

COLOURFUL PENWORK

Session One – Mary Noble

We shall look at colour theory mixing colours using designers' gouaches because they provide strong, opaque writing and cover well. Focusing on the two reds yellows and blues, we shall investigate colour bias by mixing and writing.

Techniques for colour change in the pen, and looking at the potential of black stick ink for greys will complete the day.

TOOLS AND MATERIALS NEEDED:

Designers' Gouache, Schmincke or Winsor &

Newton in the following colours:

Scarlet or vermilion or cadmium red

Magenta or permanent rose

Ultramarine

Cerulean or sky blue or phthalo blue

Lemon yellow

Warm yellow or cadmium yellow

White gouache

Red, Blue and Yellow food colours

Liquid Black stick ink or stick and grinding stone,

or Jet Black gouache

Good quality smooth surfaced (HP) white paper eg

HP Saunders Waterford or heavy weight cartridge

220 gsm.

Brushes

Mixing palette

Water pots

Calligraphy dip pens, automatic to tiny

Notebook

SO MUCH TO CHOOSE

Session Two – Janet Mehigan

Here we will be focussing on paints,, especially watercolours, pigments and their properties. There will be an emphasis on understanding the Colour Wheel, colour mixing, and colour terminology: secondary, complementary, tertiary, transparent and opaque. We will investigate paper quality and brushes, washes and stretching paper.

TOOLS AND MATERIALS NEEDED:

A small selection of calligraphy tools to include

eraser, scissors, craft knife, rule and pencils,

masking tape. Pens are optional.

Watercolour paints (essential) Winsor and

Newton, Schmincke or Rowney:

Cadmium red or vermilion; Quinacridone magenta or

Permanent Rose or Alizarin;

Ultramarine or French ultramarine; Cerulean or cobalt

or Phthalo blue or Winsor blue ;

Lemon Yellow; Cadmium yellow;

either Burnt sienna and Raw umber or Raw Sienna and

Burnt Umber

Gouache paints (optional)

At least two or three Daler Rowney FW Inks or any

acrylic inks

One or two watercolour (aquarelle) pencils or crayons.

A large brush for washes: Dalon 88 series 1" is

great or any large soft brush, flat or round will be

equally as good.

A selection of smaller brushes Nos. 4, 6 and 8

One or two old brushes for mixing colour

Paper—A selection of good quality paper such as

Waterford: Arches: Fabriano or BFK Rives (Smooth

paper – HP or cold pressed Paper 1401b, 300 gsm).

Some cartridge paper.

Wiggins Teape 1" Butterfly Tape

Palette or plate for paint mixing

Small natural sponge, cotton wool, kitchen roll

Several water and mixing pots

A board for stretching paper – about 15" x 20" – (but

not hardboard) Notebook

COLOUR ON COLOUR

Session Three – Mary Noble

As a messy start, we shall make paste papers, using colourful and tasteful combinations, and use paste again to create collaged layers of thin papers.

Whilst they dry, we'll explore writing in colour on coloured papers, textured papers, Khadi etc, and practise getting crisp, opaque lettering in bleedproof white and other paints.

TOOLS AND MATERIALS NEEDED:

Paper: pad of A3 cartridge

samples of white & coloured unusual papers to

explore;

textured watercolour paper;

tissue, coloured & natural.

A4 smooth coloured papers, including black.

Acetate sheet (like OHP transparencies)

Acrylic inks, food dye,

Lots of plastic containers e.g. yoghurt pots

Sponge or absorbent cloth

Kitchen roll, cleaning cloths, newspaper

Brushes for pasting (Mary will bring the paste)

Sturdy scissors to cut card

Scraps of thick card

Plastic eraser

Comb

Potato and knife to cut, for mark-making

For writing:

Gouaches, Bleedproof White, gold watercolour

(optional)

Pens

Pointed Japanese brush (optional),

Palette

Paintbrush

Water pot

Powdered gum sandarac

Notebook

COLOUR AND TEXTURAL EFFECTS

Session Four – Janet Mehigan

In the last session we will be experimenting with painted backgrounds and wonderful textural effects. We will use mixed media, watercolour, F.W Inks, acrylic paint and Plaka, crayons, pastels, different pencils, gold metals and powders, stencils, cling film, rollers, masking fluid and texture mediums to produce a plethora of exciting background finishes.

TOOLS AND MATERIALS NEEDED:

A selection of calligraphy tools to include large

pens such as automatic or coil pens, ruling pen,

small pens, scissors, craft knife, rule and pencil.

A selection of all paints watercolour, gouache,

acrylic paints, Daler Rowney F W Inks, plus two

or three pots of Plaka,

One or two of the following: watercolour pencils,

soft Conte pastel, oil pastel.

Masking tape

3M magic tape

Small paint roller

A small jar of metal powder (such as Trocol gold or

silver)

One large square edged brush (Dalon "88" series

or 1"0

Two or three paint brushes No. 7 or 8 with which

to paint or mix colour

Wiggins Teape Butterfly Tape

Palette or plate for paint mixing

(optional)

Small natural sponge, cotton wool, kitchen roll

Several water and mixing pots

Paper – One sheet each of: hot pressed paper, cold

pressed paper and rough. Each of these should be 90lb

(190gsm) or preferably 140lb (300 gsm). Choose

from Saunders Waterford, Arches, Bockingford or

Cotman.

Note book

Hairdryer