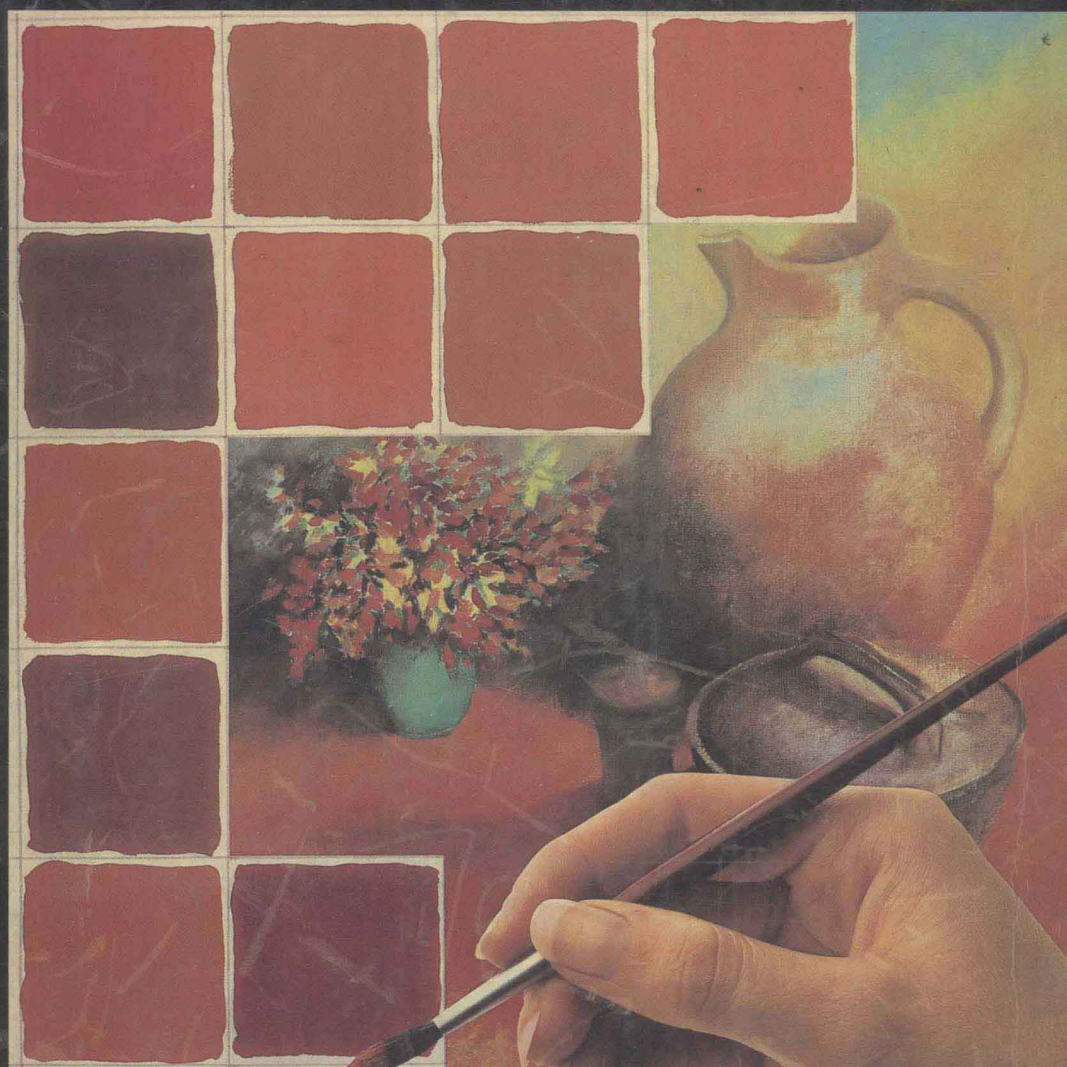


Teach yourself

Painting AND Drawing



Carole Vincent

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**Painting
AND
Drawing**

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SAMPLE

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Drawing

Carole Vincent

BLANDFORD PRESS
POOLE DORSET

*First published in the U.K. 1983 by Blandford
Press, Link House, West St, Poole, Dorset,
BH15 1LL*

*Reprinted in this paperback edition 1985
Reprinted 1987*

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*Distributed in the United States by Sterling
Publishing Co., Inc., 2 Park Avenue,
New York, N.Y. 10016*

*Distributed in Australia
by Capricorn Link (Australia)
Pty Ltd, PO Box 665,
Lane Cove, NSW 2066*

British Library Cataloguing in Publication Data

Vincent, Carole
Teach yourself painting and drawing.
1. Painting — Technique
I. Title
751.4 ND1500

*ISBN 0 7137 1228 7 (Hardback)
0 7137 1580 4 (Paperback)*

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*Typeset in Great Britain by Megaron Typesetting,
Boscombe, Bournemouth*

Printed in Singapore by Toppan Printing Co(s) Ltd.

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Acknowledgements

The author and publishers wish to thank the following students (in ages ranging from 10 to over 80) for permission to include their paintings and drawings in this volume. The plate numbers refer to work reproduced in colour, and the page numbers to work reproduced in black and white.

Matthew Bacon 47, 48. **Ben Barrell** 51 *below right*. **Christopher Barrell** Plate 8 *centre right*; Plate 15 *centre left, below and right*; 78, 90 *right*, 93 *top right*. **Katy Barrell** 50 *left*, 51 *centre left*. **Matthew Barrell** 51 *below left*. **Charles Bayfield** 45 *left*. **Margaret Brereton** Plate 9 *top left, below left*; 77 *top right*; 101. **Nora Bryan** Plate 5 *below left*; Plate 9 *below right*; 106 *top right*. **Millicent Bury** Plate 5 *centre left*; Plate 10 *top left*; 79 *top*; 106 *below right*; 107 *below*. **Benjamin Cork** 84 *top*; 90 *left*; 126 *top right*. **Ella Craig** Plate 1 *below left*; Plate 2 *below right*; 55 *centre*; 58 *top*; 77 *centre right*; 106 *top left*. **Fiona Crompton** 51 *top right*; 93 *below*; 102 *left*; 104, 105, 142 *right*. **Ann Davey** 49. **Michael Davey** Plate 14 *top left, top right, centre left, centre right, below left, below right*; 46, 51 *centre right*, 55 *right*. **Betty Denham** Plate 4 *top right, centre right, below right*; 64 *below*; 103 *left*; 149. **Mary Edward-Collins** Plate 3 *top right*; Plate 7 *below left*; Plate 9 *top right*; Plate 10 *below left*; 107 *top right*. **Anthony Fanshawe** 50 *right*, 169. **Susanna Fanshawe** Plate 8 *below left*; Plate 10, 169 *top right*. **Rosemary Freestone** Plate 3 *bottom right*; 83, 90 *margin*; 95 *right*; 154, 155. **Barbara Hamley** Plate 1 *top right*; Plate 2 *below left*; 55 *top*; 58 *below*; 66 *left*. **Teresa Hircock** 51 *top left*. **Molly Hogg** Plate 5 *top right*; Plate 7 *top left*. **Pam D'Ivernois** Plate 4 *below left*; Plate 8 *top left*; 77 *centre*; 80, 85, 151. **Helen Lawrence** Plate 6 *top left, top right, below*; Plate 11, Plate 12; 76, 91, 113, 156, 157. **Toni Mander** Plate 1 *centre right*; Plate 2 *top left*; 45, 55 *left*; 65, 79 *below left*. **Geraldine Mead** 123, 124, 126 *below*; 136, 138, 139, 140, 141. **Sharon Power** Plate 7 *top right*; Plate 13 *top left, top right, below left, below right*; 86, 92, 95 *top left*; 117, 118, 142 *left*, 169. **Joan Prout** Plate 8 *top right*; 95 *below left*; 106 *below left*. **Gillian Saville** 103 *right*. **Michael Severn** 107 *top left*. **Penny Severn** 77 *below right*, 102. **Maureen Staple** Plate 3 *top left*; Plate 5 *below right*; 77 *top left*; 79 *centre*; 93 *top left*. **Pat Stanton-Nadin** Plate 1 *top left*; Plate 5 *top left*; 57. **Sarah Talbot-Ponsonby** Plate 4 *top left*; 66 *below*; 82, 84 *below*. **Colin Wadey** Plate 7 *below right*; Plate 8 *centre left, below right*; 126 *top left*; 143. **Kaye Wadey** Plate 3 *centre left*; Plate 10 *below right*; 77 *below left*; 96. **Marjorie Westwell** Plate 1 *below right*; Plate 2 *top right*; 58 *left*; 66 *right*. **Arthur Williams** Plate 3 *below left*; 64 *top*; 77 *centre left*; 79 *below right*.

The author would also like to thank all her other students, past and present. She is grateful to A. Mary Shaw for corrections to the manuscript, Cleo Murch for typing it, Joss Cameron at Green & Stone Ltd, 259 King's Road, Chelsea, London S.W.3., for help with materials, and to Roy Gasson, Felicity Carter, and Crispin Goodall of her publishers.

Introduction

Introduction

I hope you will feel when using this book that it is like meeting a fellow artist who understands the problems, can give you practical advice, make suggestions, and provide the stimulus and incentive to develop your understanding of Art. I do not set out to give instant solutions. If you want to learn to paint and draw in a way that is as individual to you as your own handwriting, work from this book but do not expect too many short cuts.

Not everyone who wants to study painting and drawing wishes to go to classes; some find that the classes they attend do not provide the information they need, and others want guidance to pursue their studies beyond the scope of the class. At one time or another you may well have said —

‘I’d like to work in oils, but what should I buy?’

‘Painting is great in the summer when I can go out, but what can I do in the winter?’

‘How can I find out more about colour?’

‘I’ve been asked to put up a display of my work, how can I go about it?’

‘Where can I find some fresh ideas?’

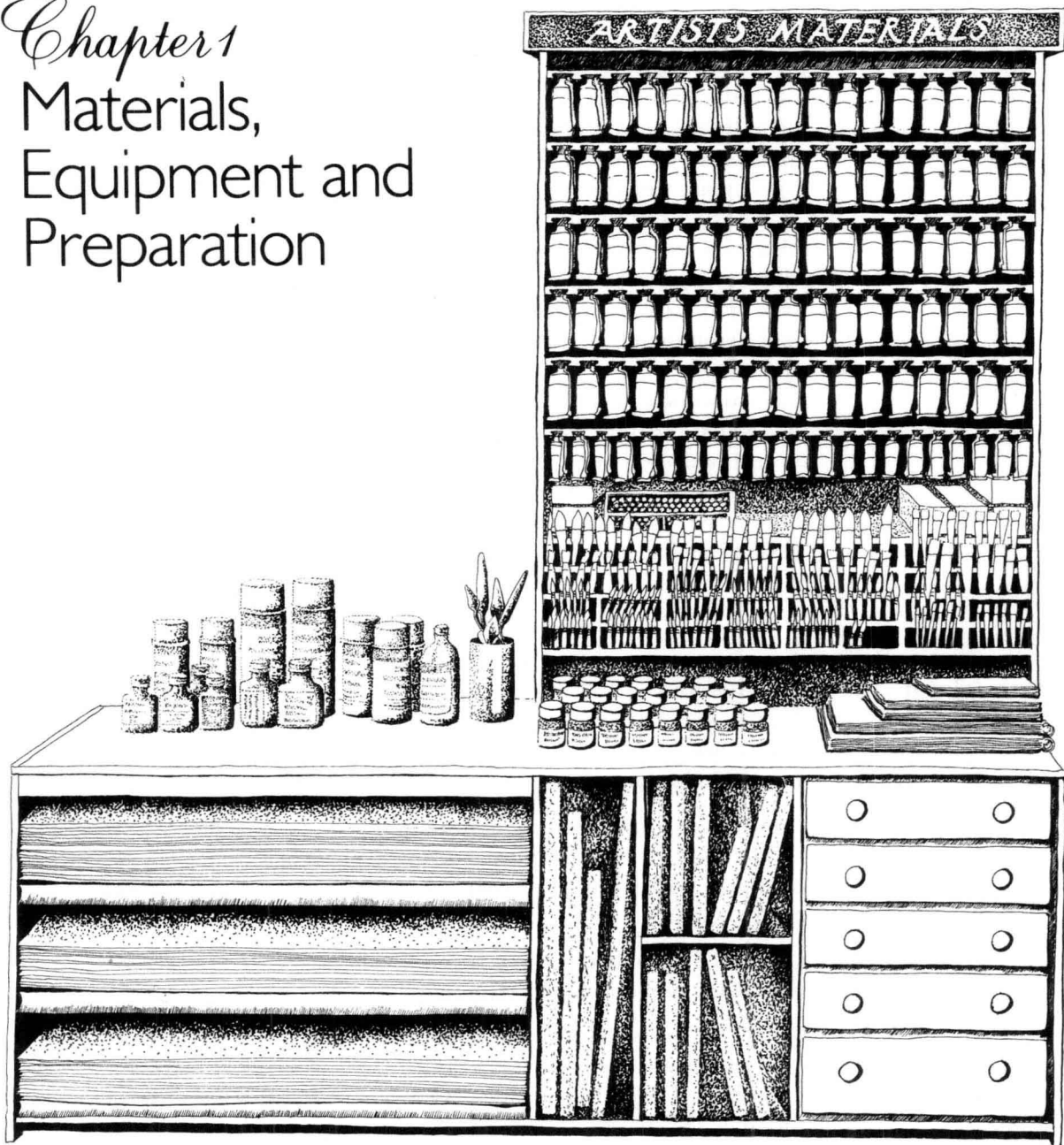
If you have asked these questions, and others like them, you need look no further for help.

It is not intended that everyone should work systematically through the book, although many will find that it does provide a logical progression from deciding what to buy and how to get started to many ideas for development, a chapter on understanding the language of Art, and finally to suggestions for the presentation of work.

It is up to you how you work through the book and how long it takes, but I hope that you will thereby increase your awareness and enjoyment of what you see, and acquire the means of expression to do it.

Chapter 1

Materials, Equipment and Preparation



If you are a beginner, the wide variety of art materials on display in a shop may look quite formidable. Well-meaning friends confuse choices even further by recommendations of materials they have found useful but which may not be appropriate for you. A beginner needs to choose wisely to allow freedom to experiment, without too many technical problems or great expense.

The lists in this chapter give a guide as to what is available and advice on the minimum you should buy to experiment in one particular medium. The lists will also help those with some experience in one medium who wish to experiment or transfer to another. The selection is a personal choice and other artists may recommend alternatives, but listing too many options would be confusing.

Good working practices are important. Artists are often licensed to be undisciplined and impractical but, in fact, this is not true of most professionals. Renoir said 'Be a good craftsman, it won't stop you being a genius', or as Michael, aged eleven, was heard to say, 'I'm not a perfectionist, I'm just doing it properly.' You should learn to do it properly from the beginning, as bad working habits, once acquired, are difficult to break.

Materials for Drawing

PENCILS are available in a range of 6H, 5H, 4H, 3H, 2H, H, HB, B, 2B, 3B, 4B, 5B, 6B, with 6H being the hardest and 6B the softest. Generally, the harder pencils are more suitable for technical drawing and those in the B to 6B range more suitable for artists.

CHARCOAL is made from twigs, usually willow, partially burned. It is sold in assorted sizes or thin, medium, and thick, or as charcoal pencils. It is a good medium for drawing, particularly on a large scale. It can be combined with chalks. Charcoal smudges easily and needs the use of a fixative.

CHALKS of the school variety are cheap and easy to use on a large scale, although the range of colours is limited.

CONTÉ sticks give a similar effect to charcoal and chalk but are harder, and of better quality than chalks. They are generally available in black, red, brown, and white. They do not smudge as easily as charcoal and are a good medium for quick sketching.

PASTELS are coloured pigments bound with gum (or oil). The crudest form are school chalks. Artist's soft pastels are the best, very expensive, with an enormous range of colours. They are available in boxes of assorted colours, or pastels for landscape or portrait, or are available singly. The choice is so large that a small set may be the best way to start a collection. Pastels are easily smudged and should be treated with great care, or fixed with a special fixative. Oil pastels cannot be rubbed or smudged like ordinary pastels and this may give the work a harder quality, but by using a rag dipped in turpentine lighter washes and blending can be produced to soften the effect.

CRAYONS AND CRAYON PENCILS are pigments bound with wax. Wax crayons are usually associated with children's work and the colour range is limited. Crayon pencils have a wider range of colours and some are water soluble which allows for washes of colour. They are good for delicate work with pencil where colour is needed.

PENS There is a wide choice and which you choose will depend on the type of work you do. A felt pen, fibre-tip pen, biro or smooth-nibbed fountain pen will give a dense black line and using them to experiment will help you to decide which of the more permanent and acceptable pens to buy. Traditionally, pen drawing was done with quills or bamboo sticks, cut and shaped to the size required. Their more modern equivalents are mapping pens or drawing pens. These pens give a sensitive and flexible line but their use requires much dipping into the ink. More convenient to use is the technical drawing pen. It is filled with permanent ink and, provided it is well cared for, gives very satisfactory results in drawing. There is a range of nib sizes from 0.1 to 2.0 — an 0.3 and 0.6 would suit most needs, but they are very expensive.

BRUSHES FOR DRAWING can be the same as you use for painting. What type and size you need will depend upon the medium used and the scale of work. A No. 1 and a No. 3 sable brush would do for inks and watercolours but you may need a larger brush as well. If you intend to draw with thinned oil paint, poster paint or acrylic, you will need a bristle brush.

INKS Drawing inks are waterproof when dry but can be reduced to a wash with water. The colours are bright and transparent and effects similar to printing can be obtained by overlaying colours. There is a wide colour range available but, to experiment, the following would be suitable: black or sepia for monochrome, plus cobalt, vermilion and yellow.

PAINTS Any paints are suitable for drawing.

PAPER There is a wide choice of papers available and almost any sort will do.

- *Cartridge paper* is suitable for most types of drawing.
- *Newsprint* is cheap and useful for rough sketching.

- *Sugar paper, cover paper, ingres paper* are all suitable for chalks, charcoal and pastels, and opaque paints.
- *Card* — a smooth-surfaced and non-absorbent card, such as Ivorex board or Bristol board, is suitable for pen work. Most printers have cheaper alternatives.

EQUIPMENT

- Drawing board 610mm × 457mm (24in × 18in).
- Drawing board clips, or sticky tape, drawing pins, or even clothes pegs.
- Rubber.
- Knife or pencil sharpener.
- Fixative spray for pastels, chalk, conté or charcoal drawings.

What to buy

PENCILS — B, 2B, 4B.

Student's cartridge paper — A3 or Quarter Imperial size in sheets or pad.
Putty rubber.

CHARCOAL — assorted sizes.

Chalk — white, school variety.

Sugar paper or brown wrapping paper or student's cartridge paper.

CONTÉ — one stick each of black, white and red.

Sugar paper or brown wrapping paper or student's cartridge paper.

PASTELS — beginner's selection of soft pastels or small set of oil pastels.

Sugar paper or brown wrapping paper or student's cartridge paper.

Possibly a fixative for soft pastels, although some people do not agree with using it.

CRAYONS or crayon pencils — small set.

Student's cartridge paper.

PENS — fibre tip fine and medium, or biro, or fountain pen.

Student's cartridge paper.

A technical drawing pen with 0.3 and 0.6 nibs.

Card.

PEN OR BRUSH, AND INK — drawing pen with a selection of steel nibs.

Sable brushes No. 1 and No. 3 and maybe No. 7 for washes.

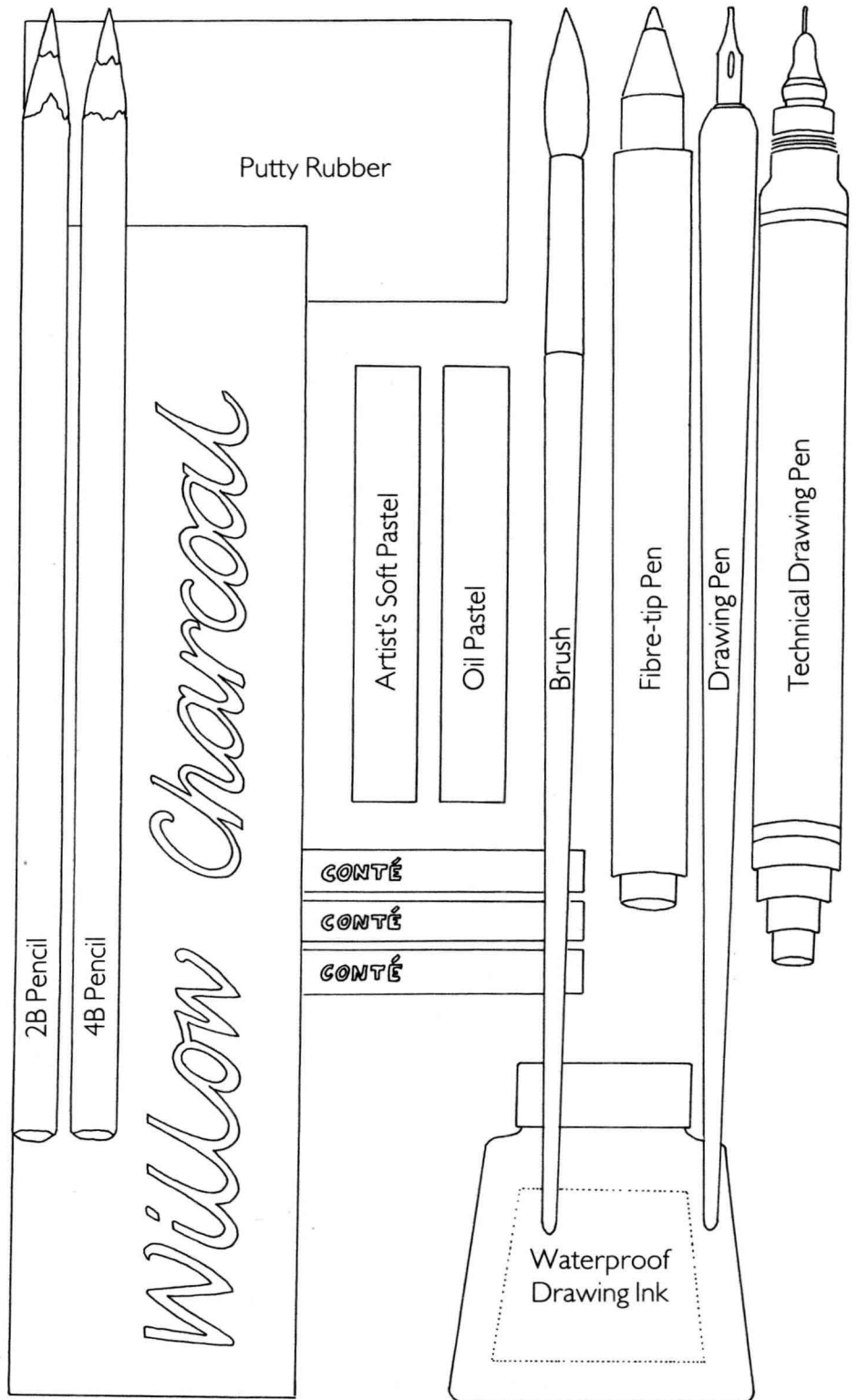
Ink — black Indian or sepia, plus cobalt, vermilion and yellow waterproof inks.

Card or student's cartridge paper.

Paints

Paints are powdered pigments mixed with a binder.

- *Water-colour*: pigment bound with gum.
- *Oil*: pigment bound with linseed oil.
- *Acrylic*: pigment bound with a polymer emulsion.
- *Egg tempera*: pigment bound with egg yolk and oil.



POSTER PAINTS There is more body in poster colours than in gouache which makes them suitable for larger work. They are relatively cheap, flexible in use and an ideal medium for beginners, classwork, studies for oil paintings, and large-scale work, such as scenery, when quick and effective results are important.

POWDER COLOURS These have the same advantages as poster colours but they are cheaper and can be used with the wet brush method, or mixed with water to the thickness required. PVA medium can be added to produce an acrylic paint. Powder colours are good for large-scale work and are a suitable medium for beginners of all ages.

WATER-COLOUR is often used to describe several types of paint, ranging from transparent water-colours in the accepted meaning of the word, to gouache, poster and powder colours which are opaque water-colours.

ARTIST'S WATER-COLOURS Transparent washes and layers of colour are applied to the paper, working from light to dark. Highlights and white are the white of the paper. This is not a medium suitable for beginners.

DESIGNER'S GOUACHE PAINTS These are the finest of the opaque water-colours and suitable for the inexperienced who want to work with water-colour. It is possible to use the paint in thin layers and build up thicker layers of paint with techniques similar to those used in oil painting. On the whole, gouache is more suitable for small-scale work.

OIL PAINTS The smell and feel of oil paints is attractive. They are flexible and easy to handle and the colours do not fade when dry. Mistakes can be rubbed or scraped away or covered over. Outdoors, they do not dry too quickly. But a beginner's oil painting is more obviously a beginner's than in any other medium. The techniques of handling the paint successfully take a long time to learn and the basic groundwork is probably better learned with poster paint.

ACRYLIC PAINTS These have many advantages: they are mixed and cleaned with water, the colours do not fade, they are fixed when dry. However, they do dry very quickly and seem extravagant in use compared with oil paints. On boards, the results can appear somewhat plastic. They are almost too instant for beginners but would suit those who like poster colours and want something more permanent and better quality colour.

EGG TEMPERA This is one of the oldest techniques in painting. For those who like the fine results of gouache painting it would be worthwhile to try it out — the results will be more luminous and permanent. Some poster or gouache colours are described as tempera but are not the same as egg tempera. These paints can be bought in tubes. This is definitely not a medium for beginners.

Many paints in the artist's range are often based on expensive metallic pigments. Cheaper paints are made with organic pigments which are similar but do not have the same durability. The cheapest paints, such as powder colours,