

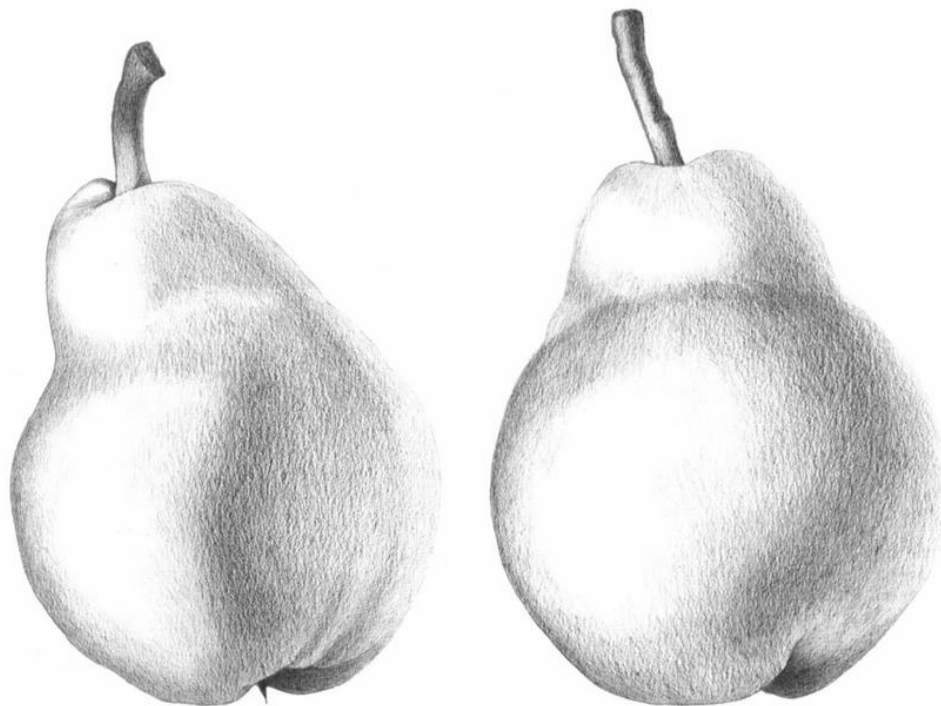
STEP 2

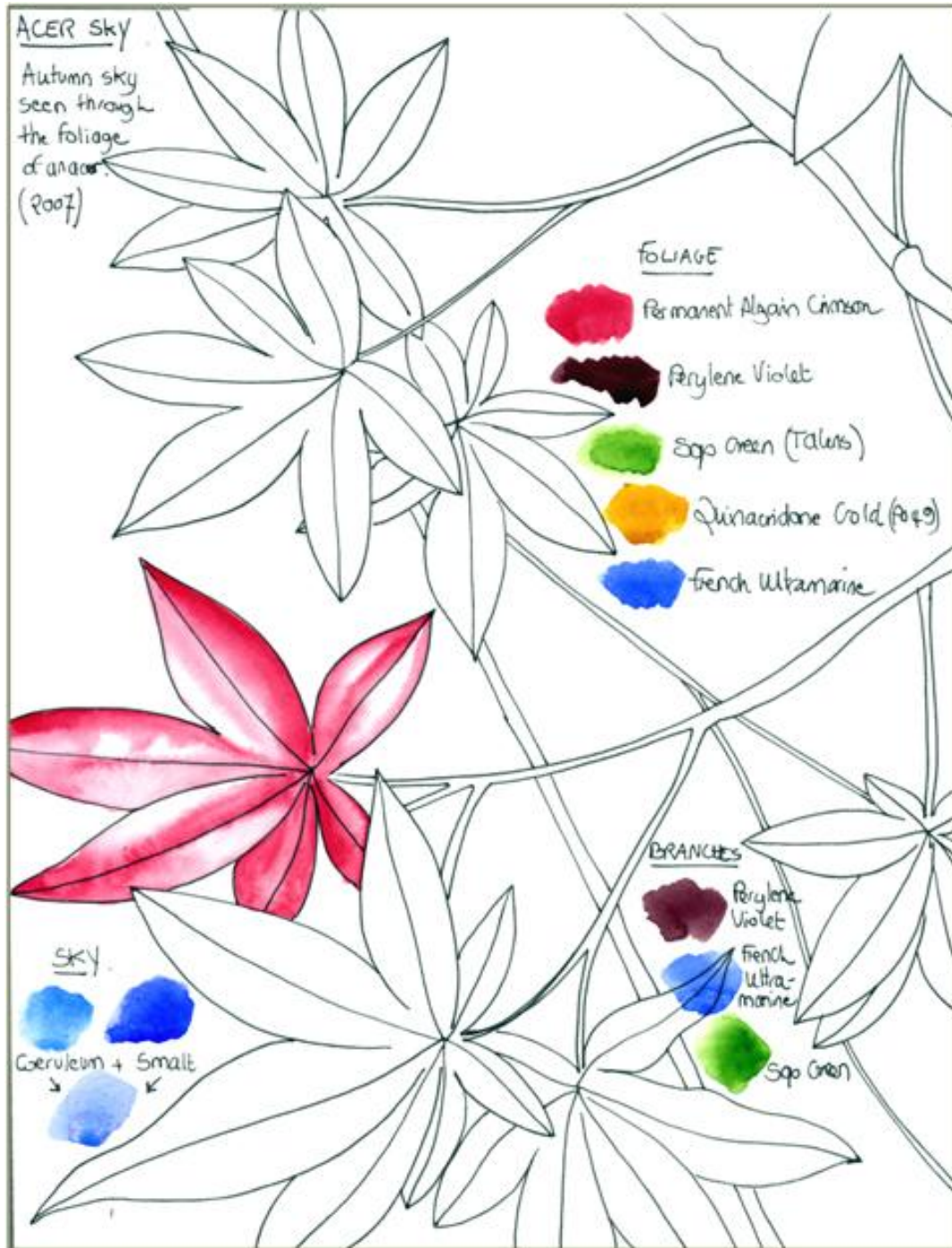
1. On both pears, the shading on the right hand side of each pear is not at the right hand edge, but is inwards from the edge. This is due to the effect of reflected light, as mentioned earlier, and demonstrates how reflected light can make rounded objects look more three-dimensional.

Also, you will notice that, as well as being consistent in tone, the pencil marks follow the contours of the pears and help to describe the form of the pears because of this.

The darkest tones are put down first so that you are able to get your bearings. Shade in the darkest tones across the whole of the image but do not shade them to their full depth.

2. Go back to where you started and deepen the darkest tones slightly whilst also adding the dark-medium tones.





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.

EXERCISE 2 – WASHES ON WET PAPER

(A) Hard and soft edges

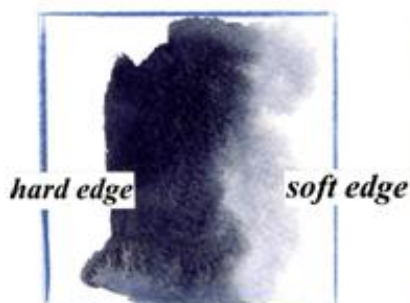
Wet the right hand side of the square with clean water, using a strong concentration of paint, and then apply the paint randomly. Note where the paper is dry a hard edge is formed; where the paper is wet a soft edge is formed.

(B) Wet-in-wet washes

Wet the entire square. Using different concentrations of paint flood paint onto the surface randomly – DO NOT OVERWORK THE PAINT ON THE SURFACE – allow the water and paint to do the work for you and just watch the results. With practice you will soon be able to direct the paint on the surface and control areas of light and dark within the area being painted.

(C) Wet-in-wet washes with non-painted areas

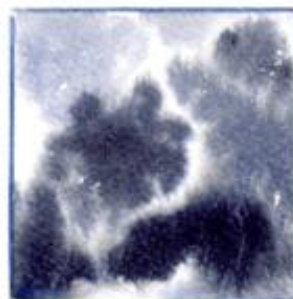
Repeat the above procedure, but this time leave areas with no paint on.



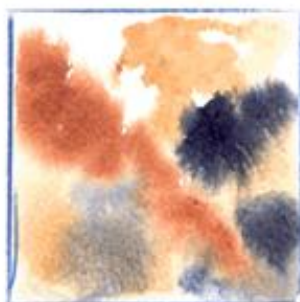
(A)



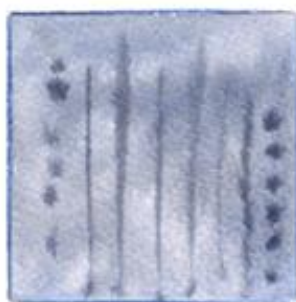
(B)



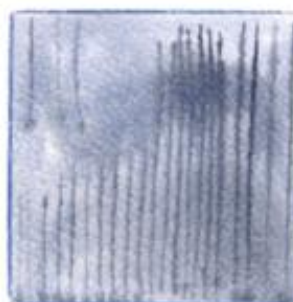
(C)



(D)



(E)



(F)