Find out more in: "The Urban Sketcher: Techniques for Seeing and Drawing on Location" from North Light Books

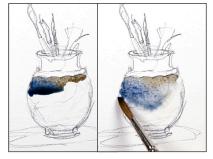
OPAQUE MIX, Look for contact shadows, Only touch darkest darks, Time for the tiny brush, Like an ink drawing, Cluster detail around focal areas for Gradient of Interest. Consider white gouache for recovered lights.

WET-ON-DRY, Only touch shadow shapes, 100/50/25, Foliage often quite dark, Reserve Lights: Remember the lace dress, Charge-in for color variation, Pull edges to sculpt form.

WIFK

HONE'S local color, Remental to the supplemental color, Remental color, Rement

**WET-IN-WET,** Three big shapes, Transparent washes, Sky in one go, Aim for lightest local color, Remember: Wet washes dry lighter.



## **EDGE PULLING**

Make a wet-on-dry hard edged shape, then PULL the edge by placing clear water NEXT to the shape. Pigment will be drawn into the clean water.

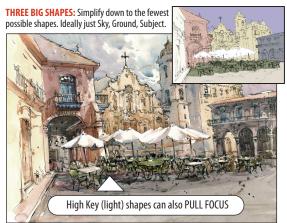


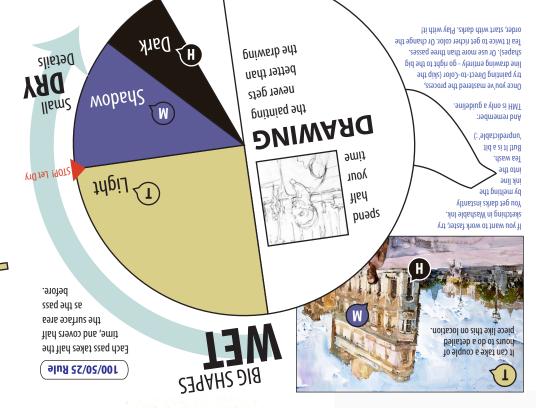
## **CHARGING IN**

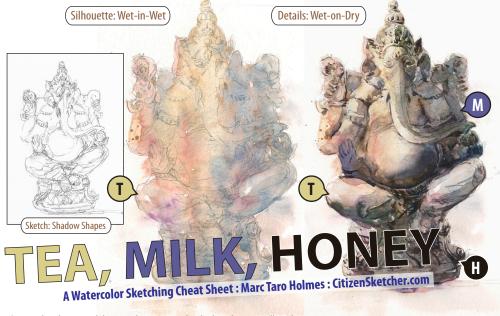
Touch a wet area with a pigment loaded brush, it will 'bloom color' into the shape but NOT break the wet edge. Use to add color variation to shadow shapes. Works well with warm and cool complements.

**GRADIENT OF INTEREST:** Greatest density of detail, intensity of color, and highest contrast should cluster around the focal point. Fade towards edges.









Start with a clean pencil drawing that captures the shadow shapes you'll use later

Paint in three passes of value: Light, Middle and Dark. Working Larger-to-Smaller, Wetter-to-Dryer

(1)TEA: Fill the big shapes with local color, (2)MILK: The cast shadows go on top, (3)HONEY: Small touches of opaque darks