Chapter # 2
PAINTING PRACTICE -II

In the book of grade 9 (Chapter No.3 Painting Practice –I) painting was introduced with the basic information of this field with examples. Now this chapter will provide an advance level of practice with different mediums like watercolour, poster colour, pen and ink and pastels. In this chapter students will focus on the learning of portrait making and landscape painting with more precision, observation and skill.

2.1. Portrait painting
Portrait in watercolour

The students will learn portrait painting in watercolour technique from the early drawing sketch to step by step application of watercolour strokes. These exercises will enable the students to make their paintings meaningful and impactful so that they can utilize their skill and talent to create expressive and valuable pieces of art.
These exercises will develop an understanding and self exploratory quality in the students and they will learn complete portraits, application of watercolour, colour mixing, adding highlights, darks with watercolour washes and creation of various textures with the observation and practicing the given assignments.

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Watercolour Portrait Painting Practice # 1

For this practice students will paste a watercolour sheet on drawing board and fix it with paper tap so that the paper could not get wrinkled after the application of watercolour washes. For this exercise teacher may give a demonstration for wet on wet technique.

Material required:

1. Bottle of rubber solution or masking liquid
2. Watercolours
3. Fine tip soft brushes
4. Watercolour paper
5. Masking paper tap
6. Drawing board

Now students will follow the step by step process of watercolour portrait according to the following demonstration by Sandrine Pelissier.[4]

[4]Sandrine Pelissier, How to paint a watercolor self portrait from a reference picture, https://paintingdemos.com/self-portrait-at-the-window-step-by-step-demonstration/ (accessed on 20th June 2017)

1. Before starting colour application, make a complete sketch of your subject with a lighter tone pencil with less pressure on it.

2. Apply some rubber solution or masking liquid to the area which needs to be highlighted on the face, because with the application of more water it will be difficult to get highlights on the required area without it.

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3. Apply washes of cobalt blue and purple and light orange colour after mixing a plenty of water in them. Observe the lucidity and flow of water on the paper some tones will be automatically achieved with the mixing of colours on wet surface. Let the painting dry completely.

4. Now apply the second wash observing the tones of skin and clothes of the subject.

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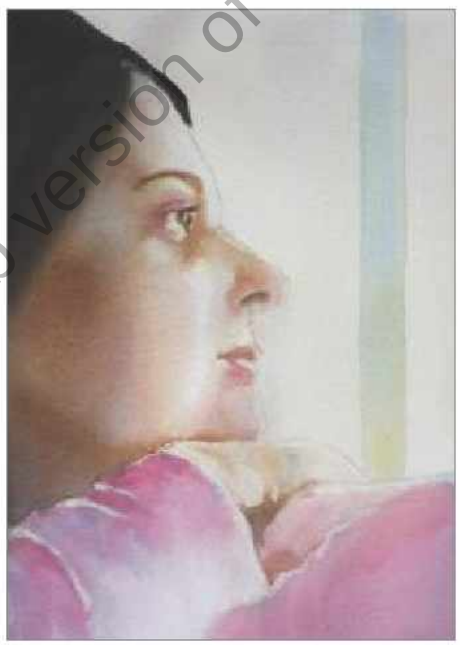
5. Add more contrasting a bit darker washes on the darker areas of face and clothes. Add purple plus black colour washes on the hair.



6. Elaborate the features with fine tip brush and darker tones on eyes, nostrils, lips, hands lower side, jaws area and neck. Also apply a thin wash with mixture of green, cobalt blue and yellow ocher in the background defining some window in the background.

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7. Add more washes of the above motioned mixture of colours in the background and let it get dry completely, then remove the rubber solution layer; you will find white surfaces as highlighted area.

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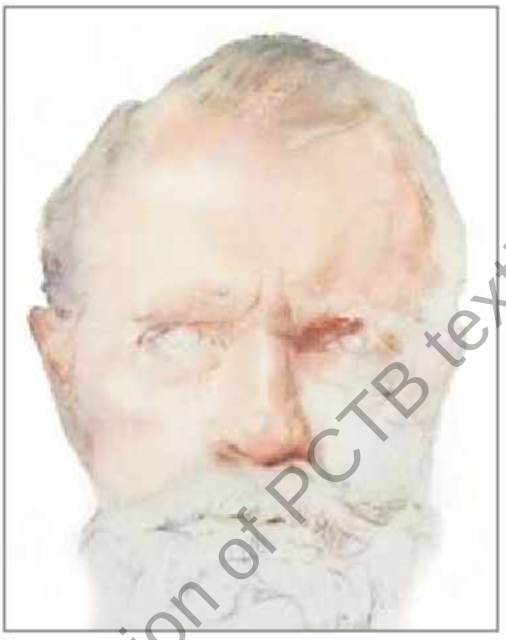
8. Finalize the portrait, softening the edges and defining the features with some addition of fresh tones of yellow, pinks and oranges on skin.

Watercolour Portrait Painting Practice #2

For this exercise students will observe the last complete image to get the feel of the exact character and follow the gradual progression of water colour applications and details of the features. This time they will learn self exploratory treatment for lucidity of colours on surface and selection of tones by observation.



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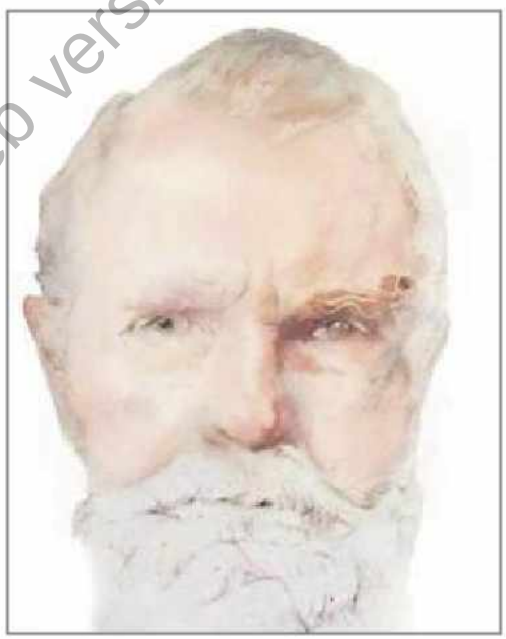

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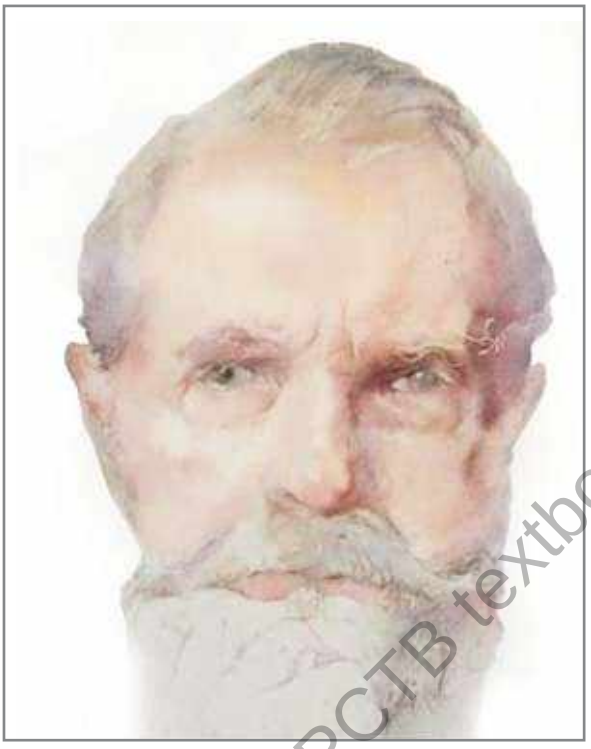

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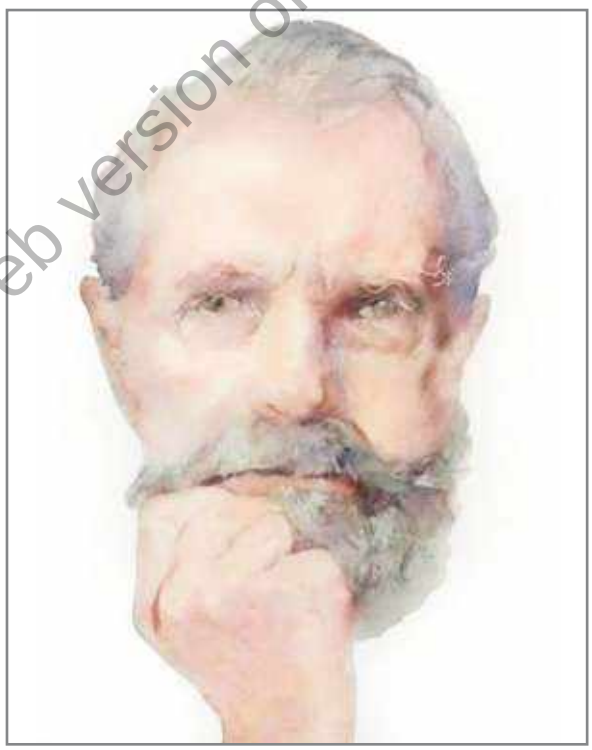

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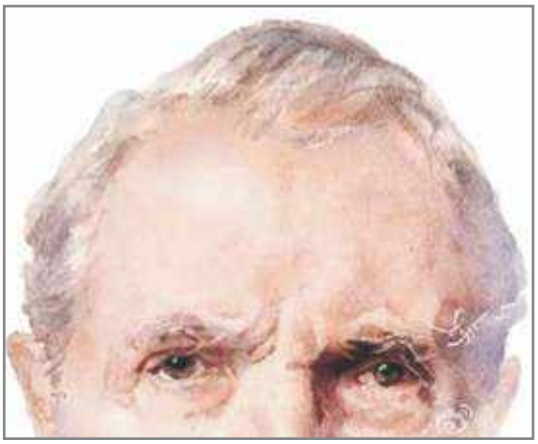

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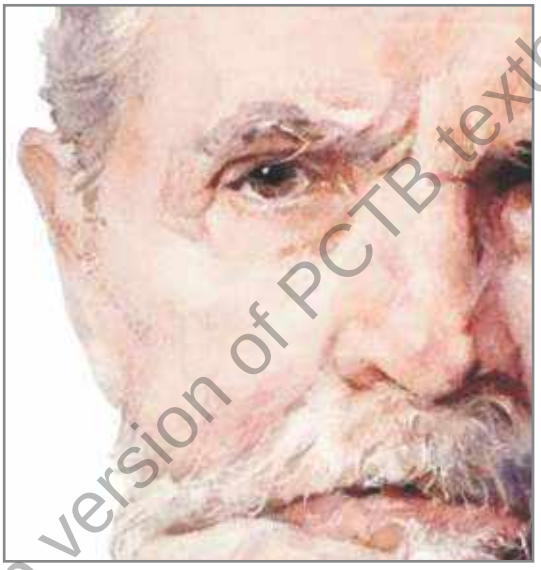

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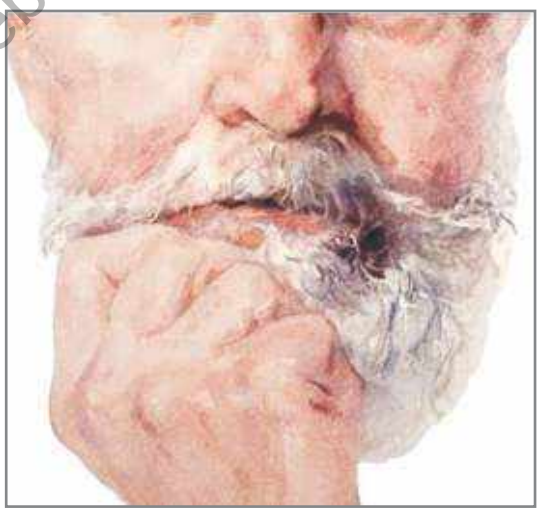

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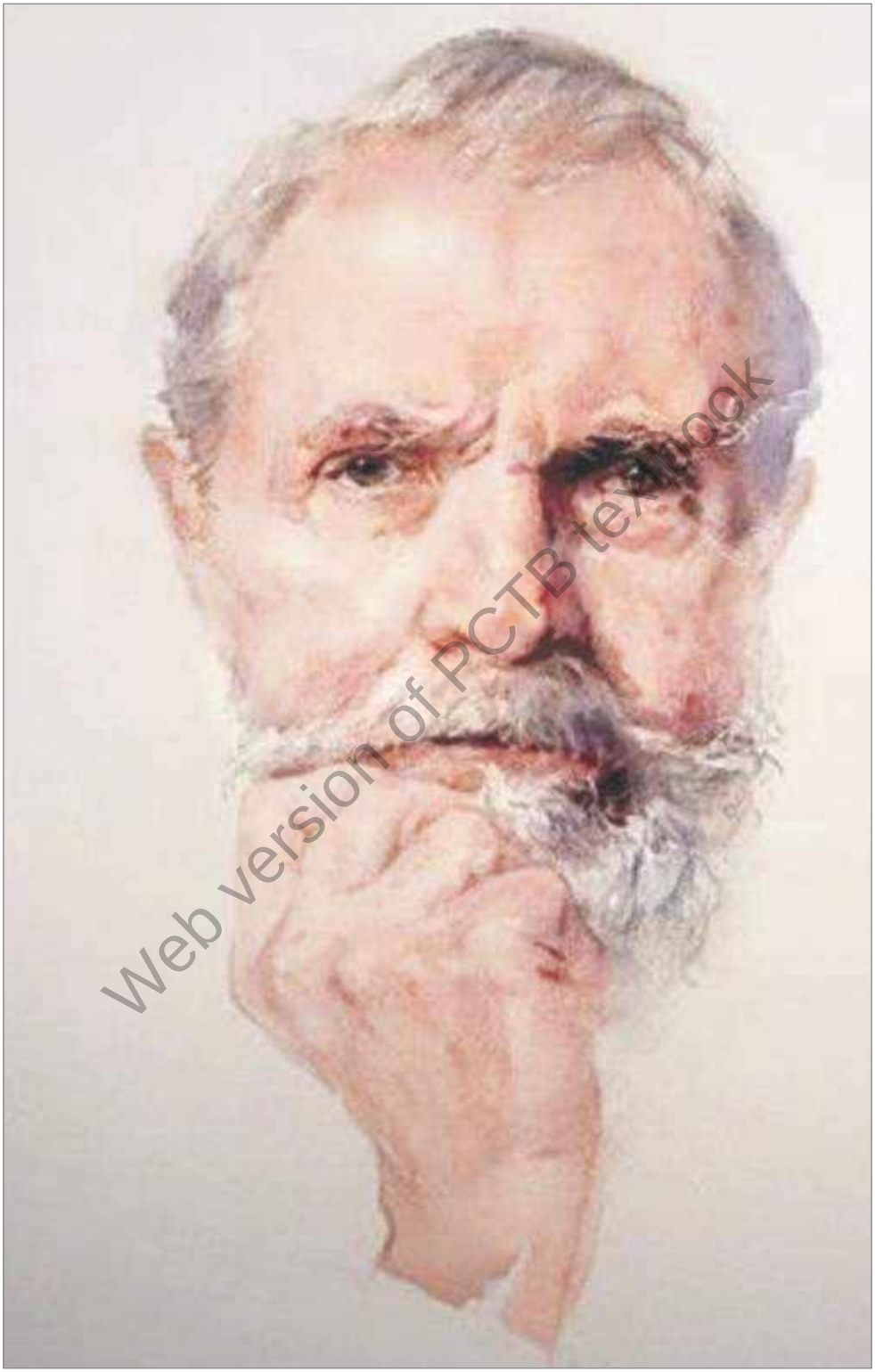

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Watercolour Portrait Painting Practice #3

For this exercise students will also observe the last complete image to get the feel of the exact character and follow the gradual progression of water colour applications and details of the features. This time they will learn self exploratory treatment for lucidity of colours on surface and selection of tones by observation.

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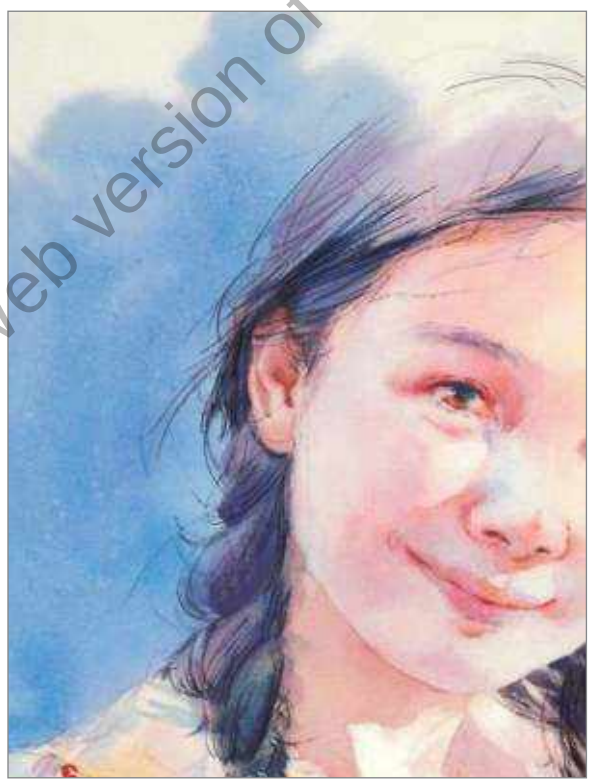

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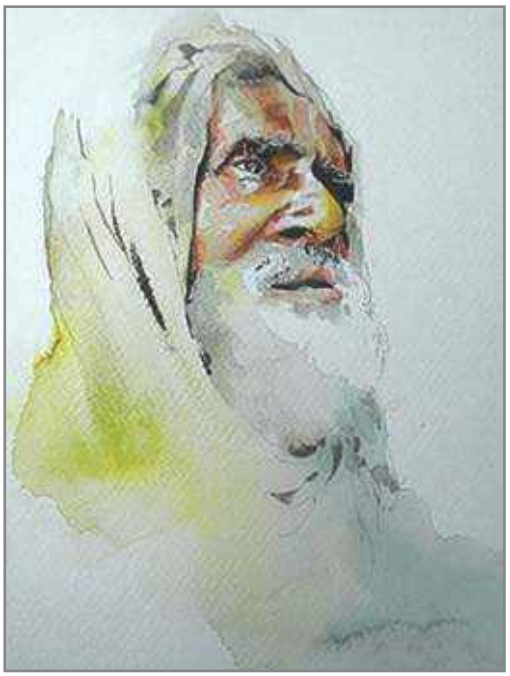
Watercolour Portrait Painting Practice #4

Now the students will observe the process in more precise way. They will practice to get accuracy of technique and develop their own understanding to get the desired effect.



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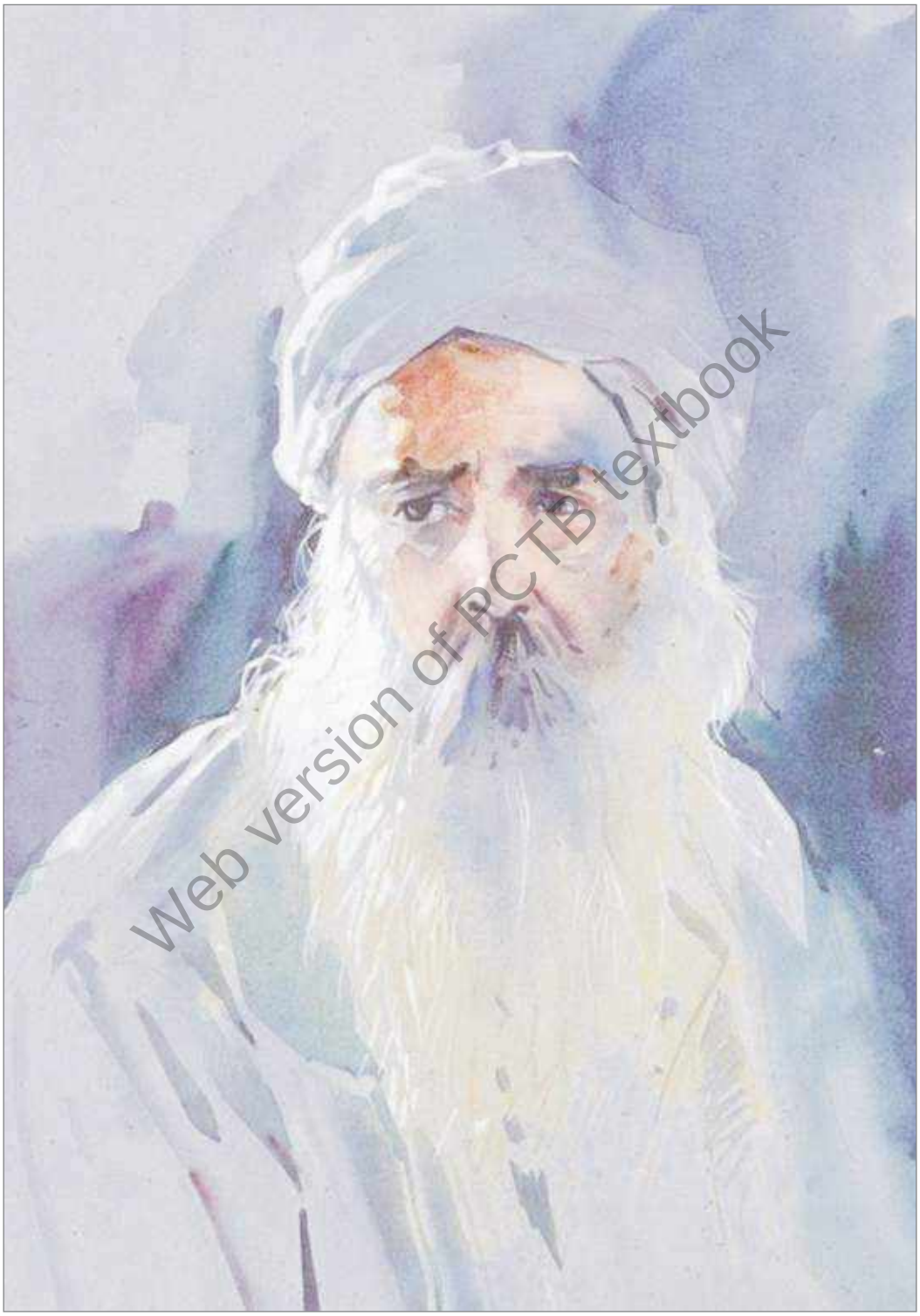
Try the following image also



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Pastel colours Portrait Painting Practice # 5

Pastel is a dry medium of painting and comparatively a quick one. It is usually available in chalk or stick form as a soft pastels and hard pastels. It can also be available in pencil form by different companies. Soft pastels are considered as of artist's quality and for beginners and early drawing sketching before starting colouring with soft pencils the hard pastels can be used.

For following exercise the materials required are:

1. Gray colour Pastel sheet
2. Hard pastel of brown tone for early sketching
3. Soft pastels
4. Fixative

Following demonstration is by Cuong Nguyen[5]

1.

First complete the drawing using hard pastel of brown tone defining the darker areas as well.

2.

Now add the highlights with soft white pastel observing the anatomical details of the face and features. Merge the white colour pastel with the tip of the finger where the third tone is required and leave the extreme highlights white.

[5]Cuong Nguyen on https://www.instagram.com/p/Ba01bzsh8z6/

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3.
Now apply yellow green colour for base of the skin and define the features with white pastel. Add some details of the features with burnt umber and sienna tone. Leave the shadow of forehead as blank gray sheet. Add some black shade to the dark area of P cap and hair.

4.
Now add the peach colour, Naples yellow, and flesh tint to enhance the skin tone observing the light and features of the face.

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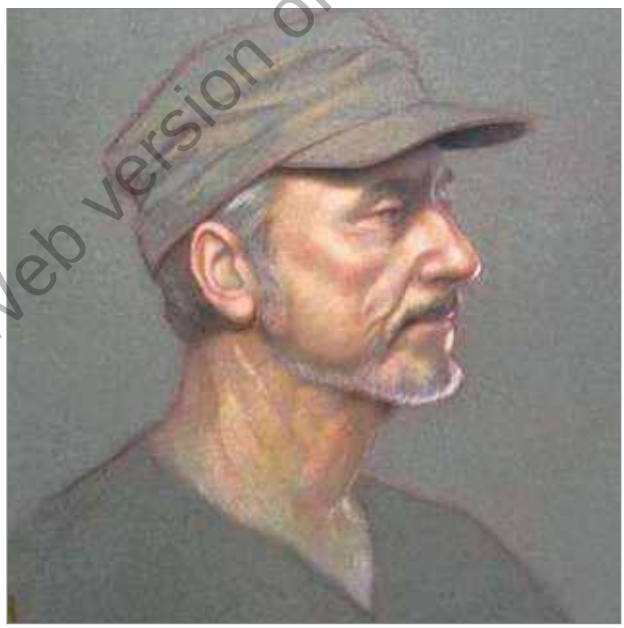
5.
For defining the features and refining the edges of the profile face, add some greens and grays to the beard area, neck and below the eyes to give it a life like impact.



6.
Finalize the portrait with re-touches of highlights, darkest darks, and fresh tones of vermilion, peach and pinks to the skin

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Pastel colours Portrait Painting Practice # 6

This exercise is similar in nature to the previous one. Practice the same steps from drawing with hard pastel and rendering of the features, darks and highlights with soft pastels. Follow the steps given below.[6]

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[6]Cuong Nguyen on https://www.instagram.com/p/Ba01bzsh8z6/

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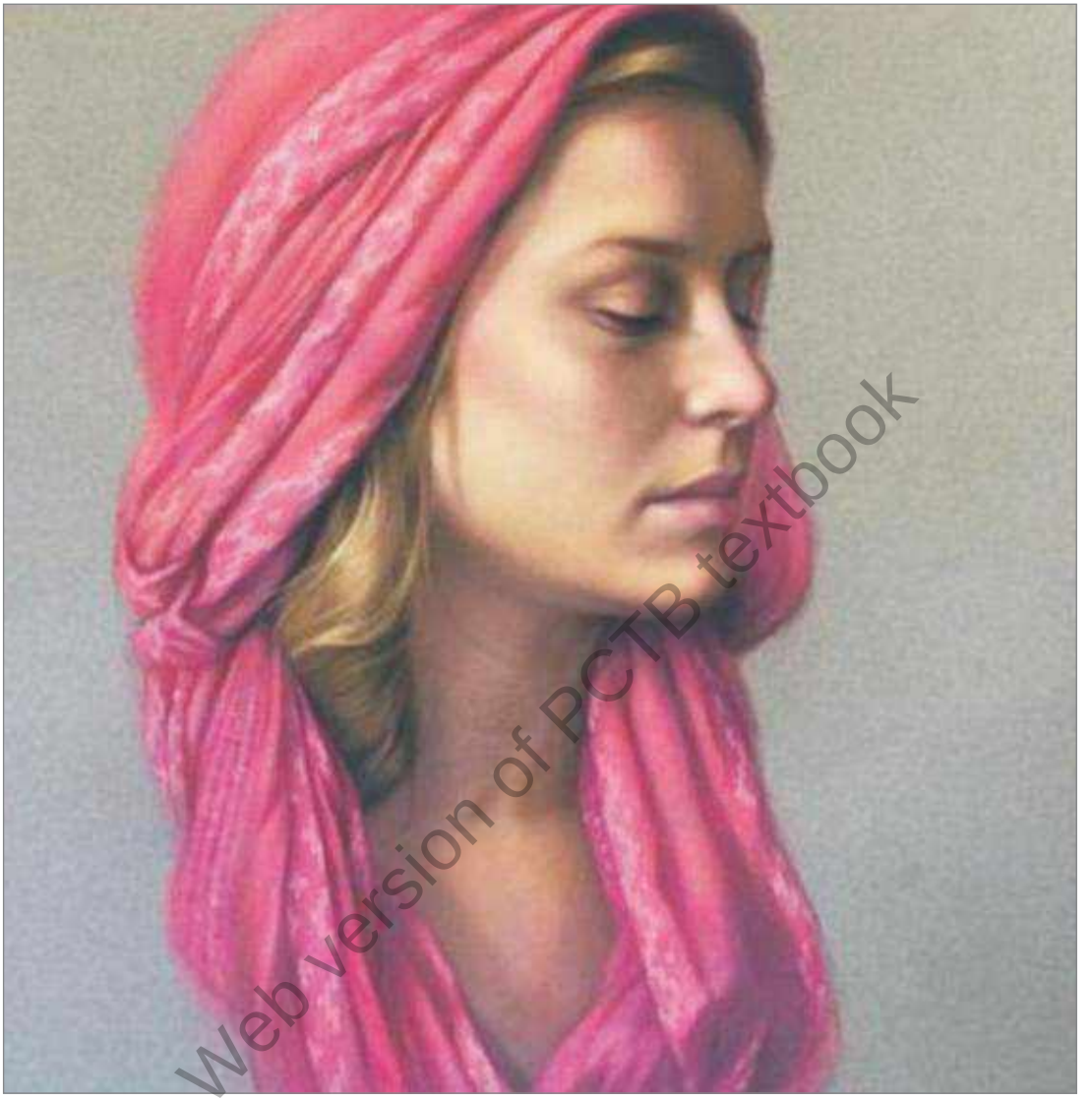

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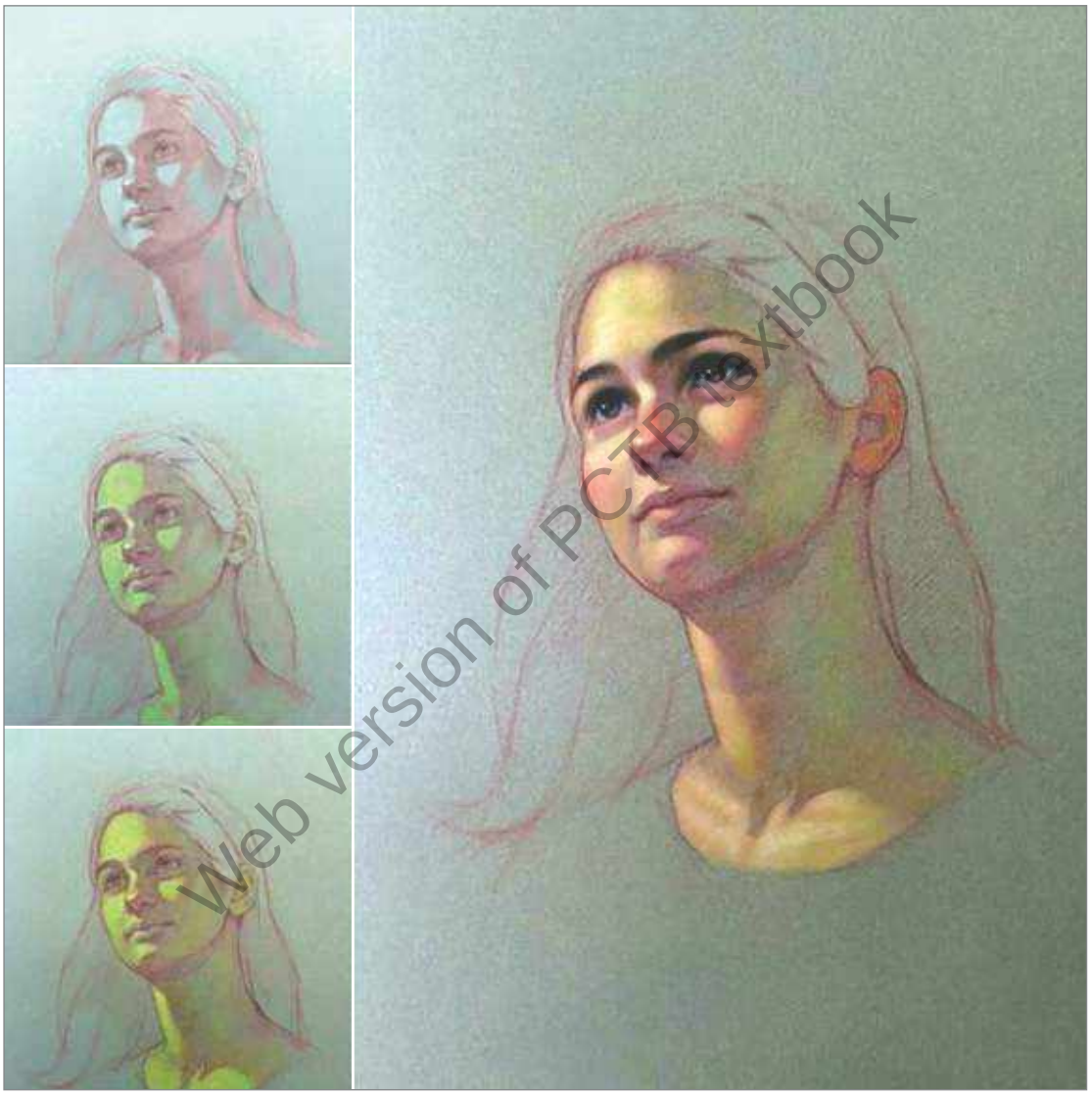
Pastel colours Portrait Painting Practice #7

This exercise will also be practiced in similar manner. Students will practice it more accuracy and precision.[7]



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[7]Cuong Nguyen on https://www.instagram.com/p/Ba01bzsh8z6/

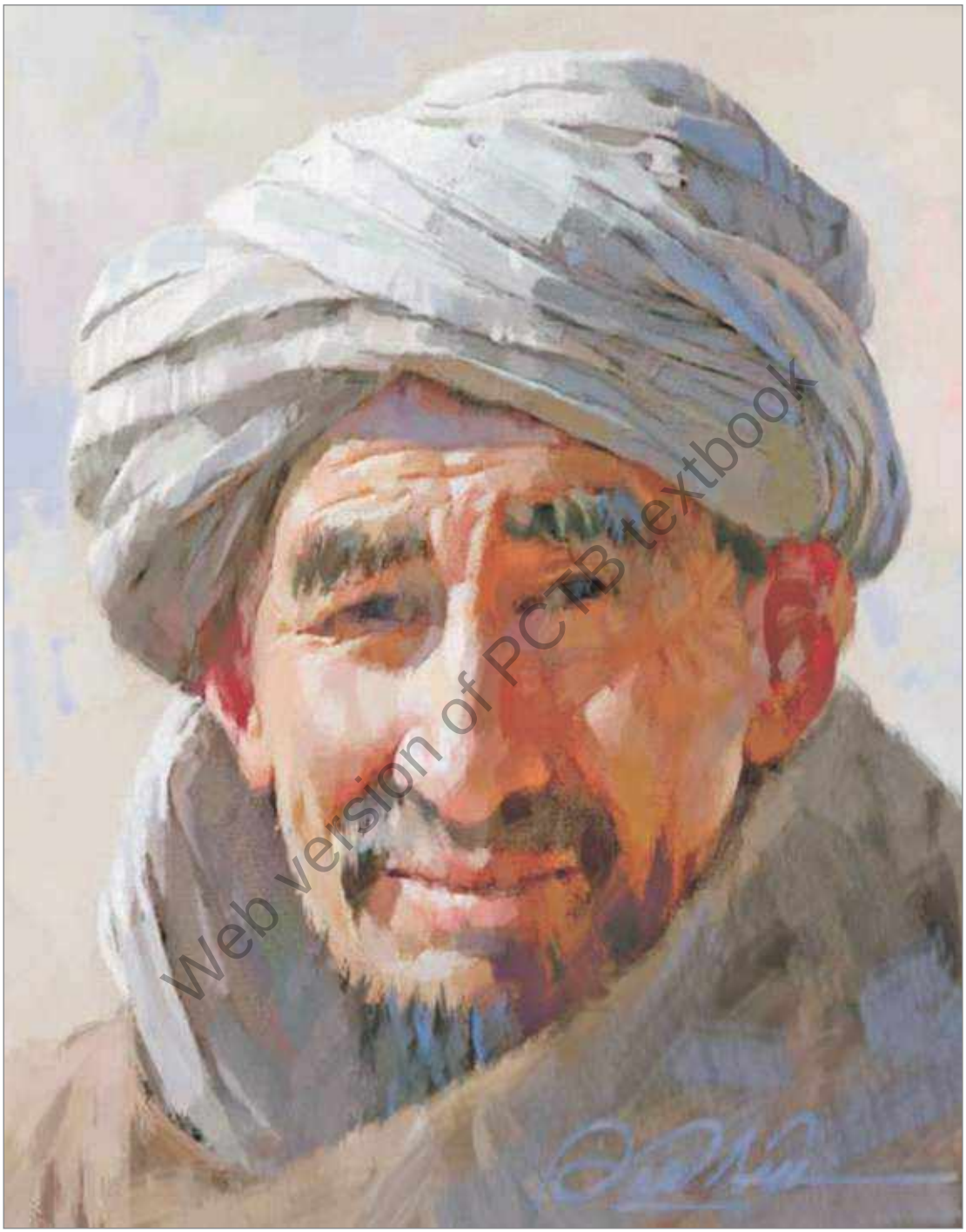

Figure2.1 Shahin Aldhahir, portrait painting, oil on canvas,
https://www.artelista.com/en/artwork/5072729839211928-differentsmile.html

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Figure 2.2 portrait of a child in oil painting,
https://www.opaonlineshowcase.com/winners/144

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2.2. Landscape paintings

This time students will learn the landscape painting by exploring the possibilities of texture and tones by handling of the medium with more precision and skill. For this practice students will try the medium of watercolour and pastel.

Basic Perspective

Before going ahead with these exercises student must learn how to create depth and realism in their paintings by knowing the information about basic perspective, linear perspective and Arial perspective, for the reason that "the brilliance of colour and use of accurate brush strokes will never succeed because of flawed draftsmanship."[8] The law of perspective teach us how to present three dimensional world on a two dimensional surface. It looks a bit difficult because of its geometrical nature but once we get its understanding, it becomes simpler to see and observe the things around us.

The first thing which needs to be clear that is, what is horizon. In the context of perspective the horizon is just a horizontal line at our eye level (when we see straight in front of us from our view point while it can be changed according to the body position; sitting, standing or laying down , see figure 2.5). At the sea or in a dead plain land (Figure 2.3 an 2.4), we can see a true horizon line where the sky meets the level of earth and water.

Figure 2.3 True Horizon line at sea

Figure 2.4 *True* Horizon at dead plain

[8]Ray Campbell Smith, Perspective: Learn How to Create Depth and Realism, Great Britin: Search Press, 2001, p6

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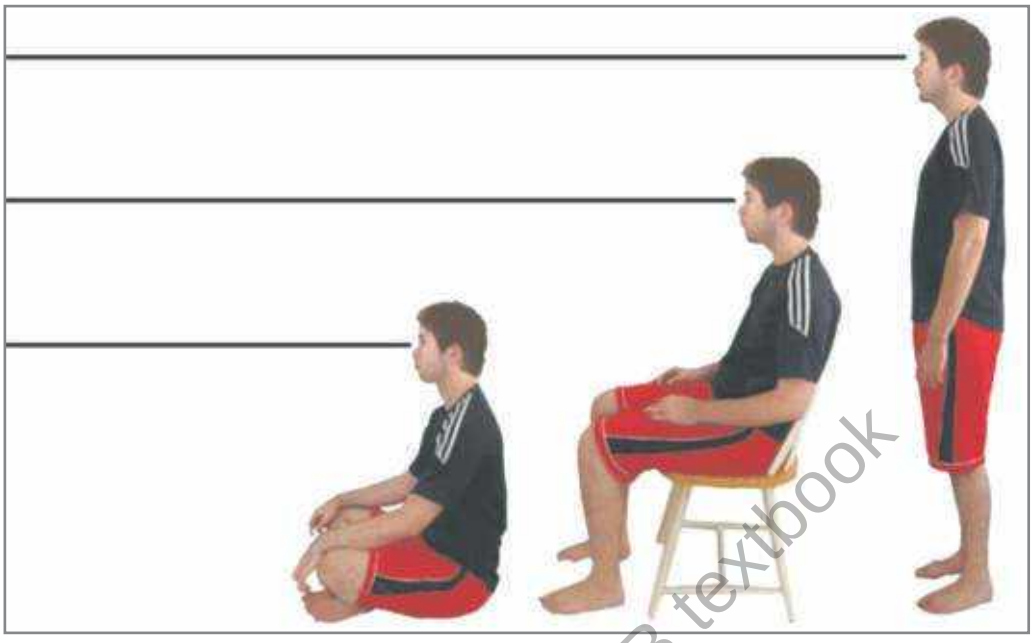

Figure 2.5 Eye Level

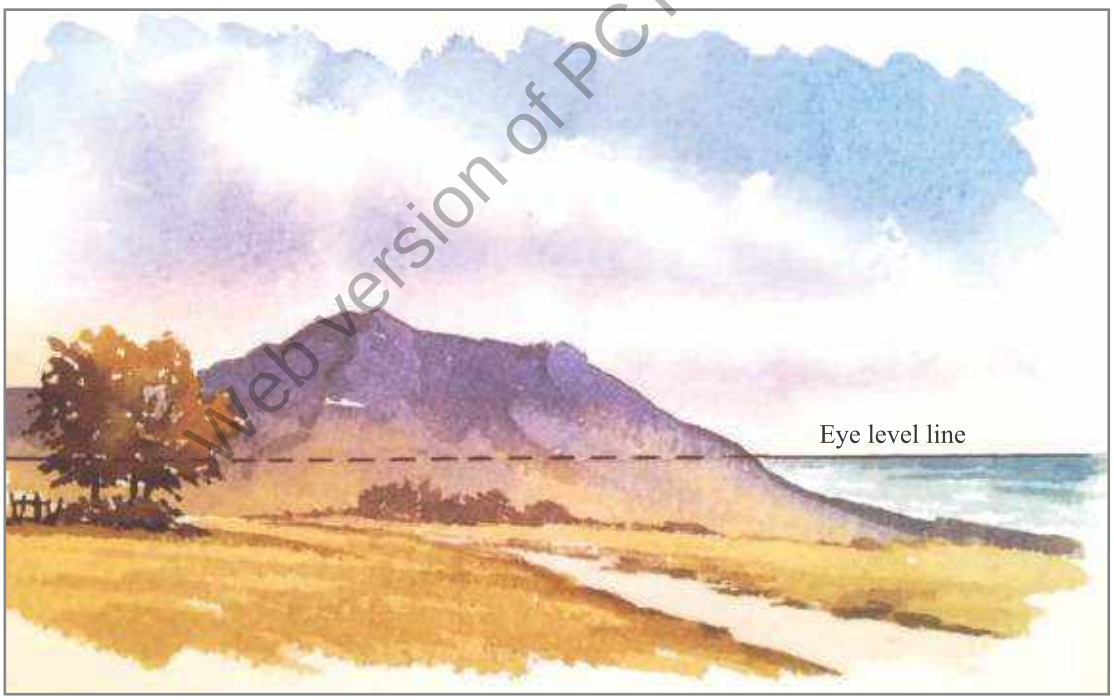

Figure 2.6

In the above image (Figure 2.6) the stretch of sea indicate the eye level line, without it we can manage to measure where a horizontal line from our eyes to the hills would meet the hills (shown by the dotted line)

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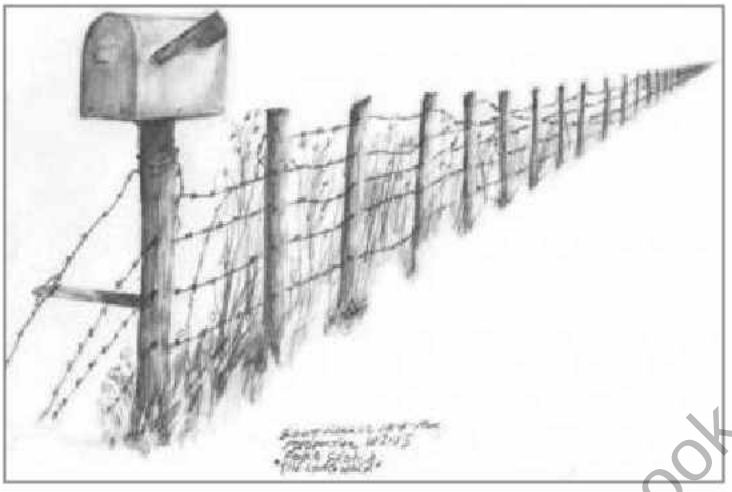

Figure 2.7

The concept of the perspective is based upon the fact that the objects appear in front of us get smaller when at the distance. We can observe this fact with these images. The above drawing is showing a row of vertical sticks all in line and of equal height (Figure 2.7). Observe the sticks are getting smaller and thinners at gradual distance until they disappear altogether. The place where they disappeared we call it vanishing point (VP). Now observe the image below which show similar kind of row in the form of railway track (Figure 2.8). Now the lines are horizontal and gradually getting thin and smaller towards VP. This vanishing point is our eye level.

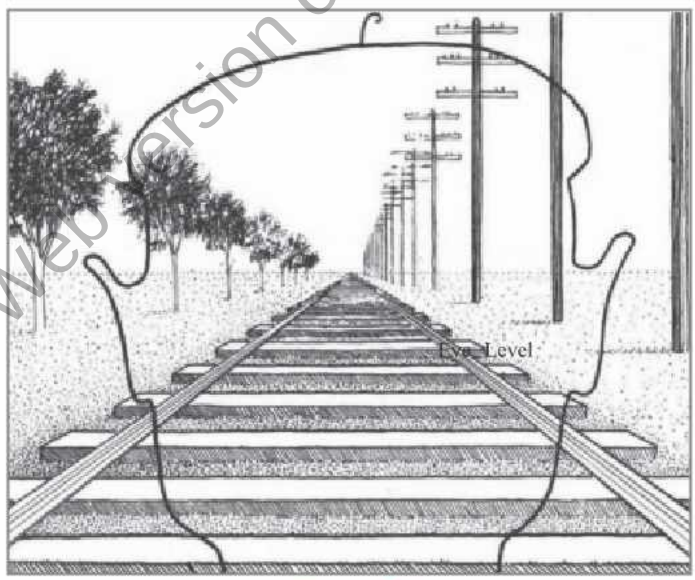

Figure 2.8

So we can say that all the objects in our surrounding according to the perspective get shorter gradually at distance and the drawing lines from below and above eye level meet the VP or eye level line, the horizon line. Observe the image given below (Figure 2.9).

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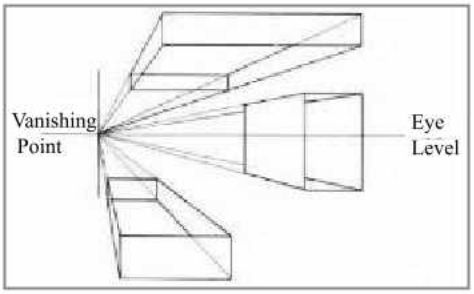

Figure 2.9

Observe the boxes at below and above eye level to get a clear understanding of the perspective. This kind of perspective is called one sided perspective. The angular construction of the perspective lines in any of the visual created with drawings or paintings is called linear perspective. Another type of perspective is called Arial Perspective.

Arial Perspective shows a gradual fading of the tones at distance which can be observed in a vast land with mountains with vegetations or rocky hills. The colours will be fading or getting grayish or of lesser value heading towards the horizon line or VP. Observe the fact with the pictures given below (Figure 2.10 and 2.11).

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Figure 2.10 See the gradation of greens at the distance

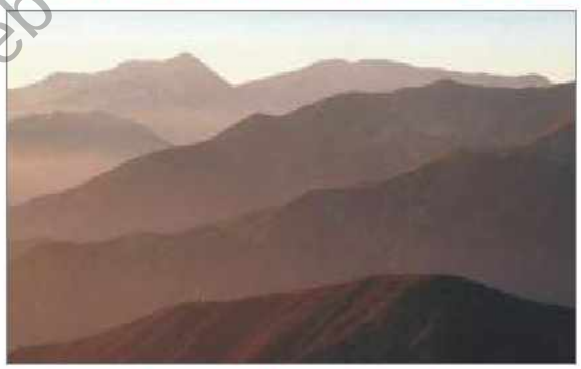

Figure 2.11 See the tonal variation or gradation of tones from more to lesser value while getting into the distance.

To sum up the description of perspective we can say that according to the rules of perspective we see the things get shorter and faded away at the gradual distance.

The above discussion and information about the perspective of depth will help the students to practice the angles of the lines and variety of the tones in their landscape paintings. Learning the rules of perspective enable them to create depth and realistic approach in their works.

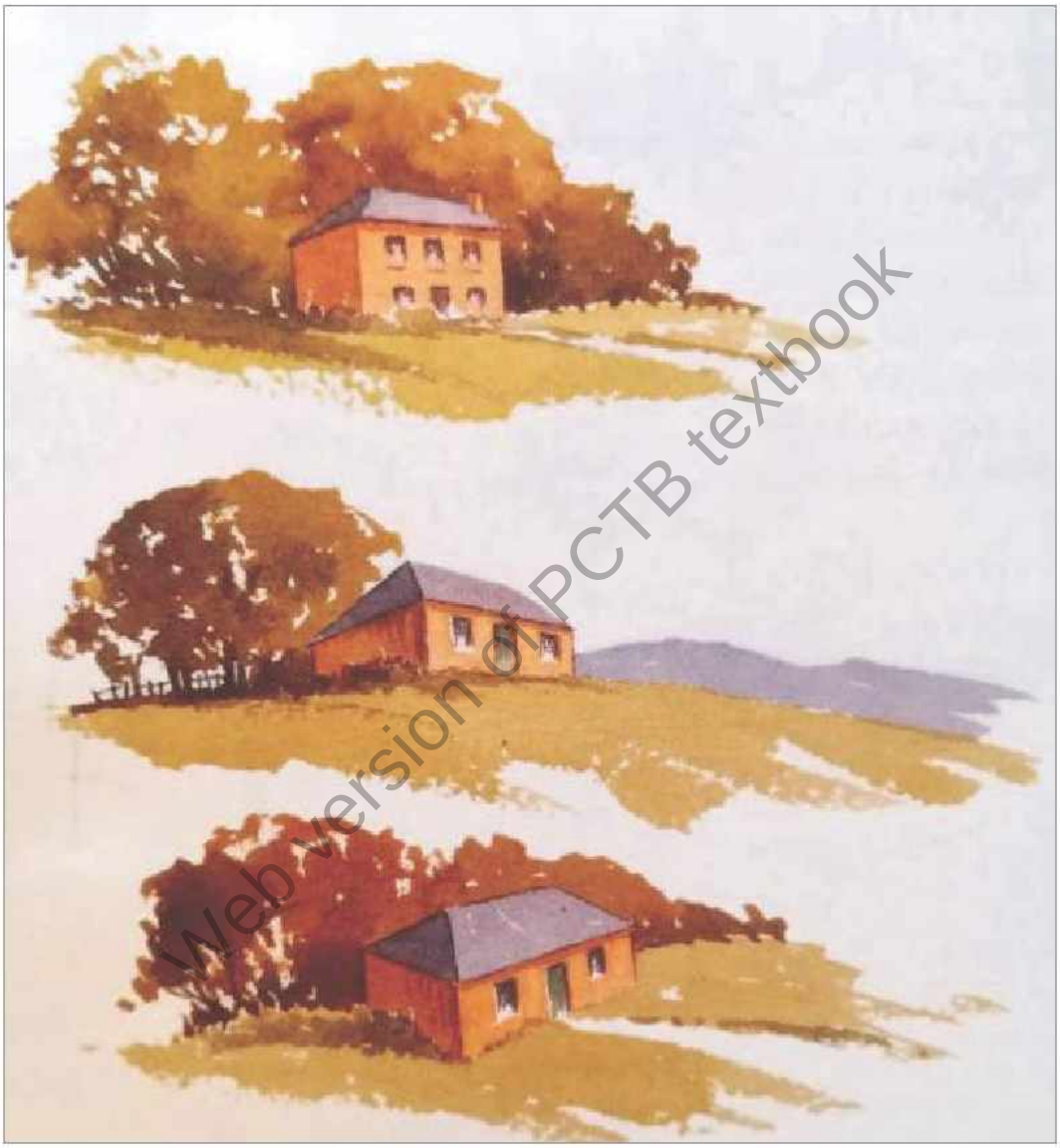

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Figure 2.12

Observe and practice a simple exercise of linear perspective (Figure 2.12) through quick watercolour sketches of a small house from different viewpoints (above eye level, at eye level and below eye level).[9]

[9]http://portraitartistsaustralia.com.au/browse-portrait-artists/hona-regina/

Watercolour Landscape Practice # 1

At this stage the students will practice the perspective study through live observation of any spot in their surroundings. Teacher may arrange an outdoor visit for this kind of exercises. The following images and progression of watercolour landscape painting will help them to create the depth and handle the technique.

1.

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Choose a photograph for perspective study and a landscape painting. Start with the drawing of lighter tone pencil and indicate the building structure according to the perspective. Start adding lighter tone colour washes from the background and gradually add darker and fresher tones towards the foreground observing the steps given ahead.

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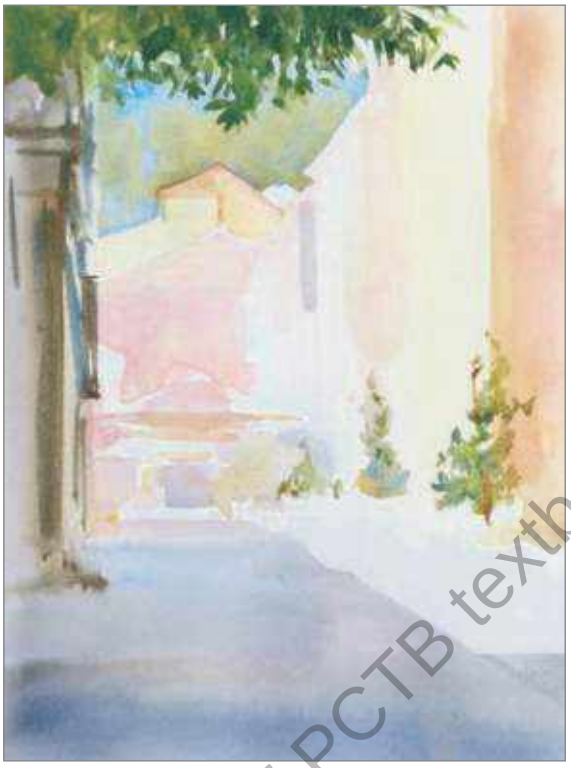

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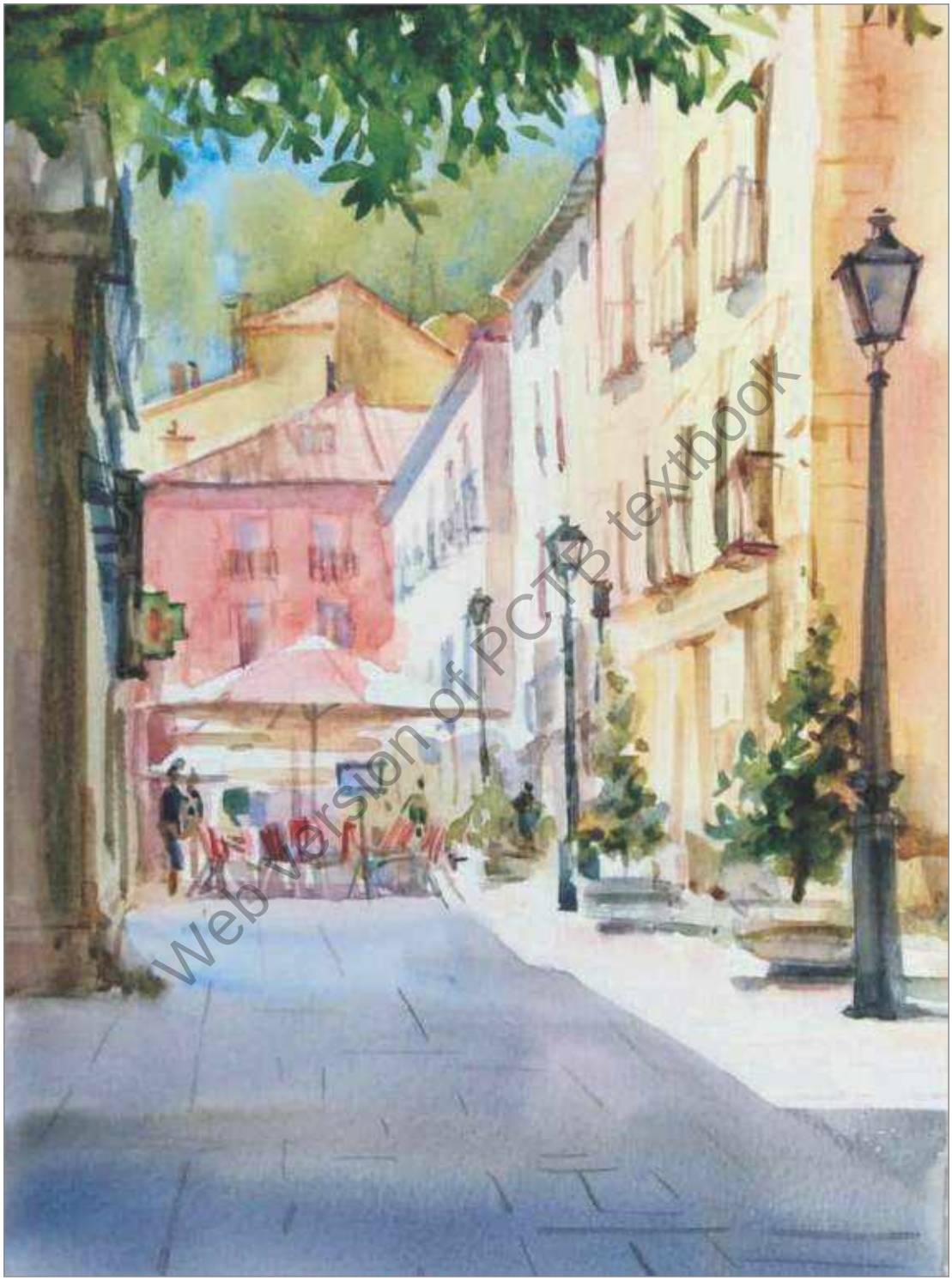

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Watercolour Landscape Practice # 2

Now the students will practice independently by choosing the spot outside their class rooms and practice it with a complete understanding of perspective but this time an Arial perspective. This practice will also enhance student's sensitivity towards handling the tonal variation in watercolour painting. Moreover, they can observe and practice the following paintings for Arial perspective study.

Figure 2.13 Watercolour Painting

Figure 2.14 Watercolour Painting

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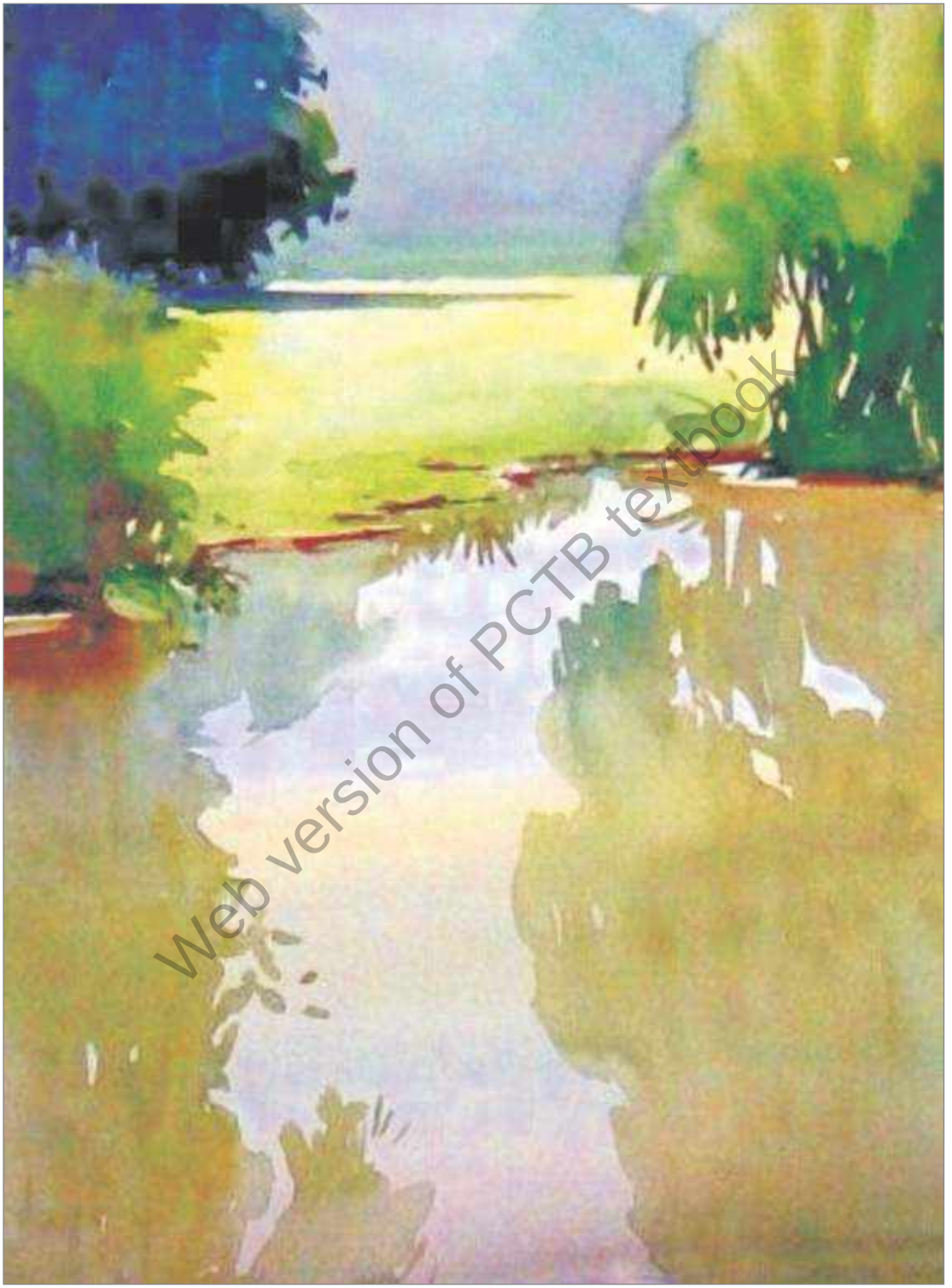

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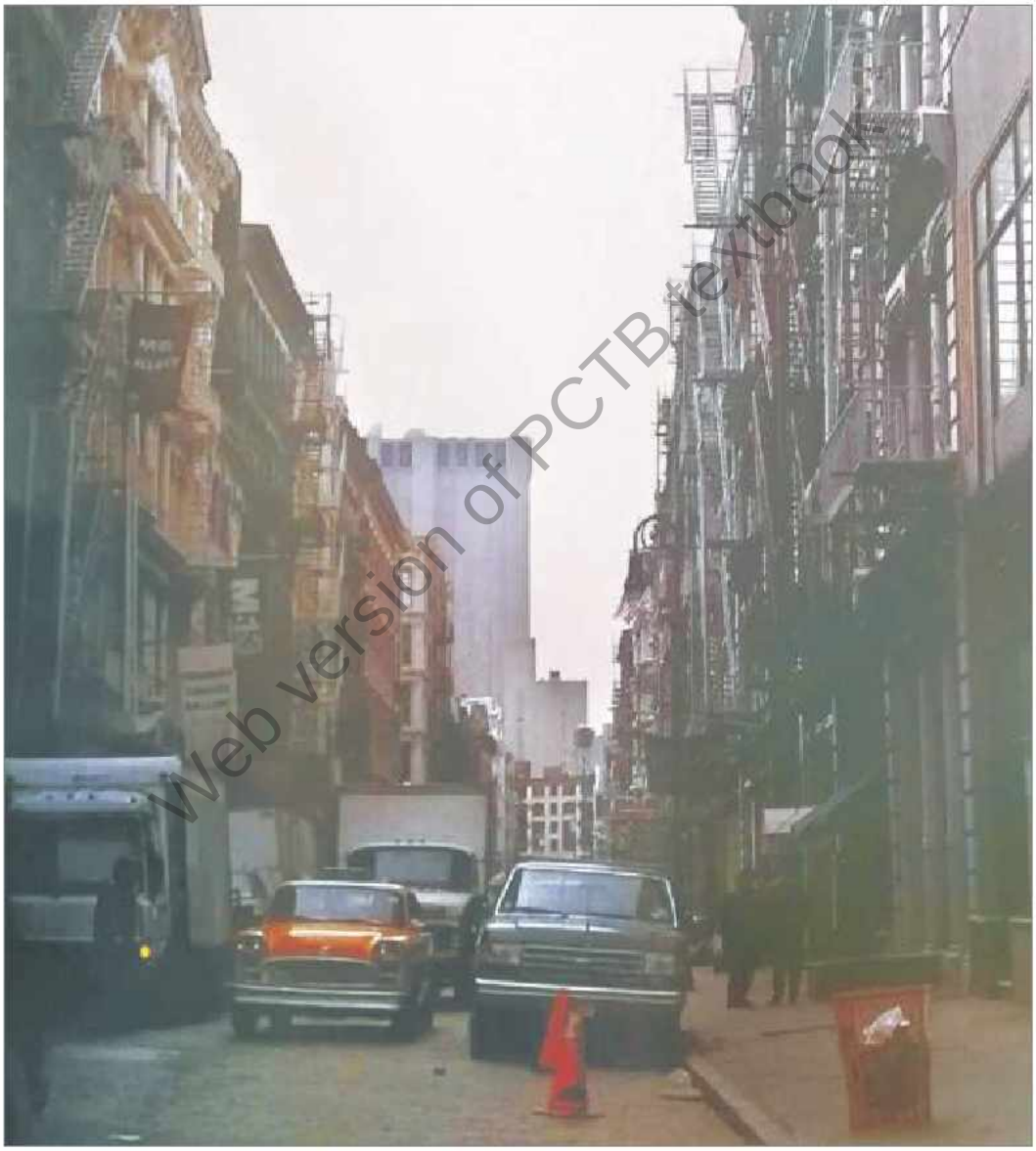
Figure 2.15 Watercolour Painting

Pastel colour Landscape Practice # 3

To study the perspective an urban landscape is considered an ideal location for the observation of lines and tonal variation at the distance. Teacher may arrange an outdoor tour to market place nearby the school where students can observe the cityscape and make their own quick sketches and pastel colour paintings. Moreover the following exercise will be beneficial for study of such kind.



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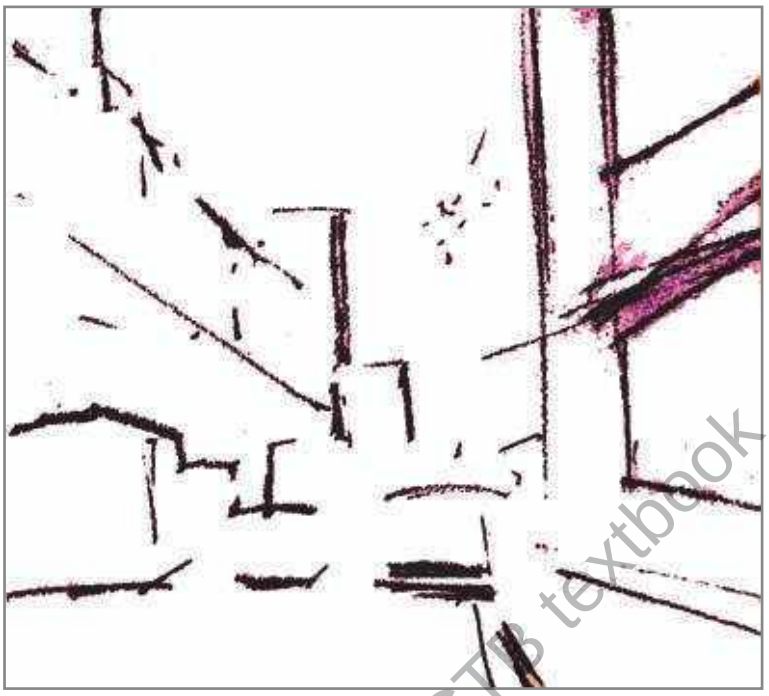
1. Select a photograph to an urban location and follow the steps given a head.



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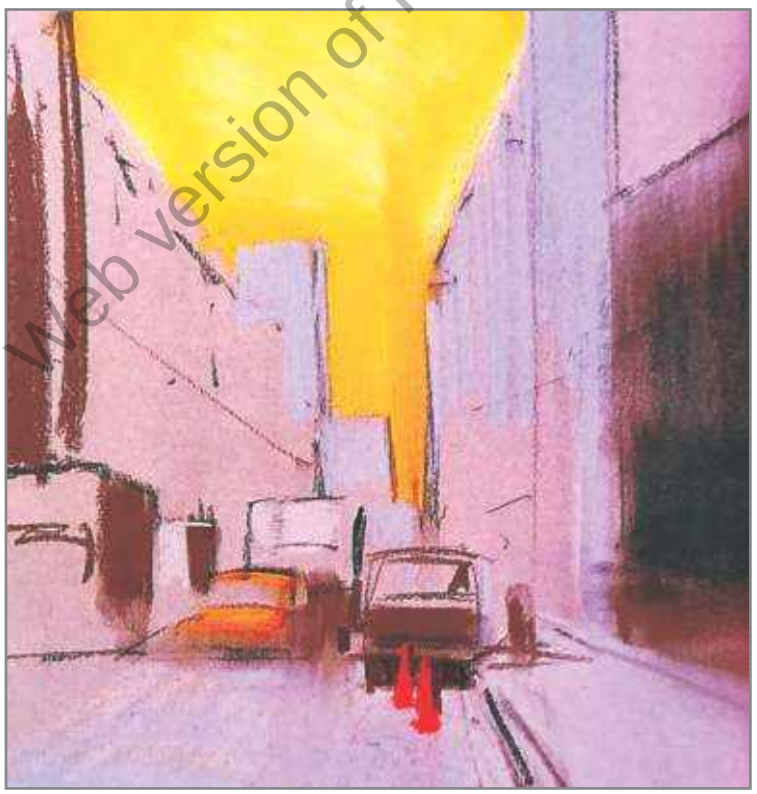
Make a precise quick sketch with help of nay darker colour pastel or the black one.



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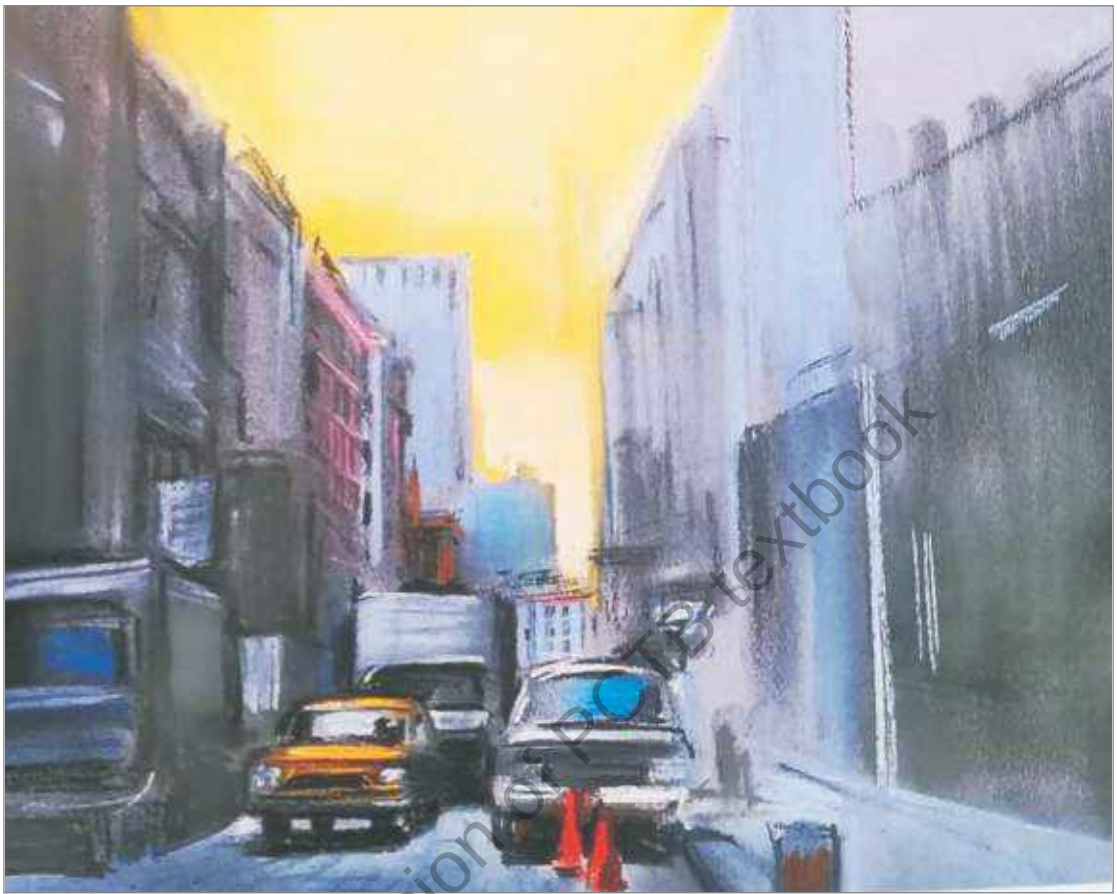

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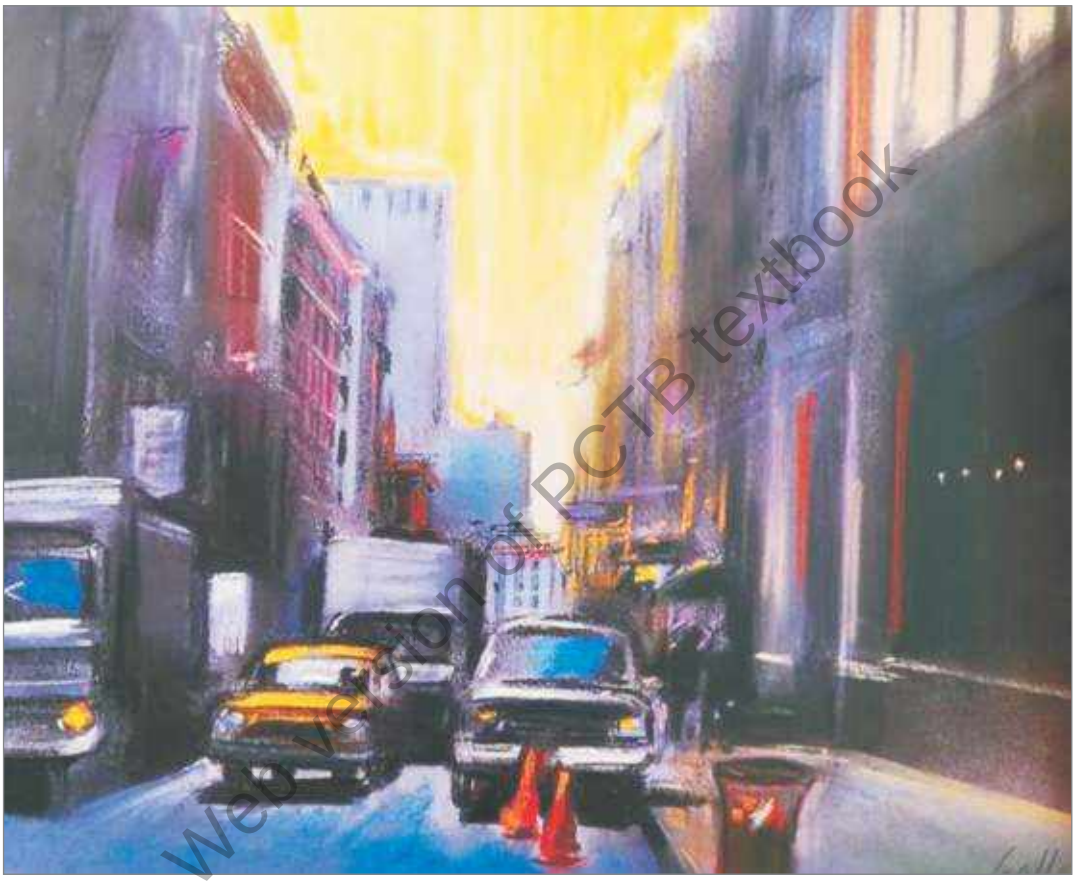

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Mix Media Landscape Practice # 4

The students will also try some mixed mediums with the combination of two or more than two techniques of painting. Observe the flowing mixed media for such kind of practice.

Figure 2.16 Landscape with watercolour, pen&ink

Figure 2.17 Landscape with watercolour, pen & ink

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Figure 2.18 Landscape with watercolour and pastels

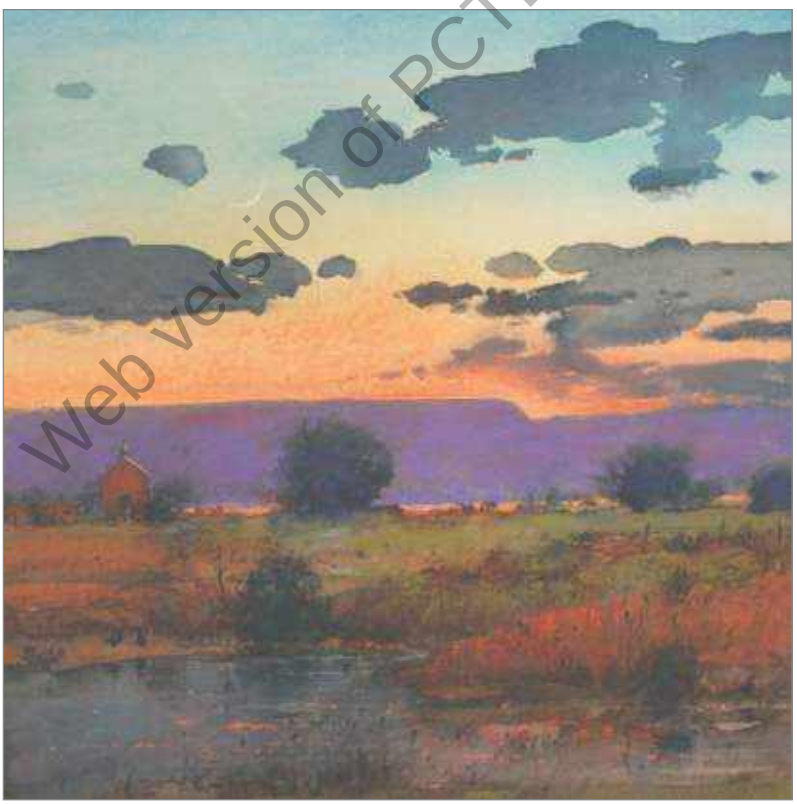

Figure 2.19 Landscape with watercolour and pastels

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