

FEATHERS. FUR & VIGNETTES

by Robin Wingrave

In this exciting new workshop I have just prepared, we explore the three things I get asked about the most when people view my work. "Feathers. fur and vignettes!"

We will work from the line drawing to the finished painting with the aid of a pre-recorded video. This gives me not only the opportunity to help each person as we are moving forward, but it is also a great tool for looking back at a technique. Being pre-recorded you can also pause at a particular part of the painting process.

With feathers being number one on the enquiry list we tackle feathers first.

Using the gorgeous Scarlet Robin as our subject, I will share with you the steps that are needed to complete a successful painting. Not only to establish your bird but to introduce the steps to establish your vignette wash at the same time. As we progress, you will learn how to use Gouache and watercolour together to represent feathers on a black bird. The final part of the painting will be putting a scene behind the bird, completing the vignette wash.

Using our Tassie Pademelon as the subject for our second painting. We will explore the techniques I have developed to represent fur. As with the Robin, it is a combination of using Gouache and watercolour. We will explore the direction, length and different colours of fur. We will also bring in a different coloured vignette, painting a different style of scene than the one before.

So, if you are interested in painting life like fur and feathers and have always asked yourself - "How do they paint those beautiful vignettes?" I would love to share with you what I have learnt.

You will need to stretch a piece of watercolour paper for the workshop. The following are the materials listed for stretching watercolour paper.

The link below will show you how to stretch watercolour paper if you haven't ever done this before.

<https://youtu.be/9c6OWKyYNKI?si=NTGk7Y5Ti8yKU8oT>

Material's list for stretching watercolour paper

1 x sheet of 300gsm Fabriano Artístico extra white Hot Press (smooth) watercolour paper cut down to 53cm long X 42cm wide.

1 x 5mm thick plywood sheet, cut down to 60cm long X 50cm wide. Sealed on one side with estapol or any other polyurethane sealer. This will be the support you stretch your watercolour paper on. It doesn't matter if your plywood sheet is a little larger.

1 x roll of gum tape,

1 x bottle of demineralised water (you can get this from Coles or Woolworths)

1x large deep tub to wet your watercolour paper in.

Materials list for the workshop

2 x containers to hold water in for cleaning your brushes
2 x rosette porcelain watercolour mixing palettes,
1 x syringe for transferring water,
1 x roll of removable tape,
2 x sheets of A4 tracing paper. The less opaque the better,
1 x putty rubber,
1 x box cutter (for sharpening pencils),
1 x large ziplock bag to catch pencil shavings in
1 x cloth for removing excess water off of brushes (I use an old pillow case folded over a couple of times)

Brushes- any brand (I use mainly Taklon)

1 x 00 script or rigger
1 x No 3 round
2 x No 4 round
1 x No 10 round
1 x 1 inch wide wash brush

Pencils- any brand

1 x H
1 x 6B

Suggested Paints- I use Winsor Newton watercolours with the exception of Permanent white. Other good quality watercolour paints can be used, but Winsor and Newton's Winsor Blue (Red Shade) or another phthalo blue (red shade *-not* green shade) is needed for this workshop, as it does not granulate.

1 x Windsor lemon yellow
1 x Cadmium yellow
1 x Windsor blue (red shade)
1 x Windsor red or Cadmium red
1 x french ultra or ultra marine blue
1 x Burnt umber
1 x Raw umber
1 x Neutral tint
1 x Ivory black
1 x Chinese white
1 x Permanent white-GOUACHE
