw a faint horizontal line for the length and a faint line, in perspective, for the widest part of the leaf.
3. Draw the main vein.
4. Draw the outline from the base to the widest point and from the widest point to the tip on both sides.
5. Add the small veins that come off the main vein and the tiny veins, if necessary, and any serrated edges.



Shiny surfaces – Highlights and wax blender pencil



An aubergine

© Gaynor Dickeson

The light reflecting from a smooth surface makes it look shiny. The smoother the surface, the shinier it will appear. We may see the lightest part as 'white', with its edge varying between fairly hard to quite soft.

To achieve the white centre of an area of light, you need to keep the paper white.

Plan this area from the outset. Make sure that you leave a larger white area than you need. As you apply layers of colour, you will gradually encroach upon the edge of the pristine whiteness, reducing it to the final size you need. You will also be better able to avoid making hard edges where you may not want them. Look at the series of mushrooms on the last but one page for the next study unit.

Once you feel you have enough depth of colour in your painting, you will be able to see if your colour layers have filled the tooth of the paper, or if the painting will benefit from a further layer with a clear wax pencil.

Gently press the final layer of pigment or clear wax into the paper, but avoid the white highlights.

The wax pencil will be your final layer, as anything laid on top of this is unlikely to stick; the wax acts as a resist. Lightly polish the surface with a cotton bud and the shine will appear.

Study Unit 11

Painting a Plant Portrait

PAINTING A PLANT PORTRAIT

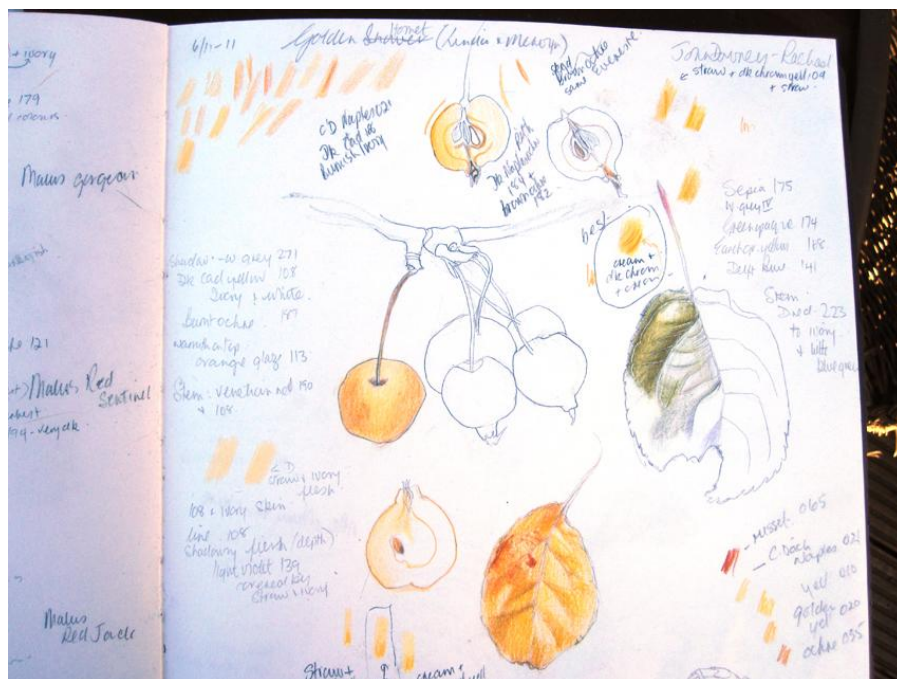
It is time to use all the skills acquired with the exercises in previous units and paint a complete plant portrait.

But before doing this you need to select a suitable specimen, starting with a relatively simple subject that has a single stem, evenly spread leaves, with one or more flowers and possibly a bud. At this point you will undoubtedly ask why you aren't painting from a photograph.

I don't usually work directly from photographs, as these can never convey the surface texture, exact colours or size of your plant. Copying from a photograph – which in itself is a copy, means that some information will be lost in the process. That said, photographs can be a useful supplement.

I normally take a photograph of my specimen once I have decided which position and lighting I want. This helps me to use a fresh leaf or bloom to replace an existing one that has wilted and place it without disturbing the composition too much.

However, in my sketchbook I generally make sketches to scale and colour notes from my specimen before I even start my painting. I make my first sketches as quickly as possible and proceed to paint that part of my arrangement that is likely to change. As an example of my process I have taken some photographs of one of my paintings in



In some respects you have already benefitted from having a step-by-step demonstration of painting fruit in coloured pencil; I showed you my process in Unit 11 in relation to yet another crab apple, Malus 'Golden Hornet'.

In some ways this is a repetition, except that I have also given you the full list of pencil colours that I used.

To re-iterate, you do not need as many pencils to start with as I have. This is why I showed how you could paint the mushroom, even though I wasn't using the colours one would normally associate with fungi. Remember, you mix your colours optically on the paper. If your subject leans too far in one colour direction, introduce a light layer of a colour from the opposite side of the colour wheel to balance it.

With the mushroom, I felt it was too warm, so I introduced a little blue and that set me back on track.

MALUS' GORGEOUS' CRAB-APPLE DEMONSTRATION

Start in the normal way; set up your subject with light from the left or right, depending whether you are right or left-handed. Sketch your subject in your sketchpad, refine it into a line drawing and trace it onto your art paper. Don't forget your tonal sketch.

