Chapter #3
PAINTING PRACTICE -I

3.1. What is Painting

Painting is an art of image making through the application of coloured pigments, paints or any other material to a surface or a ground which can be a canvas, paper or a wall. Commonly there are two kinds or mediums: one is wet medium like water colour paints, oil paints, enamels, acrylics etc., and the other is dry medium which can be dry coloured pigments, pastels or coloured pencils etc. For the application of the medium on a specific surface, brushes, knives, airbrushes, sponges can be used.

Painting is one of the oldest forms of human expression in history which covers the time of prehistoric artifacts to the contemporary continuous traditions of image making covering all cultures.

Geographical and cultural difference gave birth to various types and techniques of paintings which can be differentiated with the use of different kinds of materials. Such as fresco (Figure 3.1), tempera (Figure 3.2), oil painting (Figure 3.3), watercolour and gouache (Figure 3.4&3.5), acrylics (Figure3.6), pastels (Figure 3.7), spray paints (Figure 3.8), mix media (Figure 3.9) and digital printing (Figure 3.10) etc.

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3.2 Fresco painting

Fresco is an Italian word which means fresh. This is a traditional medium of water based painting which is done directly onto a wall or ceiling surface after the application of fresh plaster. This technique was perfected in 16th century Italy. It is one of the oldest known medium of painting which is surviving in the form of prehistoric cave paintings and mural decorations and paintings of the ancient architecture from the East and West.

Figure 3.1 A fresco painting decoration on the interior of Shahi Hammam adjacent to Masjid Wazir Khan, Lahore, Pakistan

3.3 Tempera Paintings

Tempera painting is done with the mixture of dry colour pigments into an emulsion and thinned with water. It is also an ancient medium which can be seen in various world cultures.

Tempera was a medium of making large murals in ancient dynasties of Babylonia, Egypt, Greece and China. It was also used for the decorations of early Christian catacombs. It was employed on a variety of surfaces like stones, mummy cases and papyrus rolls in Egypt, wooden panels in Byzantine. In Europe this technique was superseded by the use of oil paints during 14th and 15th century Renaissance.

Figure 3.2 Painting from the tomb of Sennedjem, Deir el Medina, *Sennedjem following by his wife is playing the Senet game,* tempera painting on Door panel, (c. 1400 BC); in the Egyptian Museum, Cairo, Egypt.

3.4 Oil Painting

Oil paints are the mixture of dry colour pigment powder with refined linseed oil. It can be used on various surfaces like hardboard, canvas of any kind, wood, stones, metals, concrete or even on paper or cardboard. It can be applied directly in a thick form on the surface or thinly with the mixing of linseed oil or turpentine oil. This technique was developed and excelled by the 15th century European painters. Now this technique is widely adopted by the painters throughout the world.

Figure 3.3 Saeed Akhter, *The Bloch,* 2008, oil painting on canvas, 48×48 inches in size, Ejaz Art Galleries MM Alam Road, Lahore, Pakistan

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3.5. Watercolour and Gouache

Watercolour paints are made of colour pigments and gum-arabic. The use of water to make it applicable on white surface of a paper/card itself creates a variety of methods for this medium. This technique is known for the transparency of colours on white surface. Sable hair, squirrel hair and camel hair soft brushes are used for its application. This is a quick medium and easy to use.

Figure 3.4 Ejaz Anwar, *Anarkali Bazar,* watercolour painting,
https ://paintersofpakistan.wordpress.com/2014/03/21/aj az-anwar/

Gouache is opaque watercolour, known also as poster paint and designer's colour. It is thinned with water for applying, with sable and hog-hair brushes to white or tinted paper and card and occasionally to silk.

Figure 3.5 Saira Waseem, *Passion Cycle,* 2004, gouache on wasli paper, 5.5X9 inches in size, exhibited: Transcendent Contemplations, Green Cardamom, London, 2004,
https://www.saffronart.com/auctions/PostWork.aspx?l=7507

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3.6. Acrylics

This technique is fast drying and mixture of colour pigments and acrylic polymer emulsion. Acrylics are water soluble but transformed into water-resistant when get dry. Its thin application with more water resembles with watercolour and thick application give effect like an oil painting. It also has its own unique character and brilliant freshness of colours which cannot be attained with any other media.

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Figure 3.6 Sadia Arshad, *A Discourse with Nature,* 2014, Acrylics on canvas, 24×24 inches in size, exhibited in Hamail Art Galleries Lahore in 2014, now in a private collection

3.7 Pastels

Pastels are a dry medium of making images or paintings. It is available in stick, chalk or a pencil form as dry pastels hard or soft and oil based pastels. This is a quick medium and directly applied on textured surface. Special pastel papers are also used for this medium. The art piece created by pastels can be a drawing or a complete painting.

Figure 3.7 John Pierce Barnes, No.2, pastel painting on paper, 20th century American artist, https://www.artistsnetwork.coni/art-mediums/pastel/john-pierce-bames-gallery/

3.8 Spray paints

Spray paint, which is also called Aerosol, is a kind of painting medium that is available commonly in a sealed pressurized bottles or container and is released in a fine spray mist, when pressing valve button on the top. This medium leaves an evenly coated and smooth surface. This medium can be applied directly to plastic surface of any kind, walls, ceiling, stones or bare metal. Spray paints or aerosol's speedy nature, portability and permanence make it a common graffiti medium. During the late 1970s street art, graffiti writer's signature and murals became more prominent and elaborated. This medium introduced a unique kind of street art and graffiti art of 20th century.

Figure 3.8 Mohammed Ali, Writing on the Wall, 2009. Spray-painted mural, 50 × 230 feet, Birmingham, United Kingdom

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3.9 Mix media

Mix media painting represents a combination of two or more painting medium on one art piece. It can be the mixture of watercolour and dry pastels or a combination of drawing material with pastels and acrylics etc. Different materials and surfaces can be explored for its development like collage of newspapers, fabrics, photographs or packaging material or simple paper and canvas.

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Figure No. 3.9 William Goodman, Mix media painting, Mississippi Canada, https://supersonicart.com/post/130078829817/william-goodman

3.10 Digital painting

"Digital painting is a method of creating an art object (painting) digitally and/or a technique for making digital art in the computer. As a method of creating an art object, it adapts traditional painting medium such as acrylic paint, oils, ink, watercolour, etc. and applies the pigment to traditional carriers, such as woven canvas cloth, paper, polyester etc. by means of computer software driving industrial robotic or office machinery (printers).

As a technique, it refers to a computer graphics software program that uses a virtual canvas and virtual painting box of brushes, colours and other supplies. The virtual box contains many instruments that do not exist outside the computer, and which give a digital artwork a different look and feel from an artwork that is made in the traditional way. Furthermore, digital painting is not 'computer-generated' art as the computer does not automatically create images on the screen using some mathematical calculations. On the other hand, the artist uses his own painting technique to create the particular piece of work on the computer". Several software programs are known for this technique of art making such as Coral draw, Adobe photoshop, GIMP, ArtRage etc.

Figure 3.10 Yousaf Ejaz, A Digital painting, Pakistan,
https://www.dawn.eom/news/1152690

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Painting Practice # 1

Pen and Watercolor Painting

Teapot and Cups

Figure 3.11 Watercolour Still Life

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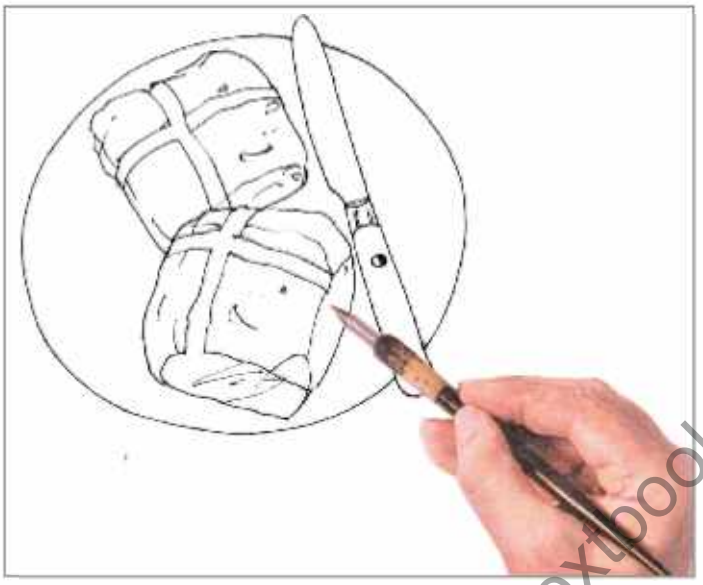
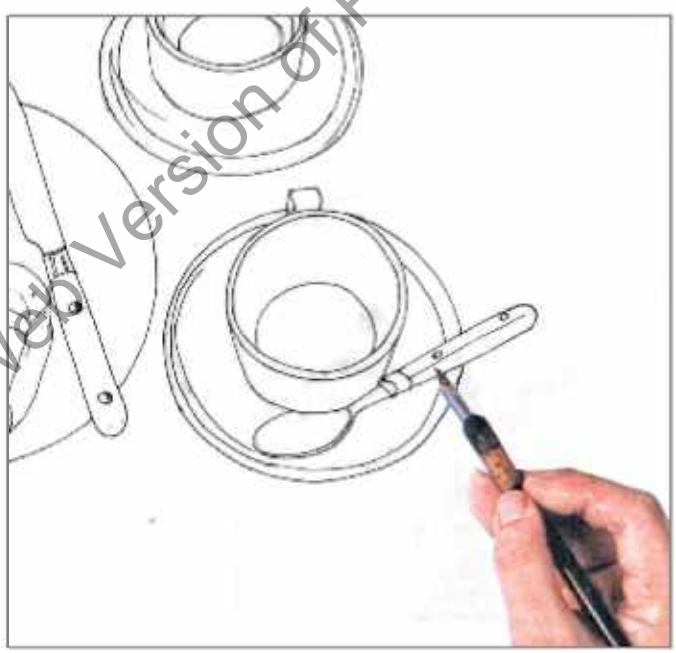
Materials

1. Soft drawing pencil
2. Watercolour paper sheet (15x22 inches)
3. Dip pen with steel nib
4. Black Indian ink
5. Round sable hair brushes of No.6
6. Watercolour kit or tubes

Note: Arrange a couple of cups and saucers along with some buns and tea pot on the table top covered with chequered cloth. Try to arrange a very casual breakfast arrangement. The gridded pattern of cloth will give an interesting background and will also hold the still objects altogether in a more aesthetic composition.



1.
Sketch out the objects with a soft pencil and repeat the drawing with use of pen and ink to make the line obvious and fluent.



2.
Now move on to the cups and saucers. Work here with slightly more pressure and fluid strokes. The ink should flow easily on smooth paper. Along with the linear drawing of the objects, indicate the main reflections also. For this practice of pen and ink, the initial pencil drawing in soft lines will assist here.

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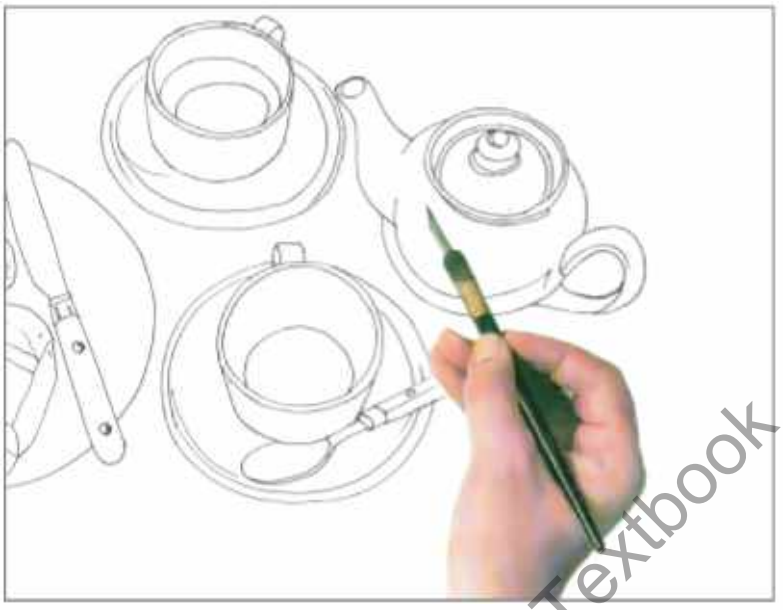
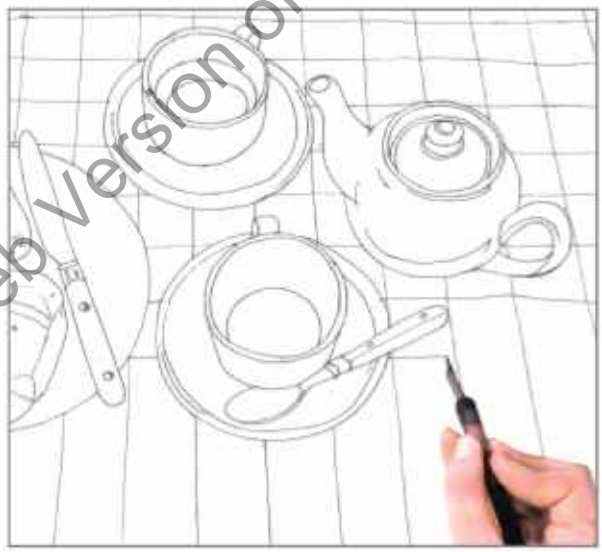


3.

Draw the tea pot in the same way paying attention to the shapes of handle and spout. Indicate the reflections. Pay special attention while drawing the lid of tea pot and be careful in making exact semi circles inside the tea pot and its lid. The drawing is more sensitive and has an above eye level view in this composition.



4.

The pen work will be completed with the drawing of gridded pattern of tablecloth. Be careful while drawing the horizontal and vertical lines because these are slightly angled. Draw the vertical lines first. The space between the lines will be slightly wider in the foreground and gradually they will be conical towards the background. This angle will give a sense of depth or perspective to the visual. Before drawing the horizontal lines make sure the vertical lines are completely dry.

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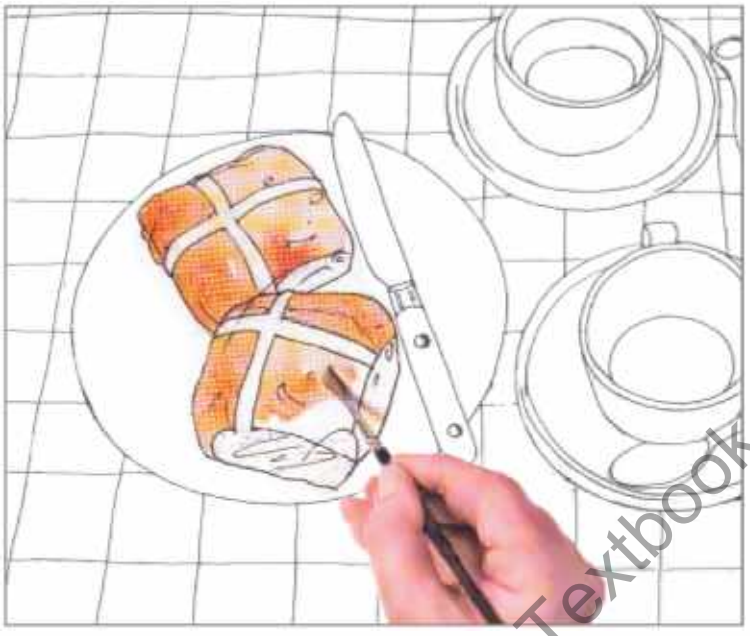
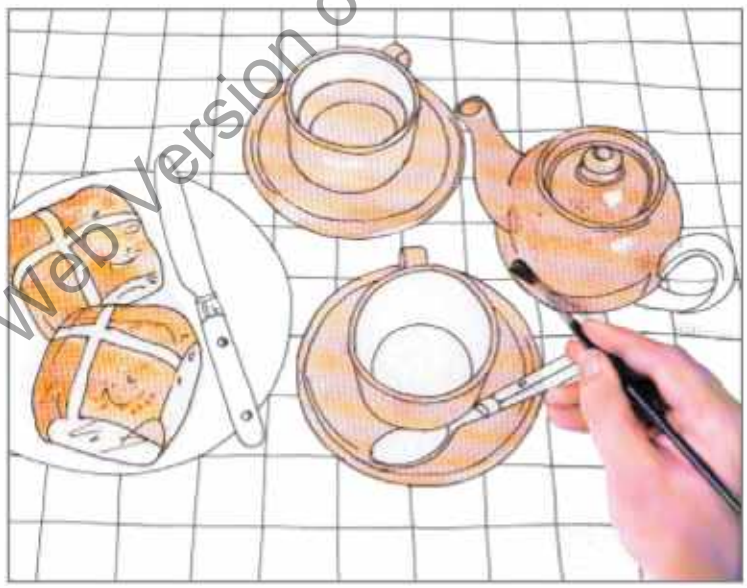


5.

Paint with soft water color brush applying the wash of yellow ocher mixed with little ivory black over the plate, inside the two cups and on the buns. When it will be dry paint the dark outer layer of the two buns using a wash of burnt sienna mixed with yellow ocher. Before continuing the painting, allow the washes to be completely dry.



6.

Now apply a wash of burnt sienna and burnt umber for dark areas on buns. Add more water in the mixture of these two colours then use this thin colour for wash on the tea cups and teapot. While working on the surface of cups and teapot leave the highlighted area blank as white paper to give an impact of glazed surface of the pottery. Then apply a thin mixture of burnt umber to the upper cup's inside which has some tea in it.

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7.

Make a mixture of gray and ivory black and add water into this tone for making a wash to work on the handle of knife and spoon. Work around the highlighted area with the same tone. Add some water in this tone and make a thin wash to work on the shadow of white area inside of both cups. Allow them to dry. Then make a mixture of burnt umber, burnt sienna and black for making a dark brown tone to work on the dark reflections on crockery. Also apply a mixture of burnt umber and yellow ocher for making tea inside the upper side cup. Let them dry completely.

8.

To give a complete look to the objects, make a dark gray colour and touch the shadow on the knife handle. Add more water and a little of gray colour to paint the vertical lines on the cloth. Once they will be completely dry then use the same tone for painting the horizontal lines. The transparency of watercolour washes will create a gridded pattern which will resemble the actual tablecloth. Now let it dry. Use the same coloured washes to make the shadow cast of each object of crockery on the tablecloth observing the source of light. Allow them to dry. Finish the painting with touching a few of the darker squares of tablecloth with dark gray colour.

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Note: You may arrange a similar kind of still life for practicing a different medium of painting like pastel colours, pencil colours or again watercolour for more practice.

Figure 3.12 Another option with different material (pencil colours and marker on paper)

Figure 3.13 Another arrangement of the same objects which can be treated in different material of same water colour s for more practice.

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Painting Practice # 2

Watercolour Painting

Terracotta Pots

Figure 3.14 Pots

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Material:

1.Watercolour paper fine grain sheet

2.Watercolour kit or tubes with the following colour range:

Orange, Burnt Sienna, Natural Sienna, Opera Rose, Lemon Yellow, yellow auréo line, bladder green, winsor red, Scarlet, cobalt blue, winsor blue

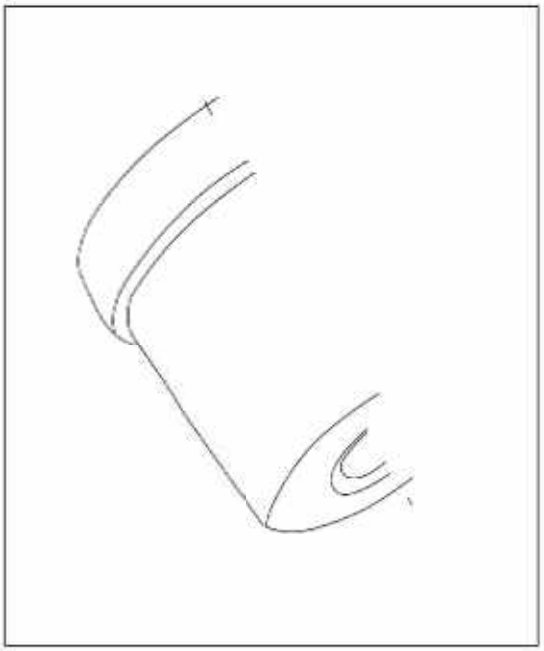
3.Water color pallet

4.Sable hair fine brushes of No. 4, 6 &12

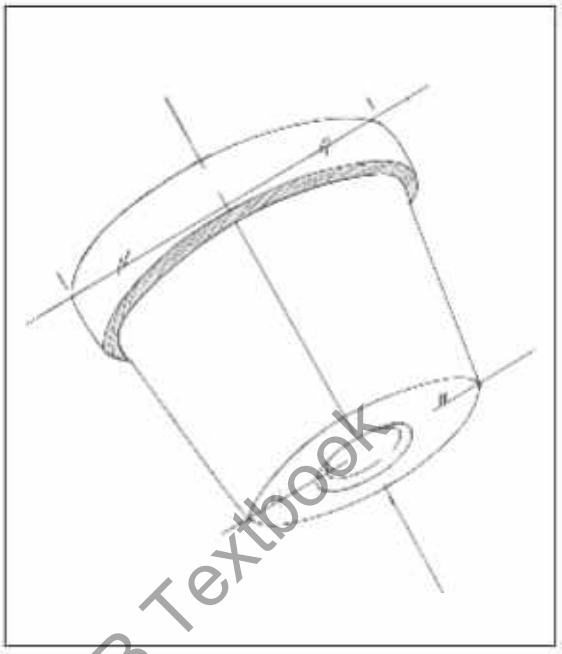
5.Pencil for drawing 2 HB

Note: Teacher will help or demonstrate the student for stretching the sheet on drawing board and fixing it with paper tapes from all sides so that the paper could not get waves after applying the layers of water and watery colours. The paper will be pasted with paper tapes on all sides until it will get completely dry after the completion of the painting.

For drawing follow the steps given below according to the previous practice of drawing symmetrical objects.



1.



2.

3.

4.

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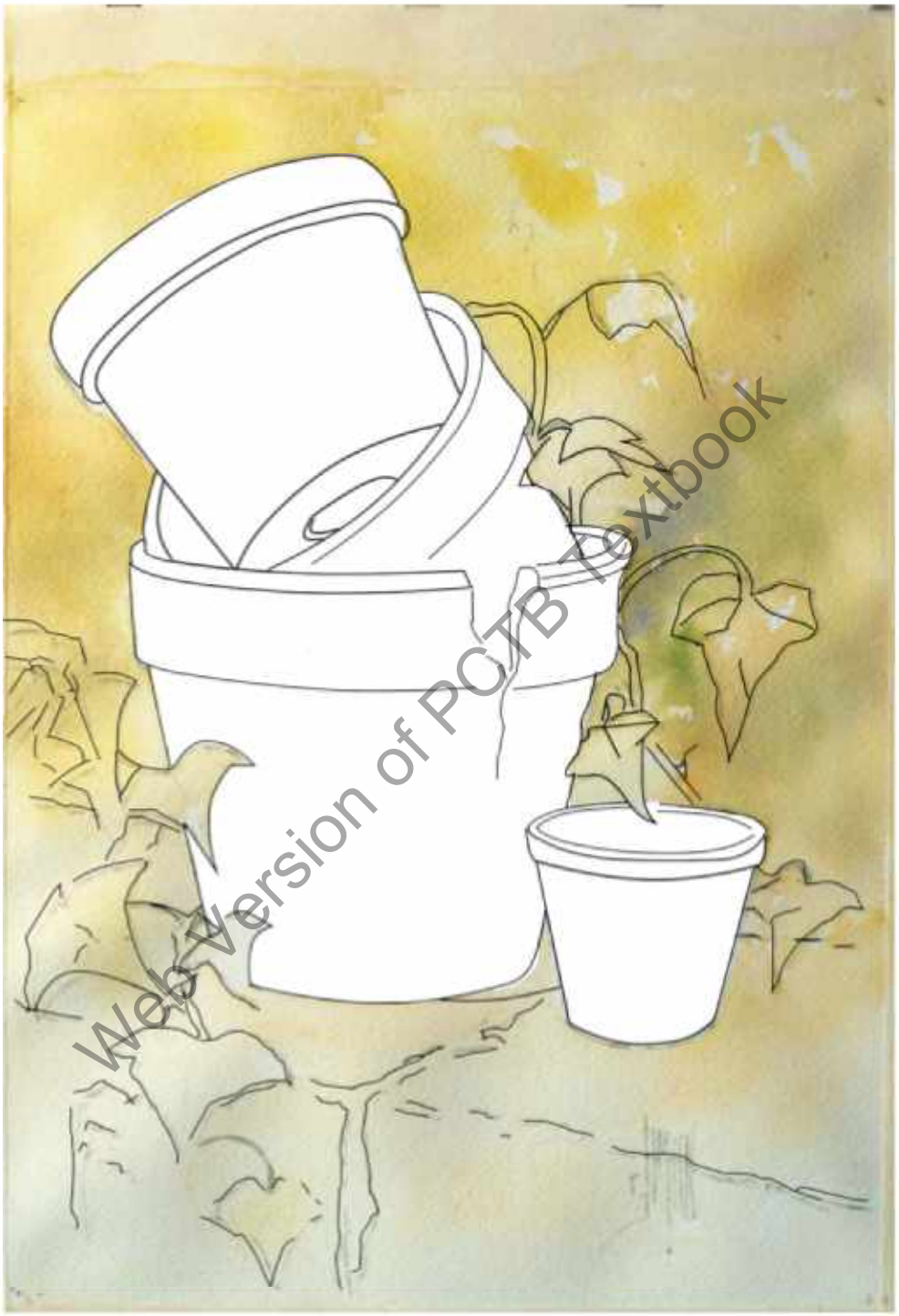

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5.

After fixing the paper and completing the drawing of the pots, first give a wash of yellow, green, a little bit cobalt blue and orange according to the given image with the soft watercolour brush of large size and let it dry for a few minutes.

6.

Select the smallest terracotta pot for painting first. For pot select orange, red, and yellow ocher tones and apply observing the darker area and direction of the light.

7.

Then add some washes of more earth colour tones to the bottom of painting to show the darker part of wall surface and split of the bricks. Apply a wash of scarlet red inside the pot and let it dry for the second wash with more touches of reds and purples.

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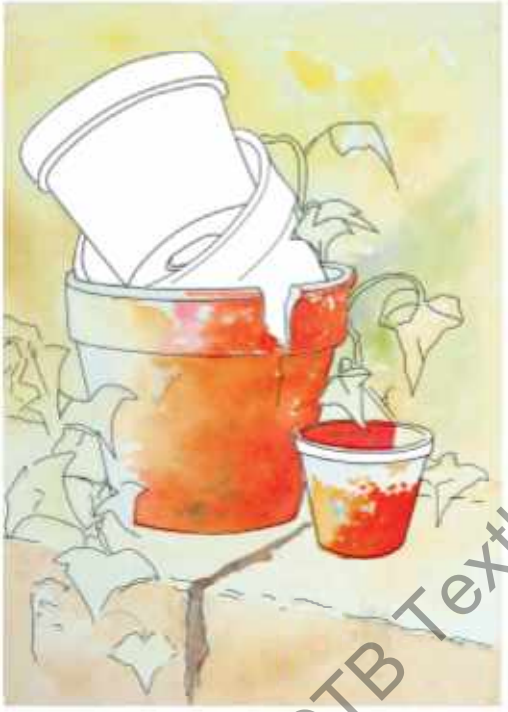

8.
Start the big pot with the washes of reds, orange and little bit yellow ocher and while the surface is wet with these washes, add a few touches of greens to the big pot.

9.
Now start the third and forth pot covering the third pot and the bottom of the forth pot with a light wash of light sienna and yellow ocher, leaving the lighter area white while giving the final highlights on the pots.

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10.

Then continue the third pot with darker tones of reds with the touches of blues and purples because this pot is in shadow. Let it dry.

11.

Continue with the forth pot with moist surface. Apply washes of light yellow ocher in the center, left side tone with pink and natural sienna plus touches of orange, and treat right side with pink, orange and scarlet red. Now let it dry.

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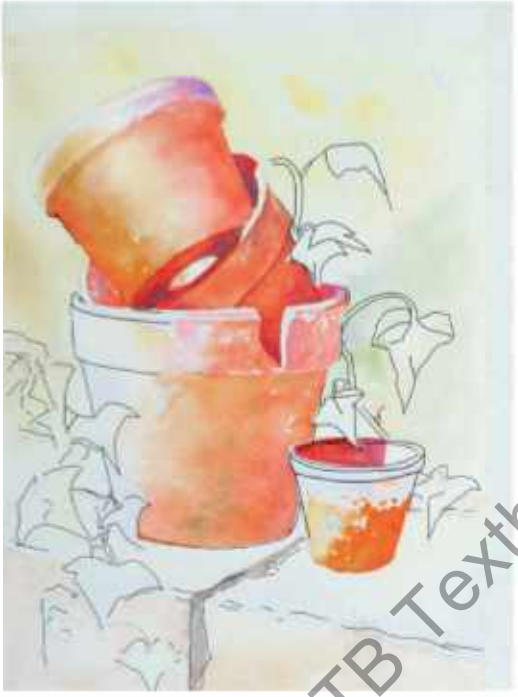

12.

Finish the bottom of forth pot by adding purple coloured touches but be careful to leave the highlighted center, in the circle of the pot's bottom.

13.

Now come back to the little one the first pot. Apply some touches with winsor blue and orange color for creating an effect of foliage, then with blue and purple touches create the shadows of the little pot observing the light direction.

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14.
Apply a range of greens and blues watercolour washes in the background for making an effect of foliage. Apply darker tones right behind the area of wall and pots.

15.
Now work on the wall in the foreground and add touches of blue, purple and sienna keeping in view the details of the split of bricks.

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16.

Now work on the shadows on the pots with more intense wash of pinks, reds, purple and a little bit blue.

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17.
Add some leaves in greens and yellows and create shadows on the wall surface. Work on the final touches, adding some details of pots and leaves. And let it dry completely to get the final painting.

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18.
The complete painting will look like this.

Note: You may arrange some objects of different shapes and colours to practice more in the same watercolour technique or different mediums can be tried like pastel colours or pencil colours.

Figure 3.15 An option for the arrangement of still objects.

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Painting Practice # 3

Landscape with Pastels on Tinted Sheet

Figure 3.16 Landscape Photograph

Material

1.Soft Pastels
2.Tinted pastel sheet
3.Drawing board
4.Easel (if you need)
5.Pastel Fixative

1.
Develop the background first with the darker blue tone and retouch it with lighter blue. Then take a very light blue pastel for making the shapes of clouds. Use your finger to blend lightly the colours for clouds.

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2.
A tree line beneath the horizon is creating an overlapping of earth and sky in this landscape. Initially apply a dark yellow green or sap green pastel. Then treat it with burnt umber and light application of black pastel. Lightly blend these colours with your finger leaving the outline of the edges at top of the trees.

3.
Now make horizontal strokes to show the distant middle ground of the landscape. Apply light Naples yellow or cream, various tones of yellow greens, yellow ocher, and a few strokes of burnt sienna. And try to do this with a lighter pressure of your hand. Add a few distant trees without any detail just make the impressions and shapes.

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4.
Apply a good amount of Naples yellow or cream colour pastel and bring it down into the foreground leaving some areas of the coloured pastel sheet of orange tone. This blank area will reflect like the earth in the landscape. Add a few strokes of burnt sienna and sap greens for making the impression of distant grass or foliage.

5.
Observe the patches of colour in the foreground and create a layer of those colours. To show the subtle red-purples, first apply purple and then red over it, making it darker on some places with the use of burnt umber. Use the dark yellow green or sap green for bits of grass and highlight it with lighter yellow green.

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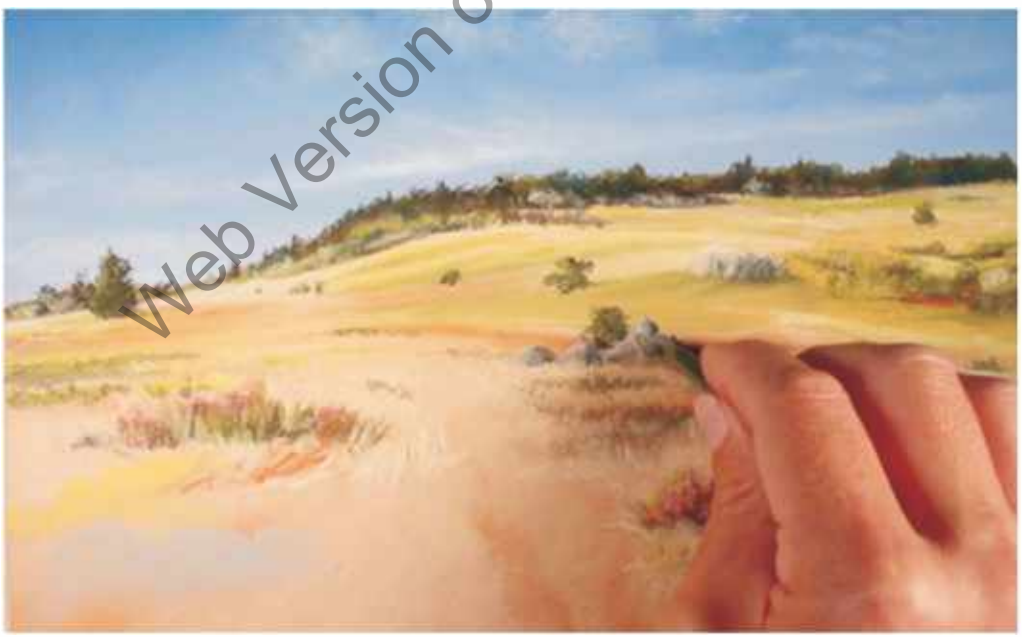
6.
Continue with more details of the landscape by adding the rocks and small distant trees behind.



7.
Apply the longer and more deliberate strokes for the grass in foreground. Try to make a greater variety of colours and strokes imitating the details of the foreground.

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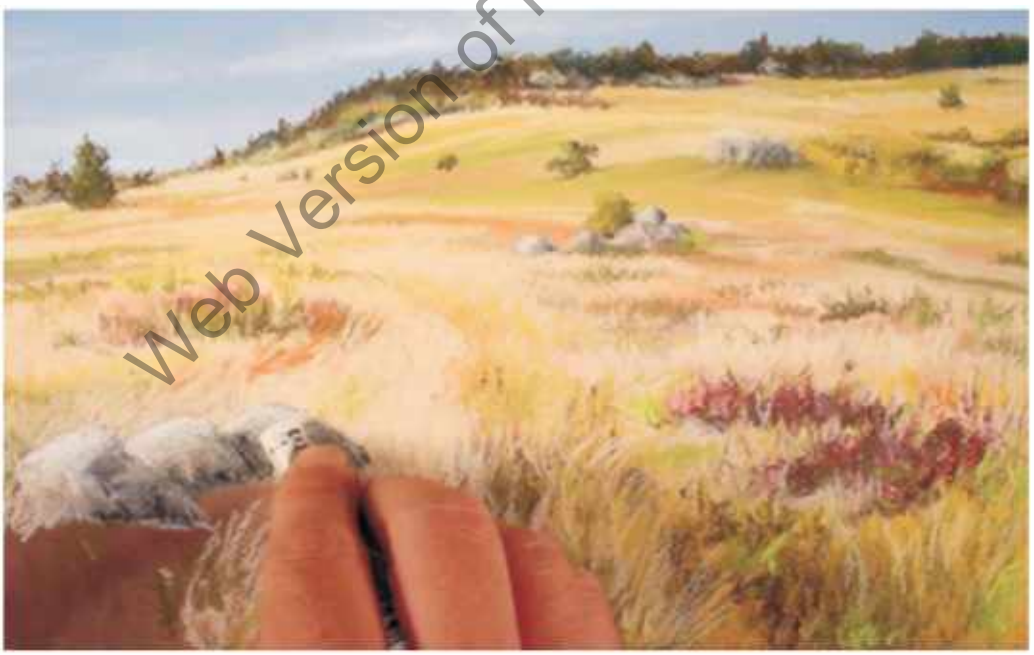
8.
Add darker tones in the foreground. This thing will add a sense of perspective and space for the viewer. Add tall spikes and blades of grass with more pressure of your hand so that you may get more deliberate impression of details in the foreground.



9.
Add another rock formation in the foreground. Try to make the rocks with more realistic approach and one sided light effect. Then add the tall spikes and blades of grass around it.

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10.
Apply some additional strokes of light cream colour to indicate the longer grass of the foreground leaving the darker area untouched beneath the grass. It will reflect like the dark earth of the foreground.

11.
Now highlight the tips of longer grass with lighter tone of cream colour.

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12.
Finally, add some highlights to the cloud formations. Lightly blend them with finger, making them more obvious.

13.
After the final touches and completion of the landscape with pastels, fix it with a fixative to make it durable.

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