

## **Notes on Aidan Hart's demonstration of Shadows and highlights on garments using membrane technique**

<https://www.youtube.com/watch?v=Hr4R8BzMpPc>

Start with a clean palette and only when your underpainting is completely dry as the colours change a little when they dry out. Decide whether it needs a glaze or wash over to deepen or soften the colour.

Re-establish some of the stronger lines and shadows so you know where you are going, before you start on your highlighting. For the example Aidan is working on, it is blue with a touch of ivory black. Note how the lines start and where they finish. Model with the lines. The ends of lines, and fingertips give most expression. May have to do a slightly wider dilute line with a thinner denser line on top.

If there is something (like a book) located in front of the garment, allow the fold lines to over shoot and then wash them off at the break point afterwards.

When modelling a red garment, to avoid adding white (red and white make pink which doesn't look so good). If it is red you can add black or blue to the red, then for the highlight, leave out the blue or black so it is pure red. Or, you can highlight with pure white, in very fine layers then wash over with red, so the red has the last word.

When highlighting, force your eyes to see past the highlights on the original and look back to the mid-tones. You want the paint to be opaque enough to see where you are going, but translucent enough to allow the background to show through. Depending on the style you use, you can have really crisp edges so that you have a definite abstract stacking system or you can blend the highlight a bit more, or a combination where there are crisp lines on one side of a highlight but it is blended towards the inner side. If the colour is too dilute, you won't see it at all when you paint it on. Use very little paint on the brush as you apply the highlights.

You can apply a separating layer of egg and water between the underpainting and the highlights. This is especially effective over grittier pigments such as azurite. Be very careful not to over egg though.

Always understand what you are painting, which parts are forward, which are set back. Check where about the highlights are concentrated. Paint with understanding. The closer you get to the final white highlights, the more opaque the paint needs to be. Move your board and brush in line with the direction of movement. Titanium white goes more translucent as it dries and over time.

To avoid poking holes in the paintwork, hold your brush at an angle (45deg) with sweeping movements. Don't hold your brush vertical to the board. The brush then smooths out the strokes at the edges.

Use a brush size appropriate to the board.

Always keep in mind the general thrust of the light, which side is highlighted on the body.

To recap - when you have done your underpainting, you can apply an egg/water glaze, re-establish lines being really careful, no need to re-establish all the lines, then a highlight say 20-30% lighter than your membrane, then no more than three more layers of highlights, some may only need another layer.

Always assess the highlights in relation to other parts of the garment. You can always wash over to tone it down or build up highlights again.