

A comprehensive and contemporary reference covering an extensive range of painting and drawing styles, now available in paperback.

FINAL COVER

Drawing and Painting

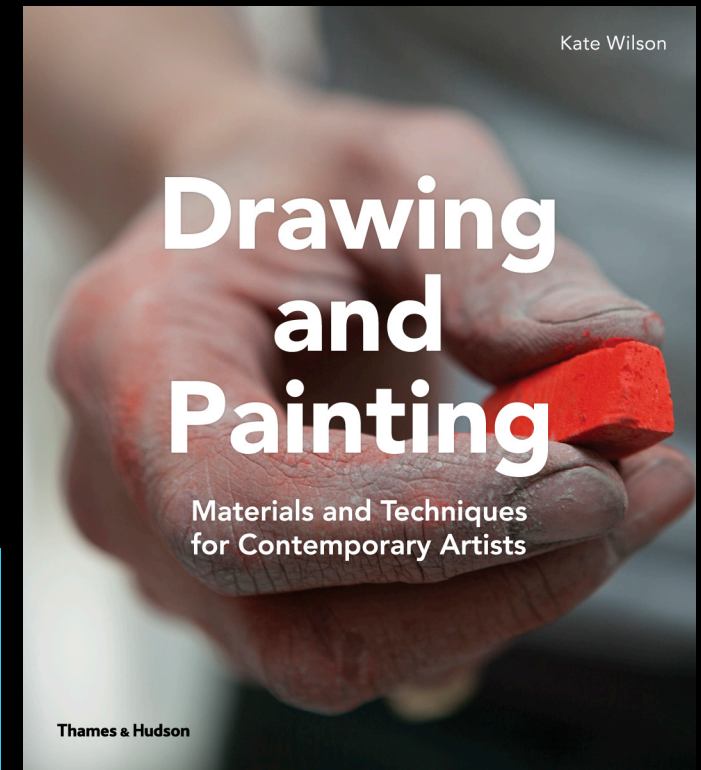
Materials and Techniques for Contemporary Artists

Kate Wilson

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Book



Key Sales Points

- Covers an extensive range of materials and techniques, from pen and ink to pastel and crayon, and from watercolour and gouache to oil and resin
- Step-by-step guides are clearly and thoroughly illustrated by specially commissioned photography and artwork
- Artist profiles provide inspiration and insight into different working methods
- Tips and hints show how traditional effects can be created using digital styluses, tablets and apps

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Techniques

PENCIL BASICS

If you are new to drawing, you may be surprised to find that you experience fear when using such a familiar medium. The main thing to be conscious of is that any material must be used strongly and bravely. The fact that pencil can be rubbed out can make us too quick to erase, and the need to produce the perfect image can make us hesitant. Different types of pencil will make you feel and draw differently. Try to exploit these differences and use a type of pencil and way of working that gives you courage.



Line drawing using a sharp 6H pencil

The hard pencil means that lines are sharp and pale, with little variation in tone. The need to press hard to make a mark, and the resulting incised lines, mean that the drawing has a certain intensity. It is possible here to indulge a longing for detail and accuracy. If mistakes are made, the whole drawing can be rubbed back with an eraser and redrawn.



Line drawing using a thick 7B graphite stick

A thick graphite stick cannot be held like a pencil—a drawing must be worked with the whole arm, and the hand cannot rest on the paper. A graphite stick is also much blurrier and less accurate, so you may find yourself working more broadly, enjoying the exaggeration that the material brings. An eraser was used to rub back between the branches.



Tonal drawing using cross-hatching: 6H pencil

Tone is built in blocks from light to dark using evenly spaced overlaid lines, first one way and then the other. The tone is darkened by increasing the number of layers and drawing the lines closer together. This gives a "cool," crisp, technical effect, reminiscent of an engraving or etching.



Tonal drawing using shading: 6B pencil

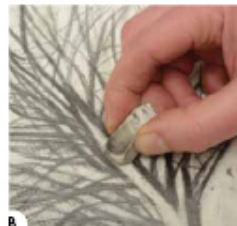
Tone here has been built in blocks from light to dark. There is little or no texture. The 6B pencil gives a good strong range of tone, from pale gray to intense shiny black.

Artist's tips

- Try building your drawing from pale to dark, drawing lightly and quickly at first, then working into it more firmly as you become more confident. (A)
- Aim to create several drawings rather than just the one.
- Try drawing with an eraser rather than simply using it to rub out. Cut it up into smaller sections to get a sharp line. (B)
- When working with a soft pencil, shield your drawing from smudging by placing a second piece of paper under your hand.
- Try holding your pencil at arm's length, and between thumb and forefinger rather than against your second finger, as when writing. (C and D)
- Experiment with scale. Try working larger on an easel or wall. (E)
- If your drawing becomes dull and overworked, rub it back with an eraser using bold, diagonal strokes and then work back over the top.



A



B



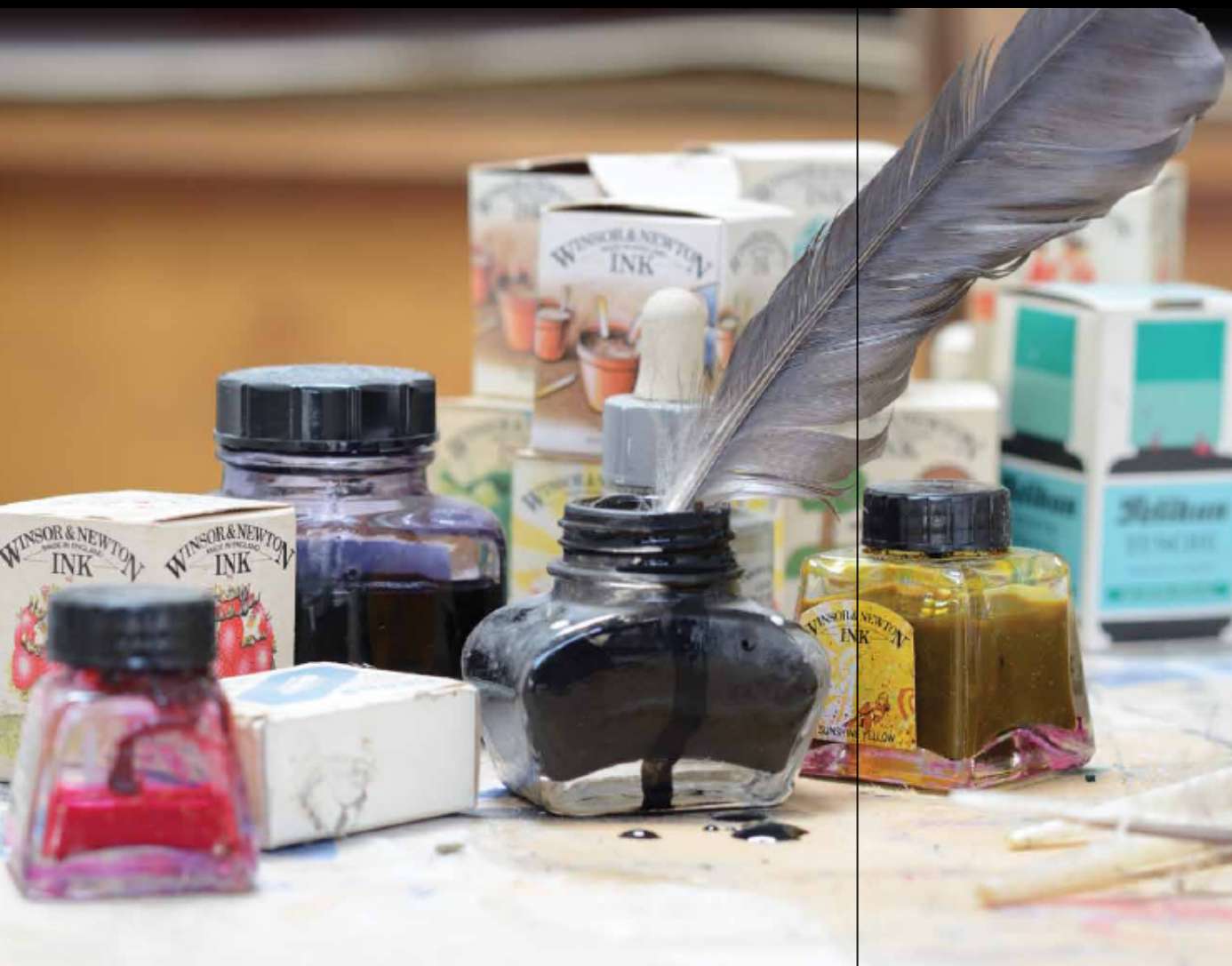
C



D



E



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TOOLS AND SUPPORTS

Drawing successfully with a colored pastel or crayon depends a lot on how many colors you have. Exact colors cannot be mixed, as paint can, from a few primaries, so even when starting out, it is advisable to buy the largest set you can afford—around 50 to 100 sticks.

Color range

Chalk and wax crayons are created for the children's market and are limited in range, although it is still possible to buy variations on the basic colors—different sorts of green, for example. With soft and oil pastels, where the manufacturer provides the names of the pigments used, you should acquire a range of primary and secondary colors, together with a range of tints and grays, plus black and white (see *Color theory, page 6*). Compare make with make and try before you buy. Be prepared to buy the artist's quality because the colors and texture are likely to be so much better. You can then extend the range of this set with individual sticks as you progress. Extra sticks of white are always useful—you will find that you use these the most.



Jumbo wax crayons

Wax crayons

Chalk sticks

Wax crayons

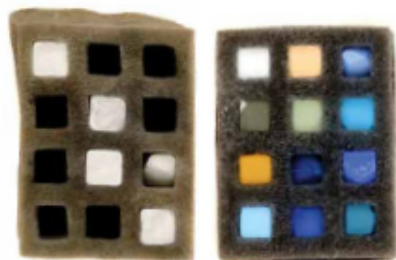
Wax crayons are made with powdered pigment that is mixed with melted paraffin wax, poured into molds, and set. If buying chalks or crayons intended for the children's market, be prepared for the pigments to fade over time.

Colored chalks

Chalks are a mixture of chalk, powdered pigment, and water, formed into sticks and then baked. Developed for use on school blackboards, the pigments are guaranteed to be non-toxic, although they may be fugitive if exposed to light over a period of time.

Conté

Conté is the brand name for a crayon made from a mixture of graphite, charcoal, or pigment and wax or clay. It comes in different grades of hardness and is slightly more robust, similar in feel to a wax crayon. Developed for the artist's market, the pigments should be reliable. Conté crayons come in a range of colors, including earth colors and black and white.



Conté



Soft pastels

Soft pastels are made with powdered pigment and chalk, mixed with gum or resin. The resulting mixture is formed into sticks and air dried. They are soft, medium, or hard, depending on the ratio of pigment to gum, and how much chalk is mixed in with the pigment. For this reason, pastel pencils tend to be harder than the sticks, and student-quality sticks tend to be harder than artist's pastels, while artist's pastels are the creamiest and most vividly colored because they contain the most and purest pigment. Since pastel is a dusty medium that will stay in the air and coat the skin, it is a good idea to check exactly what these pigments are to avoid any toxic colors.



Pastel pencils

Soft pastels in storage box

Soft pastel sticks

Techniques

CHOOSING A PALETTE

You may have learned at school that you only need the three primaries—red, yellow, and blue—plus white. This is not strictly true. Not even the modern CMYK pigments used in commercial printing will provide every color you might need.

One solution is to use two of each primary plus white, choosing a warm and a cool from the equivalent pigments and brand names listed below. You may also wish to add earth colors, black, violet, and magenta.

Primary colors

Cool yellows: chroma yellow (hue)/primary yellow/CMYK yellow/zoo yellow/lemony yellow

Warm yellows: cadmium yellow(hue)/permanent yellow deep

Cool blues: cerulean/primary blue/CMYK blue/cyan/ phthalocyanine blue

Warm blues: French ultramarine/ultramarine blue

Cool reds: alizarin crimson/permanent alizarin/primary red/quinacridone rose

Warm reds: cadmium red(hue)/spectrum red

Whites

Titanium white: a modern pigment that gives a good opaque white.

Zinc white: a cool, transparent white that is good for semitransparent glazes.

Lead white/flake white: more transparent, faster drying and warmer in color than titanium white. Very toxic.

Warm and cool

Warm is used to describe colors that have red in them, and cool to describe those with more blue.

In practice they are applied when making comparisons between two similar colors. For example, alizarin crimson is more purple than cadmium red and is therefore described as "cool."

Earth colors

Yellow ochre, raw sienna, burned sienna, raw umber, burned umber: these are a good shortcut to making brown, and cheaper than the primaries to buy.

Blacks

Lamp black, ivory black; while it is possible to create a black with the complementaries violet and yellow, tube black is a short cut to making deep tones and cooling down colors. When mixing, note that blacks have a blue bias.



Titanium white



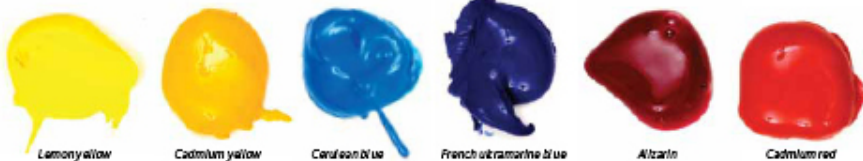
Yellow ochre



Burned sienna



Lamp black



Lemony yellow

Cadmium yellow

Cerulean blue

French ultramarine blue

Alizarin

Cadmium red

Artist's tips

There are a few things to bear in mind when buying paints.

• Some colors fade in light while others darken. Manufacturers will rate the stability of the color with a number. This varies with country. For example, in the American Standard Test Measure (ASTM), I is excellent, II is very good, III is fair or nonpermanent, IV and V pigments are rated poor and very poor and are not used in artist's quality paint.

• Paint manufacturers have improved paint stability by substituting older pigments with synthetic equivalents. Sometimes the older name is given, but the word "permanent" appears alongside it, as in "permanent alizarin." Alternatively, synthetic pigments are labeled as primary, spectrum, or CMYK colors.

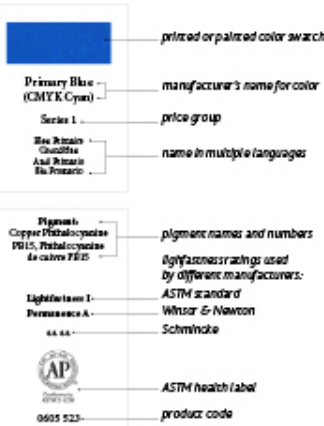
• Some pigments are toxic, and the label will tell you this. They can be absorbed through the skin and should not be ingested.

• Artist's paint contains more pigment than that made for students. It has more tinting strength and goes farther.

• Colors vary according to manufacturer, so do feel and consistency.



The pictogram used as standard across the European Union to indicate a chemical hazard.



AP Seal

Products bearing ACMI's AP (Approved Product) seal are certified in a program of toxicological evaluation by a medical expert to contain no materials in sufficient quantities to be toxic or injurious to humans, or to cause a acute or chronic health problems.



Conforms to ASTM D 4236

Greens

Mixing your own greens will mean that they are more likely to harmonize with the other colors in a painting.

Violet

A good vibrant violet can be tricky to mix, so can be a good addition to your palette. If you wish to work with saturated color.

Magenta (CMYK)

Like violet, magenta will give good, vibrant purples. Mixed with yellow it gives red, but a duller red than a primary.



Mixed green



Mixed red



Violet



Magenta

Profile RICHIE CUMMING



Richie Cumming is an installation artist from Preswick in Scotland. A graduate of Duncan of Jordanstone College of Art and Design, he regularly works on collaborative projects with the Blamless Collective, finding empty buildings and persuading organizations to provide materials. He chooses people to work with and is chosen in his turn. "We find a space and then work out what we can get away with."

Works are created in situ on brick walls, plaster, MDF, hardboard, or cloth, with a mixture of household emulsion, spray paint, and acrylic. Cumming chooses water-based paints because they are quick-drying, and finds that, on a tight budget, household emulsion

is perfectly good for the group's purposes. Generally the emulsion—usually donated leftovers—is applied first to establish the background and general composition. Spray paint is then used to outline and strengthen the shapes where needed. Stencils are used to give a sharp edge. If funds allow, a better-quality artist's acrylic is used to paint in details; if not, emulsion is employed. Although the acrylic and/or emulsion are likely to be put on with a brush, sometimes they are watered down and sprayed from a paint mister to give a drippy, splattered look.

Cumming and his collaborators like varied surfaces. Walls are sanded back or roughly plastered. Areas may be collaged with wallpaper and printed images. Holes may be drilled or cut through walls to insert objects or enable visitors to spy on other parts of an exhibition. There may also be projected digital images, and places for the public to write or paint their own comments.

As the artists paint as a group, the working method is organic and responsive, with many deletions and overpainting—what Cumming describes as a "visual argument." They are used to working fast as the projects are time-limited and often reliant on hired equipment such as scaffolding and cherry-pickers. They are not particularly concerned about longevity; in fact the work is occasionally even cut up and auctioned off afterward to provide funding.

Making work is a kind of compulsion for Cumming, and he does not really separate his creativity from the rest of his life. Motivated by politics, he wants to stick up a message rather than seek recognition as a painter. Indeed, many of his works consist of words rather than images. There is humor in what he does, as well as irony and emotion. His ideas focus on cultural heritage and the political hopes and disappointments of those around him. "To me, it doesn't really matter how good your technique is. What matters is that you have something to say."

Right: Bull Riach, decal from the Rough Cut Nation exhibition, Scottish National Portrait Gallery, 2009. Acrylic, emulsion, and paper collage, by Richie Cumming in collaboration with Paze March and Mike Inglis.

Opposite top: Aye Man, decal from Rough Cut Nation. Acrylic, emulsion, spray paint, paper collage, paste-up, ink, and video projection, by Richie Cumming in collaboration with Krazy Whelan, Fraser Gray, Martin McGuinness, Eiphi, Mike Inglis, DUFF, Sarah Kwan, Rachel Levine, and Aaron Sinczak.

Opposite bottom: Freedom Versions v1 (work in progress), Selling Old Town Jail, 2012. Acrylic, spray paint, paper paste-ups, and emulsion on board, by Richie Cumming in collaboration with Rabhya Chowdhry, Fraser Gray, Martin McGuinness, Krazy Whelan, Paze March, DUFF, RIE FIVE, and Mike Inglis.



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