

# Contents

Foreword 8  
Introduction 9



## DRAWING MATERIALS AND TECHNIQUES

|                                |           |                                          |           |
|--------------------------------|-----------|------------------------------------------|-----------|
| <b>Chapter One: Pencil</b>     | <b>12</b> | <b>Chapter Three: Charcoal and chalk</b> | <b>44</b> |
| Overview                       | 14        | Overview                                 | 46        |
| Tools and supports             | 16        | Tools and supports                       | 48        |
| <b>Techniques</b>              |           | <b>Techniques</b>                        |           |
| Pencil basics                  | 18        | Using the materials                      | 50        |
| Tracing and using colour       | 20        | Further effects                          | 52        |
| Artist profile: Daniel Zeller  | 22        | Artist profile: Annie Attridge           | 54        |
| Gallery                        | 24        | Gallery                                  | 56        |
| <b>Chapter Two: Ink</b>        | <b>26</b> | <b>Chapter Four: Pastel and crayon</b>   | <b>60</b> |
| Overview                       | 28        | Overview                                 | 62        |
| Tools and supports             | 30        | Tools and supports                       | 64        |
| <b>Techniques</b>              |           | <b>Techniques</b>                        |           |
| Experimenting with ink         | 34        | Soft pastels                             | 68        |
| Using pens                     | 36        | Oil pastels                              | 70        |
| Artist profile: Zheng Chongbin | 38        | Artist profile: Angela A'Court           | 72        |
| Gallery                        | 40        | Gallery                                  | 74        |





## 2

### PAINTING MATERIALS AND TECHNIQUES

|                                               |            |                                                  |            |
|-----------------------------------------------|------------|--------------------------------------------------|------------|
| <b>Chapter Five: Colour</b>                   | <b>80</b>  | <b>Techniques</b>                                |            |
| Overview                                      | 82         | Thin paint                                       | 138        |
|                                               |            | Thick paint and mixed media                      | 140        |
| <b>Techniques</b>                             |            | Artist profile: Richie Cumming                   | 142        |
| Choosing a palette                            | 84         | Gallery                                          | 144        |
| Colour mixing                                 | 86         |                                                  |            |
| The effect of application on colour           | 88         |                                                  |            |
| Colour contrasts and emotional colour theory  | 90         |                                                  |            |
| <b>Chapter Six: Materials</b>                 | <b>92</b>  | <b>Chapter Nine: Oil and resin</b>               | <b>148</b> |
| <b>Supports</b>                               |            | Overview                                         | 150        |
| Paper                                         | 94         | Paints                                           | 152        |
| Boards                                        | 96         | Tools, supports and media                        | 154        |
| Metal and glass                               | 98         | Drying oils and paint media                      | 156        |
| Canvas                                        | 100        | <b>Techniques</b>                                |            |
| <b>Tools and media</b>                        |            | Scumbling and impasto                            | 158        |
| Brushes                                       | 102        | Wet in wet, sgraffito and tonking                | 160        |
| Primers                                       | 104        | Working with thinned paint and glazes            | 162        |
| Varnishes                                     | 108        | Wax, alkyd, enamel and water-miscible oil paints | 164        |
|                                               |            | Artist profile: Sarah Pickstone                  | 166        |
|                                               |            | Artist profile: Raqib Shaw                       | 168        |
|                                               |            | Gallery                                          | 170        |
| <b>Chapter Seven: Watercolour and gouache</b> | <b>112</b> | <b>Chapter Ten: Mixed media</b>                  | <b>174</b> |
| Overview                                      | 114        | Overview                                         | 176        |
| Tools, supports and media                     | 116        | <b>Techniques</b>                                |            |
| <b>Techniques</b>                             |            | Experimenting with surface and texture           | 178        |
| Working with water                            | 118        | Working in layers                                | 180        |
| Masking and washes                            | 120        |                                                  |            |
| Adding texture                                | 122        | Artist profile: David Tress                      | 182        |
| Artist profile: Steve Johnson                 | 124        | Gallery                                          | 184        |
| Gallery                                       | 126        |                                                  |            |
| <b>Chapter Eight: Acrylic</b>                 | <b>130</b> | <b>Chapter Eleven: Making paint</b>              | <b>188</b> |
| Overview                                      | 132        | Recipes                                          | 190        |
| Paint and media                               | 134        | Artist profile: Frances Hatch                    | 198        |
| Tools, supports and varnishes                 | 136        | Gallery                                          | 200        |



## 3

### THE BIGGER PICTURE

|                                             |            |                                             |            |
|---------------------------------------------|------------|---------------------------------------------|------------|
| <b>Chapter Twelve: Still life</b>           | <b>204</b> | <b>Chapter Fourteen: The human body</b>     | <b>240</b> |
| Overview                                    | 206        | Overview                                    | 242        |
| Drawing from observation                    | 208        | Developing ideas                            | 244        |
| Drawing boxes using perspective and crating | 210        | Drawing the figure from observation         | 246        |
| Tone and lighting                           | 212        | The naked body                              | 248        |
| Themes and ways of working                  | 214        | Imagination and the emotional response      | 250        |
|                                             |            | Heads and portraits                         | 252        |
| Artist profile: Robin Rhode                 | 216        | Artist profile: Muntean/Rosenblum           | 254        |
| Gallery                                     | 218        | Gallery                                     | 256        |
| <b>Chapter Thirteen: Environment</b>        | <b>220</b> | <b>Chapter Fifteen: Making visible</b>      | <b>260</b> |
| Overview                                    | 222        | Overview                                    | 262        |
| On location                                 | 224        | Abstraction                                 | 264        |
| In the studio                               | 226        | Colour and music                            | 266        |
| Connecting with the earth                   | 228        | The Fibonacci series and the Golden Section | 268        |
| Composition                                 | 230        | Language, letters and maps                  | 270        |
| Perspective                                 | 232        | Artist profile: Manfred Mohr                | 272        |
| Artist profile: Robert Perry                | 236        | Gallery                                     | 274        |
| Gallery                                     | 238        |                                             |            |

|                                     |            |
|-------------------------------------|------------|
| <b>Resources</b>                    | <b>278</b> |
| Glossary                            | 280        |
| Further reading and useful websites | 281        |
| Index                               | 282        |
| Contributors                        | 286        |

