

Summer Internship with
MILIND MULIK pune

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About artist

His father, Pratap Mulick, is a well-known illustrator and painter. his own artistic ability became apparent rather early. he have been drawing since the age of 5 and started doing watercolour landscapes at the age of 13. he received our government's National Talent Scholarship to study art, but he decided to major in engineering rather than art.

After graduation, however, He returned to my artistic inclinations and began doing architectural illustrations and other commercial and design work. he continued painting landscapes and giving art lessons as well.

He now giving occasional watercolour demonstrations in government art colleges in Maharashtra. privately.

He have participated in many group shows throughout India, and have had 15 one- man shows in Mumbai and Pune. His paintings are in the collection of many private individuals and a few Corporate houses in India, USA, Europe as well as Japan and Singapore.



ABSTRACT.

Through the internship project work done is mostly on watercolour. And the textures which come through the colour mixing and application on paper.

1st of all the basic thing is get done with perfect drawing so I getting done with lots of the sketches at public places. Which consist of sketches of peoples surrounding which is seen. which help in the developing the observation, the position, body movment & the rendering style.

TEXTURE [BY WATER COLOUR]

In water colour we cannot use white & black colour . so colour intensity is equal to milk, tea, butter & coffee.

By aplying this style on

handmade paper which are the matt, rough, smooth style. Use of oil pastels, poster colour on texture paper help me to find wall texture of the hut, and hoses.

Also the some techniques of the water colour painting got through lot of practice & use of style of brush strikes.

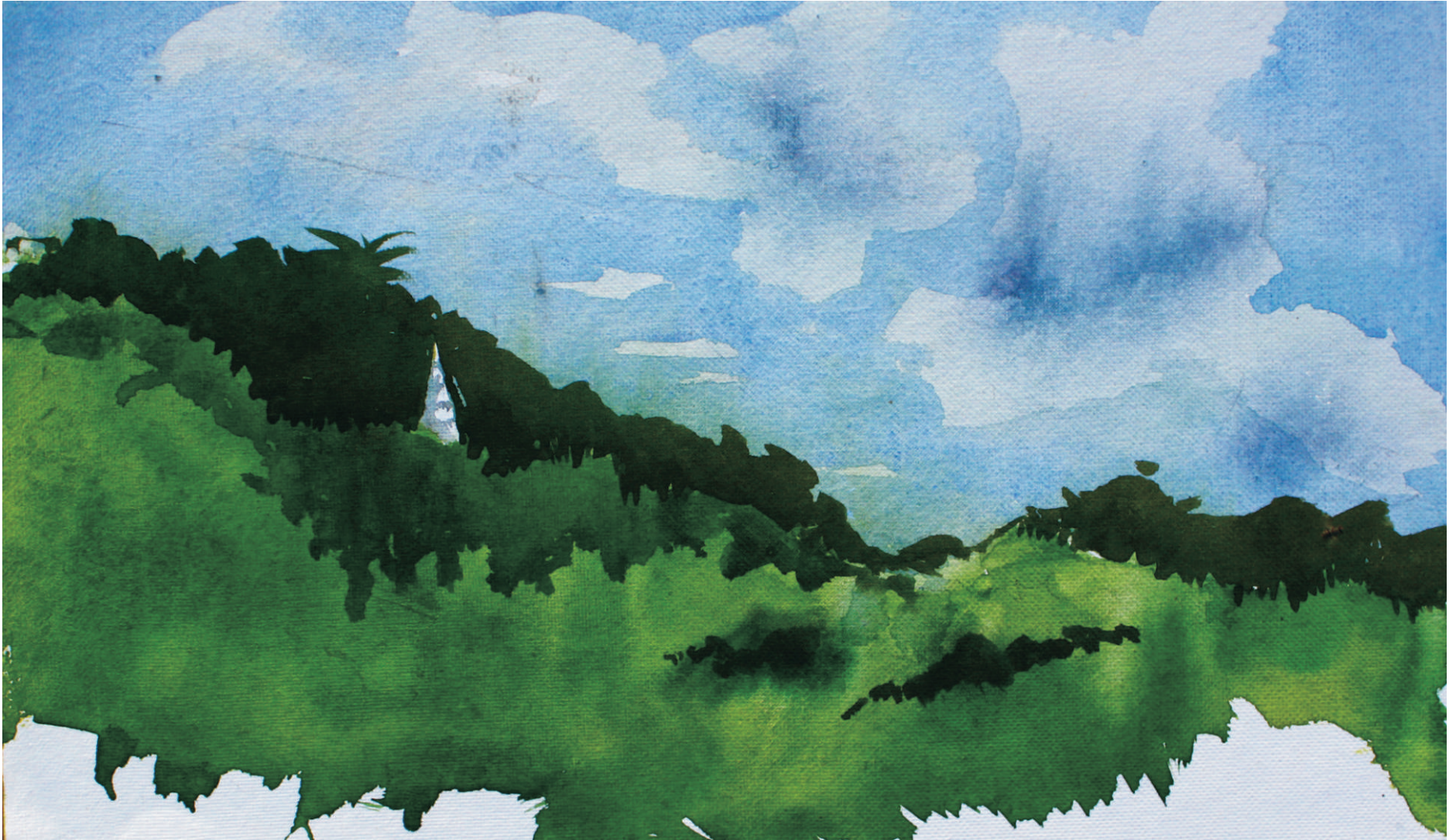
DRAWING

Lots of drawing done on public place help to improve drawing skills, proportion, styles. Use of pencil helps to find out the exact amount of the shades and light.



What comes to mind when hear the word “watercolour” ??

.Vibrant, Washed out, Flowing, Spreading, Messy, Fresh, Soft,Livel, Lucid, Transparent, Simple.



LOTS OF PAINT & LOTS OF WATER:

Don't be stingy and find yourself with a dry palette in the midst of awash. Always use a rich mixture of lot of water and lot of paint.



GIVE & TAKE :

Watercolour is also a forgiving medium if you handle its tantrums well..be open to use whatever has happened.

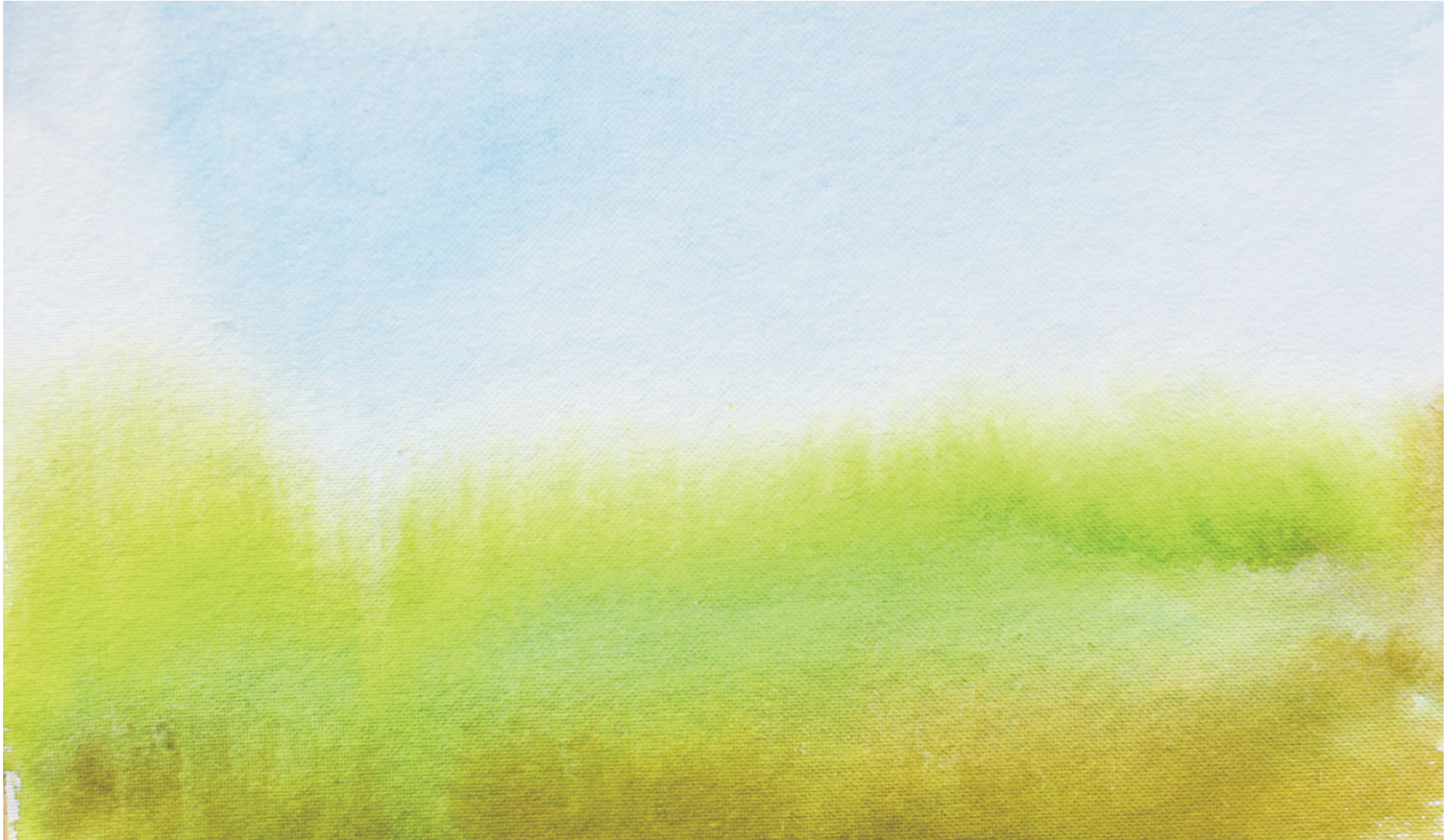


MAKE MISTAKE :

In other words, feel free to express yourself, however intimidating the blank paper may seem.



PLAIN WASH



GRADED WASH



90
50
10

70
30
10

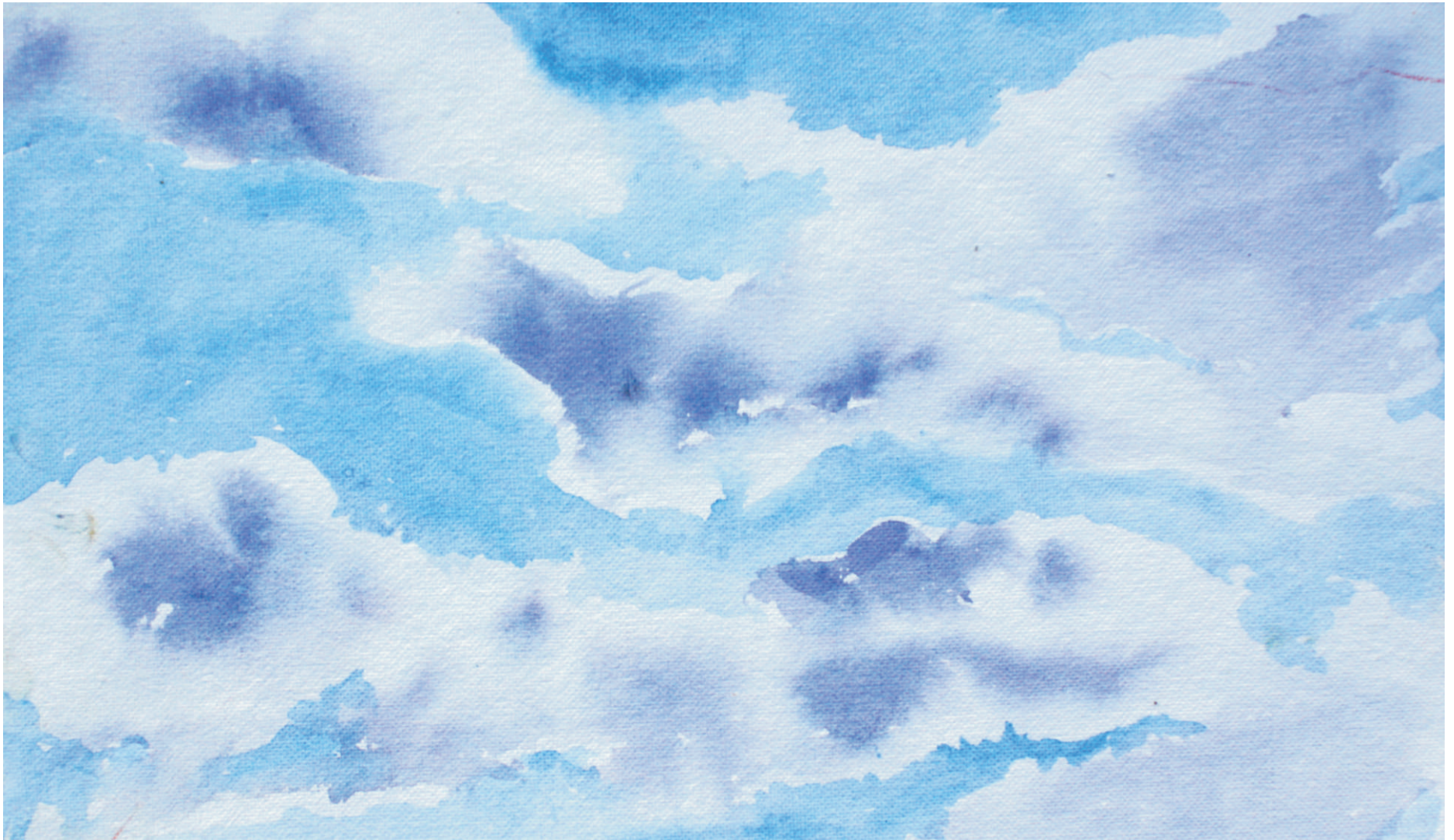
TEA
COFFEE
MILK



70
90

50
30

CREAM
BUTTER



LOOSE CONTROL

create random wet-in-wet effects only in certain areas of the painting, in a somewhat controlled manner. This can be used to represent particular objects.



NO CONTROL

This is all about creating random wet- in- wet washes all over the paper, as described earlier and then, trying to identify recognisable patterns that have got different shapes in the process.



SOME CONTROL

Now it is time to bring some more control in our work area. While still working wet-in-wet, we shall try to add controlled brush-strokes. So also, we shall try to bring in tonal values and shapes.



Use of flow with dry brush strokes helps to find the wall textures. Also the sprayin colour use to find out the environment.



Direct approach to the texture is use by continues sitting & working on the painting till getting desired effect.



use of vibrant colour give the desired effect. which can be seen in tin sheets.





To show the play of light and shadow, I used opaque colour on tinted sheet.





for showing paper bills on wall actual news paper cuttings was pasted on tinted sheet & rendered later.



wash with brush strokes



perspective



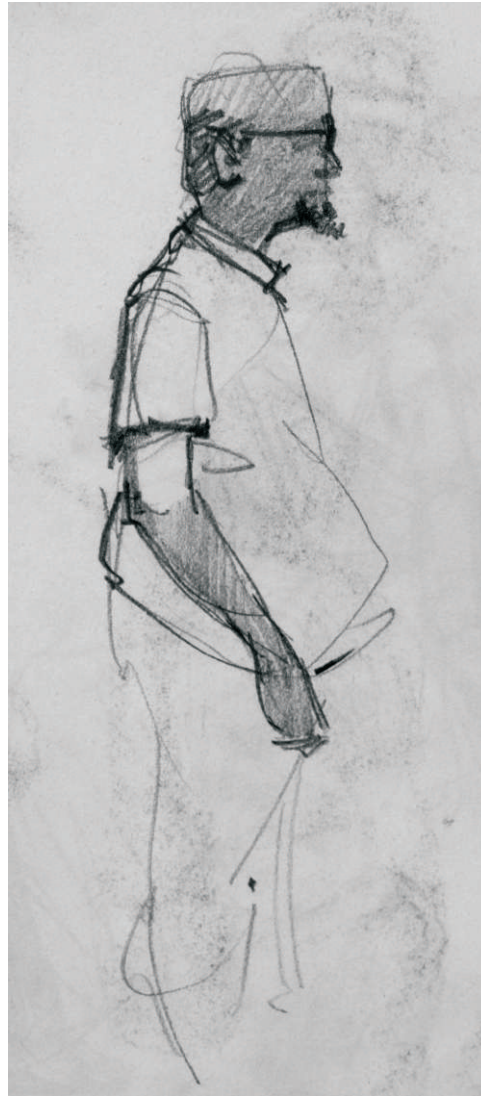
Doodles



weight



observation



gesture drawings





confident line



THANK YOU