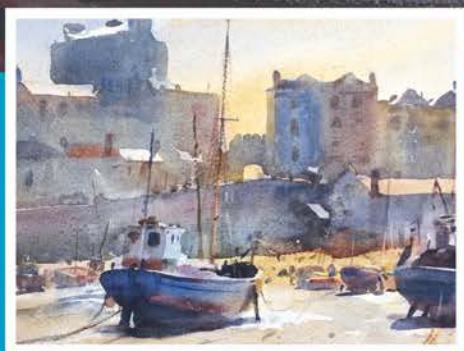


# the artist

THE PRACTICAL MAGAZINE FOR ARTISTS BY ARTISTS – SINCE 1931

## Still life in GOUACHE

OPEN COMPETITIONS  
2016 pullout planner



**TREVOR CHAMBERLAIN**  
on painting light & mood

### How to capture **A FAMILY PORTRAIT**

● GLYN MACEY'S  
60-MINUTE  
ACRYLIC  
CHALLENGE

● USE NOTAN  
SKETCHES TO  
IMPROVE YOUR  
COMPOSITIONS

● DEVELOP  
YOUR CREATIVE  
IDEAS IN  
PHOTOSHOP





# Improve your painting in Essaouira with Glyn Macey

October  
8 to 18,  
2016



**Essaouira** is a picturesque walled fishing town on the Atlantic coast of Morocco. It offers an intoxicating mix of exotic Arab architecture and Mediterranean-style white-washed houses with blue shutters, a working fishing harbour with traditional boats and colourful spice souks. Essaouira has become one of the most popular painting destinations amongst leading artists including Ken Howard, Tom Coates and Jenny Wheatley, because of its diversity and authenticity, and its compact old town. October is one of the best times of year to paint in Essaouira because the weather is normally calm, sunny and warm.



▲ Mixed-media painting by Glyn Macey



## The holiday and your tutor

Glyn Macey's appealing style and enthusiasm has led to commissions for the National Trust and Royal National Lifeboat Institution. *A Brush with the Landscape* (DVD) follows Glyn painting at 100 of the most beautiful National Trust landscapes in the country. Using acrylic, mixed media and an array of mark-making techniques he endeavours to capture the underlying essence that shapes the landscape and the people who live in it. Glyn is also a fabulous teacher and communicator. He is pleasant, friendly and helpful at all times. He believes everyone can paint with the right encouragement and help.

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THIS MONTH'S COVER ARTIST



Kevin Scully *Anemones and Teapot*, gouache on MDF board, 12x16in (30x40cm). See pages 41 to 43.



# WELCOME from the editor

Want to comment on something you've read, or seen?

Email me at [theartistletters@tapc.co.uk](mailto:theartistletters@tapc.co.uk), or visit our website at [www.painters-online.co.uk/forum](http://www.painters-online.co.uk/forum)

Some months ago we invited readers to participate in the campaign, started by Michael Craine of Spectrum, to lobby against the proposed EU ban on the cadmium sulphides used to make the wonderful reds, deep oranges and vibrant yellows that grace artists' palettes. It's sanguine to acknowledge that at the time we were perhaps partly responsible, together with paint makers, for the confusion surrounding the issue due to our mistaken reference to the proposed ban on the 'cadmium colours' rather than the more accurate and fuller description of the 'cadmium sulphides'. Notwithstanding, the main point to understand was the inert and insoluble nature of these superb cadmium sulphide pigments, and the fact therefore that they were, and are a million miles from the EU's real problem; nickel cadmium as used in batteries.

The first task was to clarify to the art community and readers of *The Artist* that these cadmium sulphide pigments are non-hazardous and entirely appropriate for use in all manner of oil, acrylic and watercolour paints. Secondly it was important to inform artists of the stark reality that while there are of course alternatives to cadmium sulphide pigments, there are no replacements. Withdrawing colours with such uniquely strong, pure and lasting characteristics would have left an enormous gap on artists' palettes.

Finally, and most importantly for the campaign, we wanted to encourage artists to submit their views to the EU. Artists commonly work alone, but nevertheless you were quick to respond and word about the proposed ban quickly spread via our social media channels. What started as a trickle led to a flood of submissions to the European Chemical Agency's (ECHA) website. As Michael Craine from Spectrum confirmed to me, your contributions were heartfelt, informed, passionate and persuasive, leading to the fantastic news finally received on October 27, 2015 that the proposal had been overturned.

When Michael started his efforts to galvanise the art community, he received a well-intentioned email suggesting that he was wasting artists' time as 'ultimately bureaucrats never listen'. As he says, clearly when the conversation is courteous and convincing, they actually do listen.

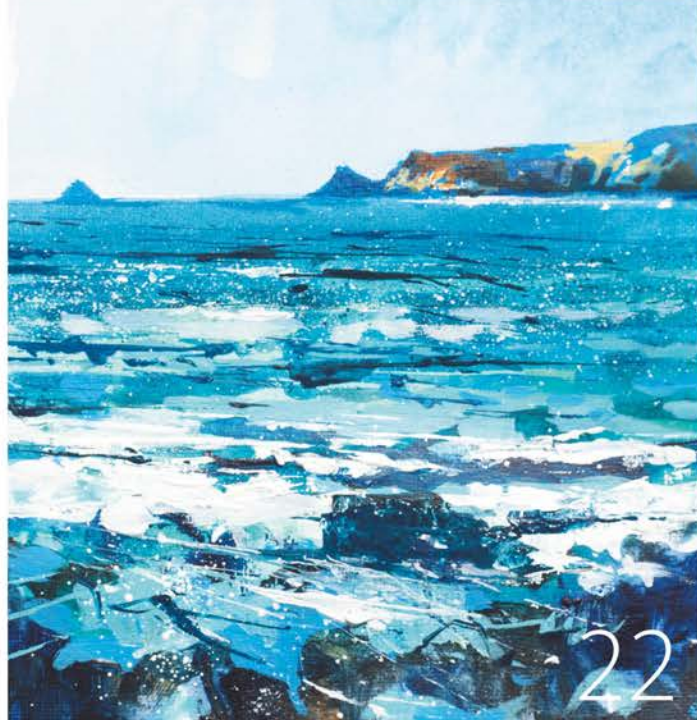
Michael's effort in instigating this campaign shows how it's possible to avert a wholly unjustifiable legislative wrong, when individual artists come together with the same passion and shared determination. As Michaels says, 'Despite being spread thinly across studios, classrooms, attic spaces, spare rooms, converted garages, lean-tos and borrowed corners, artists still remain a force to be reckoned with' and we all offer our sincere thanks for all the help and engagement of all artists who helped to persuade the EU to change its mind!

Best wishes

Sally Bulgin Editor

Let us know what you think at • [theartistletters@tapc.co.uk](mailto:theartistletters@tapc.co.uk) • [www.painters-online.co.uk/forum](http://www.painters-online.co.uk/forum) • [www.facebook.com/paintersonline](https://www.facebook.com/paintersonline) • [twitter.com/artpublishing](https://twitter.com/artpublishing)





# CONTENTS

## FEATURES

### 14 The deft strokes of a modern master **FC**

**MASTERCLASS** Light, atmosphere and sense of place are hallmarks of **Trevor Chamberlain's** work. He reveals his working methods to Tony Frazer-Price

### 19 Dramatic light

**IN CONVERSATION** Caroline Saunders discovers how **Lynda Kettle** imbues her watercolours and pastels with drama and colour

### 63 Urban sketchers

**Robert Foster** enthuses about *plein-air* working as part of his local urban sketchers group

### 72 Exhibiting in London

Advice from **Paul Brown**, who has been showing in London for over 20 years

## PRACTICALS

### 22 60-minute painting challenge

**Glyn Macey's** new series begins with a challenge to paint a seascape in acrylics in 60 minutes

### 26 Painting the family portrait **FC**

**Morgan Penn** describes how he captured his family in a lively portrait

### 28 The notan sketch

**Kelly Medford** explains why a notan sketch is such a valuable tool for artists

### 31 The *plein-air* painter in Venice

**Judi Whitton's** tips on perspective, shapes and palette choices for working *en plein air* in Venice

### 41 The glory of gouache **FC**

**Kevin Scully's** advice for successful painting with this medium

### 44 Develop your ideas

**Phyllis Davies** explains how you can revitalise old or unresolved paintings with the help of photo-editing software

### 48 Painting perceptively

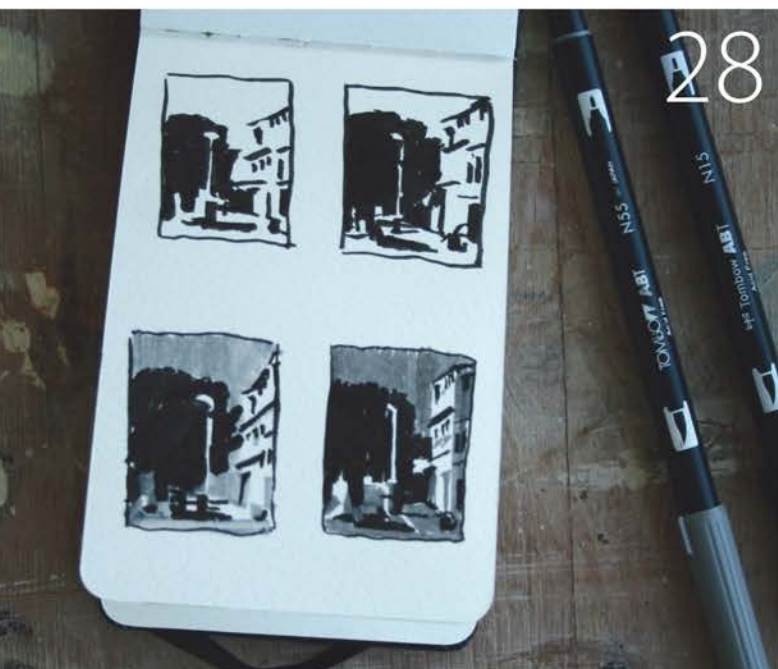
**Bob Brandt** shows you how to identify and exploit contrasts and differences in your work

### 51 Explore acrylics

**Paul Talbot-Greaves** begins a new six-part series in which he examines all aspects of this versatile medium and sets an exercise for you to complete each month

### 54 Core watercolours for your palette

**David Parfitt** puts the highly-pigmented QoR watercolours to the test







## 57 A passion for waterfalls

**Linda Wilder** demonstrates how she creates the visual excitement of cascading water

## 60 The A-Z of colour

New series by **Julie Collins**. This month: A is for accentuate

## PLUS

- 6 Your views
- 11 The Art World
- 35 *The Artist* guide to open competitions and exhibitions 2016
- 65 Books & DVDs
- 66 Exhibitions



## EDITORIAL CONSULTANTS



**Ken Howard OBE, RA** studied at Hornsey School of Art and the Royal College of Art. He is a member of the NEAC, ROI, RWS, RWA and RBA. He exhibits extensively and has won numerous awards.



**Jason Bowyer NEAC, RP, PS** studied at Camberwell School of Art and the Royal Academy Schools. He is the founder of the NEAC Drawing School and exhibits his work widely.



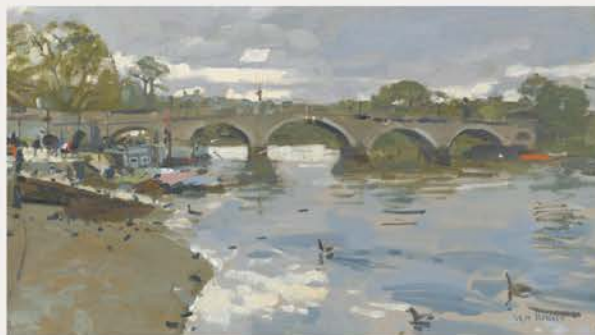
**Bernard Dunstan RA** studied at Byam Shaw School of Art and the Slade School. He taught at the Camberwell and Byam Shaw Schools of Art among others. He exhibits widely including in the annual exhibitions of the NEAC, of which he is a member, and RA.



**David Curtis ROI, RSMA** has won many awards for his *en plein air* and figurative paintings in both oils and watercolours. He has had several books published on his work as well as DVD films, and exhibits his work extensively.

# NEXT MONTH IN *the* artist

## FEATURES



### MASTERCLASS

**Ken Howard OBE, RA** discusses his recent oil paintings of Venice and London as he prepares for the opening of his exhibition at Richard Green Fine Art in January



### IN CONVERSATION

The Big Painting Challenge artist/judge **Lachlan Goudie ROI** talks about what he's been up to since the BBC1 series, and the impact of his move to a new studio

### PLUS

The first of a new three-part series in which **Robert Dutton** explores monochrome drawing techniques

## PRACTICALS

- Paint city scenes in watercolour with **Paul Weaver** who shows how to capture the effects of rain and reflections
- Take up **Glyn Macey's** 60-minute challenge to paint boats in a harbour in acrylic by following his timed step-by-step demonstration
- **Wendy Jacob RWS** invites you to try painting a still life in gouache
- How to tackle painting trains in watercolour by **Gerald Green**
- **Paul Riley** demonstrates glazing in oils and watercolour over-washing techniques
- The A to Z of colour: **Julie Collins** shows how to keep your watercolours B for 'bright'

### PLUS

- **Katherine Tyrrell** advises on cost-effective ways to buy your art materials
- **David Wiseman** puts Sennelier Abstract Acrylics to the test

**And much more! Don't miss out: our February issue is on sale from December 31**



## ★ STAR LETTER

### Bring back Geoff!

I had to write to let you know how impressed and delighted I've been with Geoff Hunt's year-long series of articles, and how disappointed I am that they've now come to an end. I suppose I'm biased in that the representational, traditional watercolour is my great love, but Geoff's articles have been a monthly highlight, with every one an insight into an extremely proficient artist's exploration of this amazing medium.

The illustrations of his efforts are brilliant; while showing an obvious huge talent for art anyway, his progress in contending with watercolour, especially largely *en plein air*, has been a joy. His use of tone and colour, choice of scene and construction so informative and helpful, I think the series has been more a masterclass than simple diary. From what we are led to believe of the popularity of traditional watercolour painting, inclusion of this kind of material has to be prioritised from both the historical and traditional point of view.

I appreciate that art has many and varied avenues and disciplines, but I find it hard to imagine it being easy to better such masterly, stunningly beautiful work.

**Jeff Langley, by email**

*Look out for more articles by Geoff Hunt in later 2016 issues. He is too busy with various commissions to continue his wonderful monthly series, but will return to our pages as soon as possible – Ed.*

This month's star letter writer will receive a QoR Watercolour Introductory Set of 12 x 5ml tubes, worth £45.79, courtesy of Global Art Supplies. For a list of suppliers, telephone 01980 625 625 or see [www.globalartsupplies.co.uk](http://www.globalartsupplies.co.uk).



Turn to page 54 to read David Parfitt's report on these paints.

fluid, without any cleaning problems, using a Royal Sovereign Angle Chisel Colour Shaper. This tool has a silicone chiselled, pointed end that can draw very fine lines and perfectly controlled shapes. The masking fluid just washes or peels off the rubber.

I use a Royal Sovereign Colour Shaper, Firm Angle Chisel, size 10, but there are other shapes and sizes available. I bought mine 15 years ago and the point is still good; cheaper versions are too soft to work with and the point squashes.

I always pour a small amount of masking fluid into an egg cup and use it like an inkwell. For splattering, I find a soft tooth brush works well, particularly the ones they give you on aeroplanes.

**Susan Schmidt, by email**

### Rescue tactics

After reading Mary Astbury-Saracchi's suggestions (*The Artist* letters, November 2015) for salvaging watercolours, I'd like to offer another suggestion.

If you're not satisfied with a painting in any media, set it aside for a few months. If it still fails to please you, add collage to all or parts of the picture. Hand-painted tissue works well by allowing the underpainting to show through where you want to enhance the texture or colour, and opaque collage masks the bits you don't like. I find this produces better results than overpainting and ending up with a muddy mess.

**Teddi Coutts, by email**

### Wonderful watercolours

I loved David Curtis' article in the November 2015 edition of *The Artist*. His work is so breathtakingly beautiful. I particularly like *Steep Cliffs and Harbour Entry*, *Cala Santa Galdana*. I suffer from vertigo and when I looked at the horizon, then followed the sea to the bottom of the cliffs, I actually had a feeling of vertigo! It is so realistic and the colours and tones are incredible. Thank you for sharing this wonderful work.

I have been a pastellist for nearly 30 years and last year I took up watercolour in order to teach art on cruise ships, as it is the only medium allowed. Whilst ashore at various

islands in the South Pacific and New Zealand, I filled four sketchbooks and had an audience wherever I was. I now sit by the beach at the bottom of the road, doing A5 watercolour sketches and, last week, sold three to passers-by who stopped to watch. At the age of 79, I don't have the time to gain the experience that David has but I do enjoy what he does.

**Bill Truslove, by email**

### The right tool for the job

Referring to Christopher Sayers' happy discovery (*The Artist* letters, November 2015), I get excellent results with masking

### An informative read

Thank you again for another article by Paul Riley. Although he writes for *The Artist* frequently, each article is quite different and out of the ordinary. His last article about under and over washes (*The Artist*, October 2015) is really excellent and is the sort of feature that keeps long-time readers like me on board.

In the same issue, the article 'How to present your work digitally' by Parker Harris was also very good, and of real help to those of us who are not digitally gifted.

**Valerie Stones, by email**



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# the artist and Leisure Painter

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in partnership with Patchings Art Centre

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**David Curtis** ROI, RSMA  
Guest Judge:  
**Ken Howard** OBE, RA  
**Ingrid Lyon**, editor  
*Leisure Painter*  
**John Sprakes** ROI,  
RBA, MAFA  
**Liz Wood**, artist  
and co-owner of  
Patchings Art Centre

(All art materials prizes are quoted at the rrp)

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▲ **Chroma Award 2015** Michele Del Campo  
*The Apple Tree*, oil on linen, 47½x47½in. (121x121cm)

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## How to enter & conditions

The competition is open to artists worldwide. Only original work will be considered and paintings based on reference photographs must have been taken by the artist or used with the permission of the photographer. Photography, except where incorporated into collage, is not acceptable.

- 1 The entry fee of £16 covers up to THREE entries of two-dimensional works in any media; only ONE work per entrant will be accepted for exhibition in the *Leisure Painter* category.
- 2 No entry should be larger than 120x150cm WHEN FRAMED (canvases do not need to be framed).
- 3 Online digital entries must be sent via our website at [www.painters-online.co.uk](http://www.painters-online.co.uk) clicking through the links entitled TA&LP/Patchings 2016 Competition.
- 4 Colour photos or prints (no larger than A4) must be sent to the address on the entry coupon (right).
- 5 Each entry must be clearly marked with your name and address and title of the work, and placed in an envelope to which you must affix the entry coupon (right). Place into a larger envelope for posting, with a stamped addressed envelope large enough to accommodate your entries (with the correct return postage please) for the results and return of your entry.
- 6 Send your entry/ies with the non-refundable entry fee of £16, payable to TAPC, to: TA&LP/ Patchings 2016 Competition, 63/65 High Street, Tenterden, Kent TN30 6BD, to arrive by the closing date of March 24, 2016.
- 7 Entries will be judged after March 24, 2016 and selected works called for exhibition. These must be framed (canvases excepted) ready for exhibition from June 9 to July 24, 2016 at Patchings Art Centre.
- 8 Successful entrants will be notified in late April about delivering their work between May 20 and June 1, 2016 to Patchings Art Centre, Nottinghamshire.
- 9 All care will be taken with entries but no responsibility can be accepted for loss or damage in transit, incoming or outgoing, whilst on the competition premises or during the exhibition. Originals selected and submitted for final exhibition must be fully insured by the artist.
- 10 Original works must be left with the organisers throughout the exhibition.

# *the*artist and Leisure Painter OPEN ART COMPETITION 2016 in partnership with Patchings Art Centre ENTRY FORM FOR POSTAL ENTRIES

(Online entries: see point 3 in entry details, below left)

**DEADLINE: March 24, 2016**

Please accept my work for consideration for inclusion in the 2016 competition. I confirm that my entry is original. I have read and understand the rules of the competition and agree to allow *The Artist* and/or *Leisure Painter* to publish, republish and repurpose my work in print and digital formats including but not limited to magazines, promotion materials, websites, databases and as part of downloadable digital products.

Affix to envelope holding entry/ies and send with stamped addressed envelope and payment of £16, (make cheques payable to TAPC), to TA&LP Patchings 2016, 63/65 High Street, Tenterden, Kent TN30 6BD by the closing date of March 24, 2016. Or, please charge my

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☐ *Leisure Painter* category (by entering this category I confirm that apart from participation in amateur art club shows or events, I do not promote my work professionally)

Please indicate all sizes, when framed, in cms, vertical side first

Title of work 1

Size

Medium

Price\*

Title of work 2

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# Season's greetings and best wishes for 2016



▲ Morag Paskins *Christmas Lights*, Brushes 1.2.2 on iPad

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We are pleased to make a donation of £200 to Bliss, as the charity nominated by our winner, Morag Paskins, in this year's Charity Christmas Greetings competition. This UK charity provides care and support for premature and sick babies and their families.

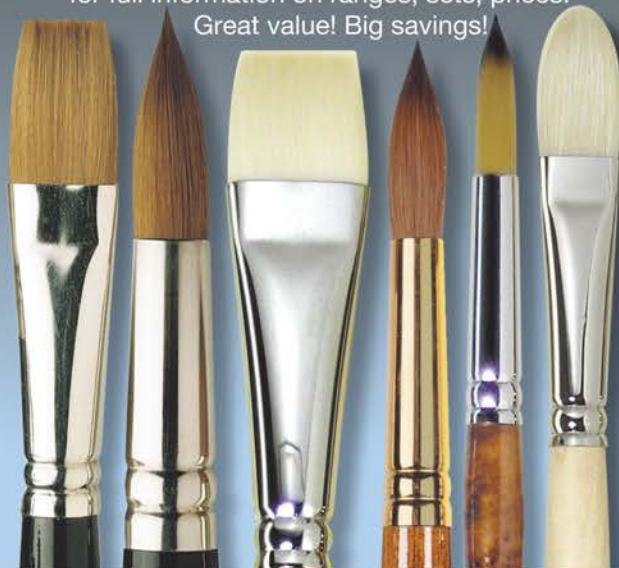
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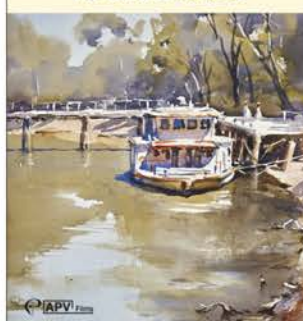
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# THE ART WORLD

NEWS, VIEWS, INFORMATION AND SPECIAL EVENTS IN THE ART WORLD

compiled by Deborah Wanstall



## Leading ladies

▲ Dorothy Johnstone (1892–1980)  
*September Sunlight*, 1916, oil on canvas,  
59×41½in (150×106cm)

### Modern Scottish Women, Painters and Sculptors

1885–1965 celebrates a period of Scottish modern art history that saw an unprecedented number of Scottish women train and practise as artists. The exhibition is at the Scottish National Gallery of Modern Art, 75 Bedford Road, Edinburgh EH4 3DR until June 26. Admission is £9, concessions £7. Telephone 0131 624 6200; [www.nationalgalleries.org](http://www.nationalgalleries.org).





## The enchanting works of ER Hughes

The first full-scale exhibition dedicated to the work of the lesser-known Pre-Raphaelite Edward Robert Hughes (1851–1914) is currently on show at Birmingham Museum and Art Gallery. Hughes, a nephew of the painter Arthur Hughes, studied at Heatherley School of Art and the Royal Academy Schools. He modelled for Dante Gabriel Rossetti and, as studio assistant to William Holman Hunt, worked at the heart of the Pre-Raphaelite circle.

Birmingham Museum and Art Gallery has the world's largest collection of Pre-Raphaelite paintings. This exhibition includes paintings and drawings from private and public collections, many of which have remained unseen since the artist's death in 1914. The curator, Victoria Osborne, says that although few people know his name, Hughes' work is familiar to many, having been published on greetings cards, calendars and posters.

**Enchanted Dreams: The Pre-Raphaelite Art of ER Hughes** is at Birmingham Museum and Art Gallery, Chamberlain Square, Birmingham B3 3DH until February 21. Admission is £7, concessions £6. To book, telephone 0121 348 8038, or book online at [www.birminghammuseums.org.uk](http://www.birminghammuseums.org.uk).

◀ ER Hughes *Bertuccio's Bride*, watercolour on paper, 40×30in (101.5×76cm)



▲ Jane French *Day Return to Loughborough*, oil, 23¼×23¼in (60×60cm)

## LEICESTER'S GOLD

Jane French won the Charles Stanley Gold prize at this year's Leicester Society of Artists' annual exhibition for her painting *Day Return to Loughborough* (left). The exhibition, which features paintings, sculpture, prints, ceramics and multi-media works is on until January 9 at New Walk Museum and Art Gallery, 53 New Walk, Leicester LE1 7EA. Admission is free. Telephone 0116 225 4900.

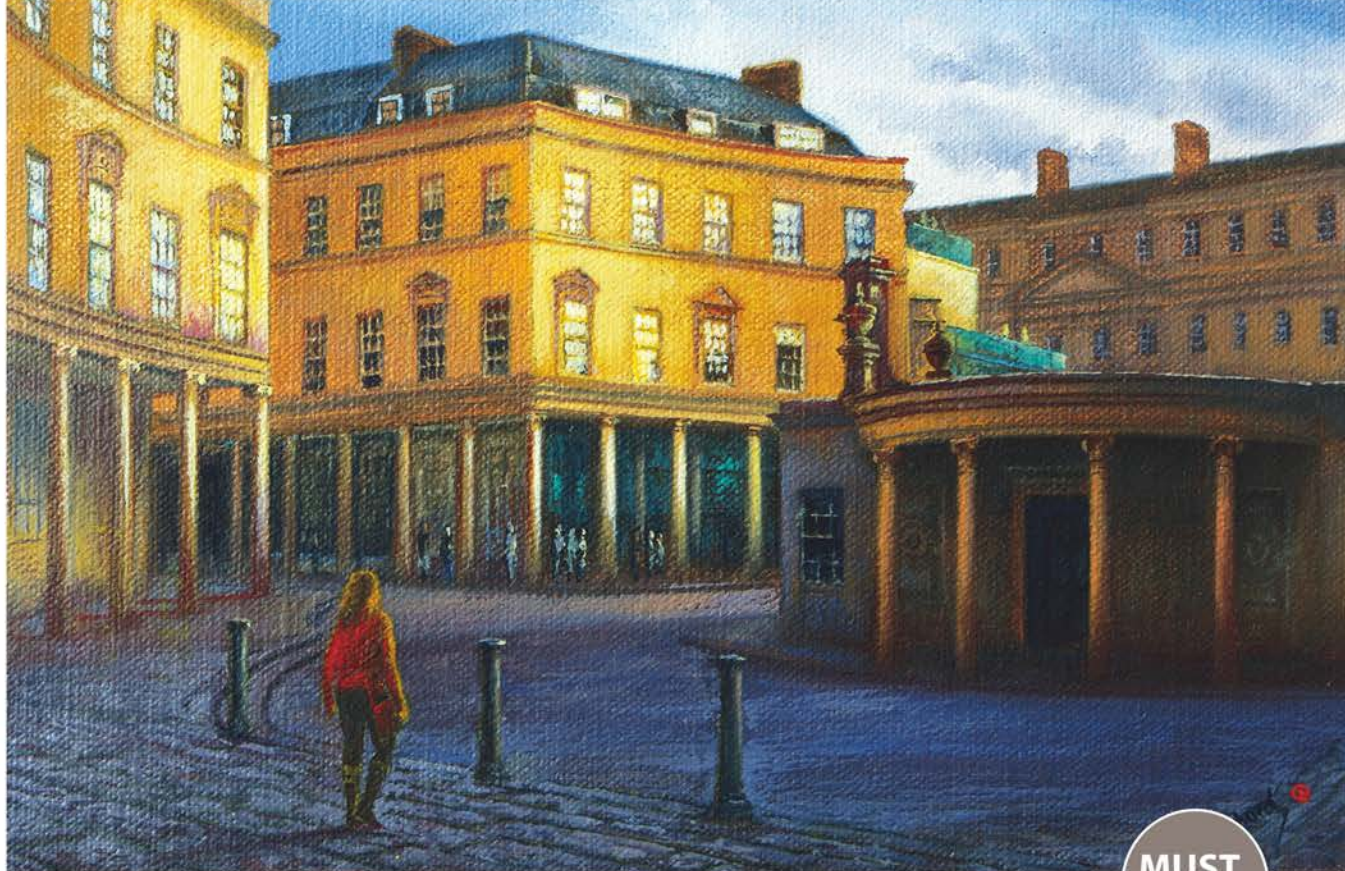
For more information about the Leicester Society of Artists, see [www.leicestersocietyofartists.co.uk](http://www.leicestersocietyofartists.co.uk).

## Wilfred Cass

The autobiography of Wilfred Cass, founder of arts materials suppliers Cass Art, was reviewed in our December 2015 issue. Readers can purchase copies of *Here Comes Mr Cass* for £10, a significant saving on the published price of £17.95, direct from Cass Art shops. See [www.cassart.co.uk](http://www.cassart.co.uk) for a list of branches, or telephone 0207 619 2601.

HERE  
COMES  
MR.  
CASS





▲ Philip Bouchard No. 747 Bath Street and The Cross, Bath, oil on panel, 5½×8½in (14×21.5cm)

**MUST  
SEE**

## VIEW OF THE WEEK

**Philip Bouchard's** latest body of work focuses on the buildings, streets and green spaces of Bath. Bouchard, a great admirer of Bath's architecture and vistas, has produced 52 views of the city – one for each week of the year.

**Philip Bouchard: 52 Views of Bath** is at the Victoria Art Gallery, by Pulteney Bridge, Bath BA2 4AT from January 9 to February 21. Admission is free. Telephone 01225 477233. [www.victoriagal.org.uk](http://www.victoriagal.org.uk).

## PAINTERSONLINE EDITOR'S GALLERY CHOICE

This month's editor's choice from our website gallery is by Elizabeth Turner, who comments:

*'The first marks usually recreate the immediate colours I see. These, and my emotional response to them, are often my stimulus to start a painting. Mark making must match your idea, so in this painting I kept them lively, with lots of diagonals to reflect the movement of clouds, corn and trees on a blustery day.'*

*'My set colours are basically a warm and cool version of each primary plus lead white – it's thick, warm-hued, buttery and dries to a chalky impasto finish. I can mix just about anything from these. I always mix on my palette with a painting knife, so it was only a tiny step to start putting the paint on the canvas with the same tool. Instantly I found it more expressive than a brush and that I enjoyed applying thick paint.'*

*'Good art is about feeling, but the ability to transform perceptions into art can be very elusive. Reality creeps in. I am a figurative painter but I don't want my work to be literal so I try hard to hold onto my first sensations to guide me towards an interpretation of nature, not an imitation.'*



▲ Elizabeth Turner Farmhouse in a Cornfield, oil on linen canvas, 12×15in (30.5×38cm). On show in our online gallery at [www.painters-online.co.uk](http://www.painters-online.co.uk)

To upload images of your own work and receive valuable feedback, go to our website and click on the link to the gallery. This is a free service.

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## MASTERCLASS

# The deft strokes of a modern master

Tony Frazer-Price, a lifelong admirer of **Trevor Chamberlain**, talks to him about his vision and how he 'captures light and mood with such ease'

I have known Trevor Chamberlain, and been a slave to his immense talent, since our first meeting 35 years ago at the opening exhibition of a new art gallery in London. His paintings begged attention. As a fellow watercolourist I was amazed at how he captured soft flickering light and mood with such ease, a limited palette and a telling use of aerial perspective. Paintings that not only appeal but also make you want to sit and ponder or to wander through the vista. Looking at a Chamberlain I am often reminded of Seago's superb

artistry. I have a number of Trevor's paintings; one of these in particular, *Tenby Harbour* (above) is masterful.

### Early years

Trevor has lived forever in and around Hertford, in Hertfordshire. As an artist he is largely self-taught but owes much to his tutor Alfred Wright, who gave him the understanding that still lives with him today, of looking for subtle tones and colours in the landscape, with the play of light and the shade of pearly greys in the distance. His confidence in

▲ *Tenby Harbour*, watercolour, 9×13in (23×33cm).

This is from my collection of Trevor's paintings. There is little definition but clearly defined buildings are set against a lowering sunset, crowned with his trademark use of white on roofs reflecting the sun. It's seemingly painted with little effort but his deft strokes allow colour and granulation to form shape and mystery. You just know this was painted in the mind's eye, with keen observation, well before brush touched paper and, as once said to me, 80 per cent looking and 20 per cent painting





▲ *The Orange Sari, Dungarpur*, oil on canvas, 20×30in (51×76cm).

'This painting, worked up from a small on-site oil board, was done in the studio after a three-week painting trip to Gujarat and Rajasthan, India. The stretched canvas was primed with acrylic gesso and painted in my usual manner, using my regular colours, but with the addition of a touch of cadmium orange. Note how the light reflects on the underside of the dome and that the main feature of the painting is the effect of the sun shining through the sari held by the woman. I was especially fascinated by the soap suds and scum at the water's edge where people were bathing and swimming.'

dealing with buildings was much helped by his early days as an architectural assistant, with tutorials from the nephew of Sir Edwin Lutyens.

Two years after his marriage Trevor turned professional, although it took another ten years or so before he began to work with watercolours. His work, he says, was most shaped by Jack Merriott, George Ayling, Peter Gillman, J Arnesby Brown, Harry Watson and Harry Becker.

Trevor speaks of painting forays in the 1950s when he would strap his easel to the cross bar of his bicycle, put his oil painting box on the handlebars, hold a canvas in one hand and steer with the

▼ *Shady Mooring, Stanstead Abbots*, oil, 18×22in (45.5×56cm).

'Painting *en plein air*, I was seduced by the challenge and complexity of the various levels of effects in the water: the light and shade on the river bed, the weed and fish in the water, the weed and shadows on the water together with the surface reflections. This complex work demanded great concentration, analysis and interpretation. My usual range of oil colours were used: titanium white, cadmium yellow, yellow ochre, burnt sienna, permanent magenta, sap green, viridian, French ultramarine and burnt umber, with flat hog brushes Nos. 12, 8, and 4, and a cranked-handle palette knife.'







◀ *Chinese Silk*, watercolour, 11×8in (28×20.5cm).

'The whole point of painting this subject was the black silk dress with its coloured pattern. I had to half-close my eyes to simplify the decorative pattern intermingled with the sheen and reflections of the silk, and look for the hidden colours in the black within the folds and highlights without losing the form of the body underneath. I used masking fluid very sparingly, but used the technique of lifting-out in certain places. The blacks were mostly made with variations of French ultramarine and burnt sienna.'

Trevor Chamberlain – only better!

'I paint almost exclusively on site in all weathers, direct from life, using either oils or watercolours as conditions demand. In choosing my subject matter I don't always tackle the obvious, preferring to capture the spirit of the place, the light or atmospheric effect painted with some urgency and an awareness that the prevailing conditions are transient and will not be precisely repeated. If some aspect of a subject grabs you, don't lose sight of what initially appealed, but emphasise it and make it the primary reason for painting the picture. Even a rainy day will produce some harmonious tones, and the aerial perspective will be made evident by the beautiful shades of grey.'

## Planning a composition

'Look out for the reflected lights that are present to a greater or lesser degree; these will help to create form and life. Take some care in the planning and drawing, noting scale and proportions. Unless the painting is well composed with a sound sub-structure the work will fail, and as long as the composition and concept is well founded the work can be executed as simply and freely as you wish. Well-placed pattern shapes combined with good tonal and chromatic balance will create an underlying abstract element.'

'Be aware that the simpler the concept and image, the more important arrangement and placing becomes. Dramatic light and shade can be very arresting, and can also be enhanced by the hidden benefit of strong underpainting; juxtaposition of contrasting tones and colours help to create a vibrant effect. It is important to look hard at the chosen subject in order to instigate a plan of action before any brush full of paint is applied, and don't be distracted by onlookers. I rarely use a camera. Overuse of photography can kill the feeling of spontaneity; colour and

'If some aspect of a subject grabs you, don't lose sight of what initially appealed, but emphasise it and make it the primary reason for painting the picture'

other. This was a prelude to endless trips around the country, with one in particular that must be extraordinary by any standards: in 1976 Trevor took off on a three-week trip around the UK, painting in both oils and watercolours. His journey took him to Gloucestershire, south Wales, the Midlands and Potteries, Lancashire, Yorkshire and Lincolnshire, ending up, worn out, in Suffolk. In 19 days he painted an amazing 38 paintings and drove 1,500 miles; the trip culminated in an exhibition at Clarges Gallery in London and I doubt that feat has been bettered. He has also painted in Egypt, Iran, Armenia, India, Prague, Venice, Poland and the USA.

In April 2015 Trevor gave a talk to the Hertford Art Society about 'his life and times'. He first joined the society in 1955 and was exhibition coordinator for 35 years. These days he helps to organise, as well as attend, the society's weekly painting sessions, many of

which are outdoors. He also paints with the Wapping Group of *plein-air* painters. After his talk I spoke with any number of those attending, the majority being members of the society. Much was said of Trevor's willingness, not only to help set up the Tuesday evenings, but that he unstintingly gave of his praise and encouragement to all.

## Words of wisdom

In conversation with Trevor I wanted to get a fix on how and why he was able to put onto canvas or paper paintings with so much sense of place. What follows, in Trevor's own words, is superb advice that any artist, amateur or professional, can benefit from:

'As a marine, town, landscape and figure painter, it's not my aim to paint like anyone else, but to have my own "handwriting" with which to convey my personal response to the subject, uninfluenced by prevailing trends or fashion. In fact I just want to paint like





subtlety is lost in the photograph, particularly in the shadow area. It stops one looking at the subject really intensely and analytically.

### Light and colour

'In landscape the sky dictates the mood of the painting and its degree of warmth. Shadows cast by clouds and objects in the landscape can be used to heighten passages and can be a useful device for linking parts of the picture. Maintain an awareness of the direction of the light source. Crisply painted areas of fresh colour best portray a bright clear day whereas a softer, more restrained interpretation will convey a more diffused result. I try

► *Tobogganing, The Meads, Hertford, oil, 7×10in (18×25.5cm).*

'I painted on a prepared textured board, *en plein air* in below zero temperatures. The colourful figures contrasted well with the subtle cool greys of the distance, which is merely suggested. The snow's white but in fact has colour and tone that becomes apparent when compared with a sheet of white paper. The figures counterbalance the large tree on the left.'

▲ *Early Morning, Euston Road, oil, 14×20in (35.5×51cm).*

'The low early morning sun was casting long shadows on to the road and St Pancras Station. The shadow areas were heavy with fumes and mist, with figures and vehicles moving in and out of the gloom, creating sudden points of light. Yellow ochre, burnt sienna, permanent magenta and French ultramarine were mainly used with, in this instance, Australian red gold. The picture was painted *en plein air*, standing on a traffic island surrounded by traffic, noise and people.'







to limit my painting time, when painting *alla prima*, to a maximum of two hours. Having caught the spirit and atmosphere of the chosen subject, I return to the studio and after further assessment, which may last as long, I resolve the work by simplification, adjustment and completion that I may deem necessary to produce a well-composed, harmonious work. I take care not to overwork or lose the freshness and impact of the initial statement, or that elusive feeling of open air, which I hope may have infused the work.

'My oil paint colours are: titanium white, yellow ochre, burnt sienna, Venetian red, sap green, viridian, French ultramarine and burnt umber, with Winsor yellow, Winsor red and permanent magenta as occasional accent colours. Watercolours are: raw sienna, burnt sienna, Venetian red, olive green, cobalt blue, French ultramarine and burnt umber. Again, Winsor yellow, permanent magenta and Winsor red are occasional accent colours.'

## Last word

Trevor's skill cannot be better lauded than by American *plein-air* artist Richard Schmid: 'Before the days of the internet it was not possible for me to see the works of artists of other countries unless they were well known. I now see that Trevor and I are not only almost the same age, but have also devoted ourselves to high excellence and

▲ *Lazy Day, Sidmouth*, watercolour, 9×13in (23×33cm).

'This group of languid figures was obviously unlikely to move away any time soon, so I set up my easel behind some bushes out of the direct sun, which avoided the problems of glare on the paper and the washes drying too quickly. Working on Whatman 140lb (300gsm) Rough paper, I sketched in the arrangement of deckchairs and figures and worked wet-into-wet on dampened paper to create a play of lost-and-found edges. As a contrast against the more simplified backdrop the lit figure in the background was more crisply stated. All the darks were created by mixing positive colours – the "dead-hand" of neutral tint and black are banished from my palette. The group was unaware of my presence until I had finished.'

beauty in art – ideas that were regarded as naïve and passé at the time. Trevor's breadth of subject matter and superb renditions are breathtaking, and speak loudly of what is important in art. What a joy it is to see how his efforts carried the torch so high through the dark days of modern art. My wish to him is an even longer life, good health, and plenty of time to paint.'

Talking to Trevor and looking through endless paintings I realise he thinks, then loads a full brush, and lays the paint in one hit, clear and strong in tone and hue. Maybe just some of his wisdom and nudges towards technique will rub off – here's hoping!

ITA



## Trevor Chamberlain

is a member of the Royal Society of Marine Artists and the Royal Institute of Oil Painters. He has exhibited widely; awards include the Lord Mayor of London Award, the Chris Beetles Award at the Royal Watercolour Society and the Laing Painting Competition. Trevor has also published four books.

Trevor's paintings can be seen at the Wapping Group's annual exhibition at the Mall Galleries, The Mall, London SW1 between February 29 and March 5. For more information see [www.mallgalleries.org.uk](http://www.mallgalleries.org.uk) or telephone 020 7930 6844.





IN CONVERSATION

# Dramatic light

Elements of drama, detail and bold use of colour are characteristics of the work of landscape artist **Lynda Kettle**, as Caroline Saunders discovers

▲ *City Glow*, pastel, 15½×15½in (40×40cm). 'The focus here is the top two thirds of the composition, the dark and dramatic sky with just a glow of the city below. There is a hint of bright blue, showing what a lovely day it had been. I wanted to blend the colour of the sky so it was necessary to work on a paper with less tooth – I chose Canson Mi-Teintes paper in Moonstone and worked on the reverse, which has less texture, using a dark set of Unison pastels. On completion I needed to use fixative because of the lack of tooth. Fixative can often darken a painting but in this case, because the sky was dark, it did not alter the colours.'

Lynda Kettle's confident hand, capable of controlling watercolour washes and highlights, is the result of years of careful application and dedication. She was a set designer for the popular children's art programmes *Hartbeat*, where she worked alongside Tony Hart, and *SMart*. 'These skills have proved invaluable. With a landscape I use detail only at the front of the painting, so the detail disappears the further away you get. I learnt this in the theatre, especially painting backcloths.'

## Influence and inspiration

Shadows and reflections provide a

great stimulus. 'I pick subjects that have extreme contrasts of light and dark. Shadows result in some lovely images.' Dramatic skies are a favourite and she takes many photographs for inspiration. 'I keep a small lightweight Panasonic Lumix camera handy so that if I see something that inspires me I can capture the moment. Painting comes from the heart and I try to paint what I feel about the scene.'

Not wanting to risk overworking with too much detail, Lynda completes a painting in no more than two sittings. 'Knowing when to stop is important; often the best watercolours have the least detail. It is a quick medium and



## IN CONVERSATION

should be treated loosely; it often does its own thing.'

The styles and techniques of the Birmingham Watercolour Society have provided a wealth of inspiration. 'There are some exceptional painters, such as the president Ron Law, whose sketchbooks are some of the best I

have ever seen. Xidan Chen has a loose, colourful style and I also like Sue Howells, RBSA, for her quirky look at life.'

Also greatly admired are 'Edward Seago, who manages to convey tremendous atmosphere and drama in just a few strokes. John Yardley has an

excellent interchange between dark and light, his colour palette is similar to my own, leaving behind a lot of white paper to let the imagination fill in the gaps. With a few well-placed brushstrokes he captures the vitality of a scene. From Rowland Hilder I learnt that it is possible to show moods of nature with changing weather and seasons. Also it is necessary to practise and experiment, to remain dedicated and enthusiastic all the time.

### Working practice

'What you leave out of a composition is very important,' says Lynda who generally follows the composition of thirds for the focal point but breaks the rules on occasions. To work out the composition she produces many preliminary sketches using H, 2B, 4B and 6B pencils; she smudges with her finger to echo the various tonal values. Lots of 6B is used for the very dark areas. At the moment Lynda is hooked on a square composition. She often works on a full size sheet and then crops the picture by moving a square mount across to get the best image.

'My preferred watercolour paper is Arches Aquarelle 300lb Rough, 100 per cent cotton. It is expensive but there is no need to stretch it, and it can be scraped and colours erased. Whatever watercolour techniques are applied it will always hold firm. I buy 22×30in (56×76cm) sheets and cut them in half.'

To start a watercolour Lynda draws a faint outline with a 2B pencil that she rubs out after applying the paint. 'When producing a landscape, I begin wet-on-wet, painting in coloured washes. I always apply the sky washes first, working down the paper; I leave the white paper for the clouds. To emulate the effect of cloud I sometimes choose to lift the paint out with soft paper while still wet. I do not add any white opaque paint to the completed watercolour. I mask out the whites with masking fluid or I scratch out when the paint is dry to reveal the paper underneath. Salt dropped into wet paint is good for winter scenes or for foliage texture. For foregrounds where more detail is required, I often splatter paint with a toothbrush, sponge or blow paint with a straw for twigs.'

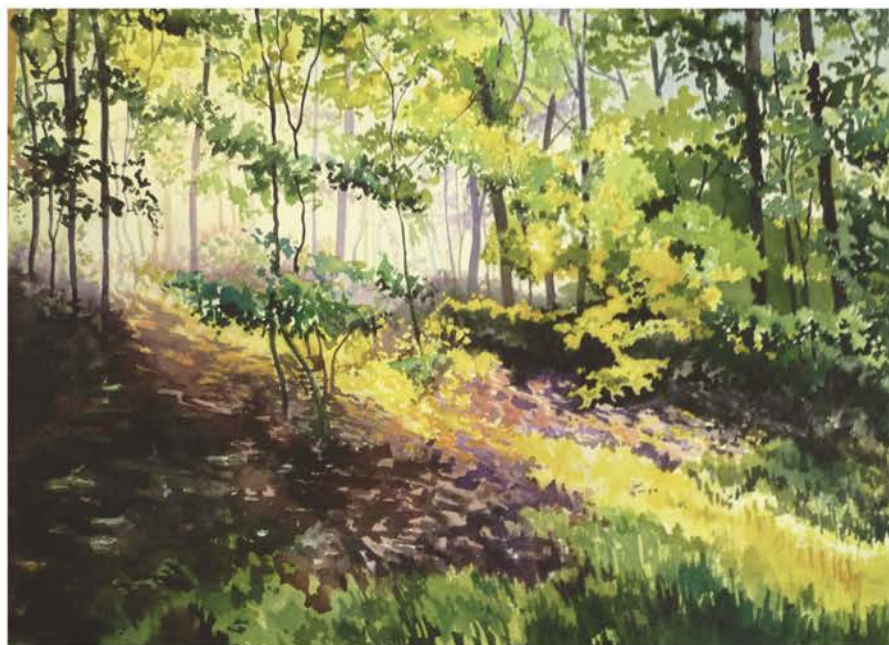
### Watercolour materials

During the first three years of painting with watercolour Lynda used a limited palette of nine colours to gain understanding on how they performed. These were: transparent yellow, raw sienna, burnt umber, alizarin crimson, burnt sienna, manganese blue, cobalt



▲ *Fishing Pool*, watercolour, 14¼×18½in (36×47cm).

'In this painting I set out to show the tranquillity and reflections of the old trees and calm atmosphere. I used a very subdued palette, mainly watery washes consisting of ultramarine blue, Winsor violet and manganese blue. The dark shadows were achieved by darkening colours with neutral tint. Transparent yellow and manganese were mixed for the greens.'



▲ *Warley Woods*, watercolour, 14¼×18½in (36×47cm).

'The diagonal light across the picture caught the grass, turning it yellow. I made my own colour chart by mixing raw sienna, transparent yellow, manganese blue, cobalt blue, ultramarine blue and a touch of alizarin crimson. To emphasise the brilliance of the light I painted the darks very dark by mixing neutral tint to all my colours to achieve these dark tones. I never use any black paint.'



► *Crop Field, pastel, 15½×15½in (40×40cm).*

'I chose a dark grey Sennelier pastel card as I like the smooth velvety texture of the paper, which has a good tooth and only needs a light fix before framing. Unison soft pastels were used due to their amazing range of intense colours. I try to stick to a limited colour palette for pastels as well as watercolour. The composition is made up of two-thirds foreground and one-third distance. There was no blending of the pastels in this painting, it was all applied directly and completed in a short time, in order not to overwork.'

blue, ultramarine blue and neutral tint. Before she did any painting she produced a colour chart and learnt how to mix all the colours. 'I never buy green. I am a firm believer that greens should be mixed.'

Lynda likes to have the white of the paper showing through the washes; therefore she opts for transparent paint over opaque. 'I layer one coat over another, glazing and deepening the colour where needed. I exaggerate the darks. It is only by going really dark that the light areas stand out. When transparent paint is dry it is still easy to remove by wetting and using a nylon brush to scrub out.'

Using Winsor & Newton Artist-quality tubes, Lynda squeezes the paint around the edge of her palette. It is left to dry in the palette ready to wet and use next time. 'I prefer 14ml tubes as the paint in 5ml tubes seems to dry up fairly quickly. I do use watercolour pans but only when out and about. My pans are in a small folding plastic holder with fold-up brushes all in one box. I paint on a spiral-bound watercolour pad and take a much reduced kit, carried in a lightweight satchel.'

'My choice of watercolour brushes is always kolinsky sable. They are expensive but worth it because they last, hold the paint well and keep their shape. I suggest three brushes are all that is required: sizes 2, 6 and 10. Most techniques can be done with one brush. A size 10 sable will do brilliant washes because it can hold a lot of water; also it can be rolled on its side and formed into a chisel shape so that the point enables very fine lines.'

## Pastel materials

For the last 25 years Lynda has also specialised in pastels. She has tried out many techniques, including feathering, scumbling and pointillism to get exciting colour combinations. 'Before I begin a pastel I draw the whole painting in willow charcoal and check



the proportions from my preliminary drawings. With pastel it is important not to smudge, so working left-to-right and top-to-bottom is a must. I add layers over layers and leave the foreground detail until last.'

Lynda uses several types of pastel to achieve a variety of effects. 'For blending I use soft pastels such as Unison or Sennelier; I love their smooth texture and their range of vivid colours. The type and colour of the paper I choose depends on the subject, but for loose, more spontaneous paintings, I use paper with a strong tooth such as Art Spectrum Colour Fix. Tighter paintings need more accurate definition so I use a paper with less tooth, such as Canson Mi-Teintes, and harder pastels such as Caran D'Ache pastels and pastel pencils.'

Fixative is essential; Lynda uses Daler-Rowney aerosol fixative and frames with three mounts, one hidden underneath to catch any pastel fragments that may drop. A lightly coloured wooden frame and light mount allow her paintings to fit in modern surroundings.

'When I have finished one painting I cannot wait to start the next one. When I complete a pastel I often begin a watercolour.'



## Lynda Kettle

is former vice president of the Royal Birmingham Society of Artists (RBSA) and member of the Birmingham Watercolour Society (BWS). She is a member of the Birmingham and Midland Pastel Society and the Birmingham Art Circle.

A graduate of Birmingham College of Art, her art training led to a first class honours degree in theatre design.

Following a successful artistic career in theatre and BBC television she now has a studio at Exeter Visual Arts in Devon and has recently become a member of Topsham Art Group and Sidmouth Art Society. Prints of her paintings can be purchased from Harvington Hall in Worcestershire. Lynda spends much time teaching and following her recent move will be demonstrating art in the south west of England. [www.lynda-kettle.com](http://www.lynda-kettle.com).



# Glyn Macey's *60-minute painting challenge*

For me, painting nature in its environment, with all the challenges that can throw at me, is one of life's great pleasures, and certainly painting outdoors is the practice that I find most stimulating. And when I feel the need for fresh inspiration, for invigoration and an assault to my senses, I often head to the coast



## 1 | A seascape in acrylics

We all love the coast, right? Who doesn't? The coast holds a great many treasures for a painter, and many more than purely a visual beauty. The sound of the waves, the seabirds, fishermen, families, ships and boats can all be captured and translated through paint onto our canvases. The smells of the salt air, the ocean, the seaweed, warm rocks and deep rock pools can also be absorbed and work their way into our painting.

### Use all your senses

And touch. Is it possible to capture the feel of soft sand, of rounded warm rocks, of slippery seaweed and icy cold water? I believe that is a painter's greatest challenge to try to capture the essence of a location using all their senses. Of course, it's not always easy to visit the coastal location of your choice at any given time, but by using reference materials such as drawings and photographs, and just as importantly memory, we can start to follow the 'senses' path. Try closing your eyes for a few moments and breathe deeply. Imagine you are at your coastal location. What can you feel? What can you smell? What can you hear? Imagine being there as diligently as you can. Hold those feelings whilst you paint and I promise that a little magic will seep into your artwork.

### Why only 60 minutes?

Sixty minutes is a neat, bite-sized chunk of time. Long enough to become absorbed and

creative, short enough not to get tied up with the detail and the fiddly stuff; you know the fiddly stuff that I mean – the little bits and bobs in a scene that seem at first like they should be included accurately but ultimately add little if anything to the finished result. So I often set myself the task of capturing my chosen subject in a set time. And this month's subject is a seascape at Sennen Cove in Cornwall in just 60 minutes, and if you choose to accept this mission...

First, we must set a timer for 60 minutes; a kitchen timer is ideal. What? I hear you ask, artists don't use timers and deadlines! But for this exercise, a timer is essential. For a start, a simple 60-minute deadline will help us to work quickly, and working quickly will help to stop us from overthinking each act of mark making. And consequently, reactive mark making leads to exciting, vivid brushstrokes. Marks full of energy and life. And energy and life is what we're all about right?

I'm incredibly lucky that the beach at Sennen Cove is very close to my home, I know it so well and paint there as often as I can. And for this exercise the scene provides elements that can be used for seascapes wherever you live. A dark, calligraphic shoreline helps to bring the foreshore towards the viewer, while the distant headland of Cape Cornwall enables us to create that all-important sense of space. Varying the size of wave mark that we make in the sea between the horizon and shore is another simple way to gain depth.



### Glyn Macey

is a Cornish-born professional artist, author, teacher and television presenter. He is probably best known for his ongoing art based fundraising projects for charities such as UNICEF and RNLI. Working in an array of media, he continually travels the world searching for new ideas and inspiration. These ideas are passed on through his books, articles and website, [www.glynmacey.com](http://www.glynmacey.com).



So let's squeeze out our paints, make a cuppa and set the timer. Let's go! Just remember that when the timer rings it's cheery bell, that's it, no more mark making, no more fiddling! And in return for our fastidious time keeping, we get to keep the elements of speed and freshness, energy and interest. Be sure to email your results to us, we would love to see them. **Please email your results (no larger than 2MB) to dawn@tapc.co.uk, with GM1 in the subject line.**

## YOU WILL NEED

### Colours and materials

- A simple palette of just four colours plus white is all we will be using for this painting, together with a couple of brushes and a palette knife. A limited palette gives us fewer options, less to think about, less to clutter our judgement. A limited palette is a good thing.
- I used phthalo green, phthalo blue, Prussian blue and burnt sienna for this artwork but feel free to vary these colours if you have or prefer others. It's not the exact same colour that is important; it's the way you use your colours that matters.
- I used a sheet of Galeria Acrylic paper and a 4B pencil, but you could use watercolour paper, mountboard or canvas with equal results.

## 60-minute seascape demonstration



▲ This is the photograph I took of the seascape at Sennen Cove, Cornwall, which you are invited to use as inspiration for your own 60-minute seascape if you'd like to



### ▲ STAGE ONE 10 minutes

I was sitting on the beach painting *en plein air* for this exercise but I also took a quick photo as the scene was just so captivating (above). Feel free to use this as inspiration if necessary.

My common practice for on-the-spot landscape painting is to make a quick sketch of the major components in the scene. In this instance I focused on the distant headland of Cape Cornwall and the rocks in the foreshore. Crucially, I paid attention to the 'space' between the headland and shore, as this is very often a smaller or shorter space than you might imagine. You have probably watched a hundred art students holding a pencil or brush at arm's length with one eye closed. You might have wondered what on earth they were doing. Well, this is a perfect way to measure, reasonably accurately, the space between objects, lengths and angles. And it is this initial and very basic measuring system that will give your painting depth



### ▲ STAGE TWO 2 minutes

I created a wet wash of phthalo green with liberal amounts of water. I used salty sea water, what else! But tap water works just as well. After loading my medium-sized brush, I added the wash across the sea area, from just below the horizon to the shore. Note how I deliberately used the paint lightly in some areas and heavier in others





### ▲ STAGE THREE *3 minutes*

Next I added some wet phthalo blue to the sky area, blending my way across from right to left to create a basic cloud formation. I also worked the blue down into the sea allowing the 'accidents' of wet blue into wet green to take place. I was not overly concerned where the actual paint strokes are heading at this time, I was aiming more for a sense of fluidity



### ▲ STAGE FOUR *2 minutes*

Adding neat 'from the tube' Prussian blue allows me the initial darks, and also texture. It is always a good thing to reserve the main darks in your work to the foreground, as well as texture. These both help to create 'space'. Also note how the paint has been applied – with a carnival of touches using the same brush loaded with the same paint stock

### ► STAGE FIVE *1 minute*

#### Close up

You might have noticed that I haven't used any black. This is simply because I prefer to mix and lay my own 'darks', usually made up of a dark blue and a darkish brown. In this case I simply added a touch of burnt sienna to the Prussian blue for a rich dark



### ◀ STAGE SIX *17 minutes*

So far I had used mainly watercolour-type techniques with watery paint. Coupled with this are loose strokes and nonchalant mark making. But the time had come to begin to take control. First I squeezed out some juicy titanium white and after flicking a little white with an old toothbrush into the distant sea, I swapped back to the brush and mixed some gentle sea blues and aqua greens using the phthalo colours and white. I used less water in this instance, helping the colour mixes to stay opaque.

Using the medium brush I added wave elements to the sea, with smaller marks in the distance and mid ground with larger strokes in the foreground. A judicious few swipes of neat white gave me the first elements of atmosphere and action. Note that the paint was swiped on thickly, with the resident lumps and bumps being left exactly as they appear



## ► STAGE SEVEN *6 minutes*

I decided to bring a little colour to the distant cliffs by using a touch (and a touch is really all that is needed) of neat sienna and a little sienna and white mix. The sienna bounces back to the sienna used in the shore, which helps to create a harmonious feel. More of my dark mix (blue and brown) was used to shadow the cliffs

## ▼ STAGE EIGHT *7 minutes*

So far my mark making had been made up of painting brushes and toothbrushes! But now I used my trusty palette knife to create sharp 'dragged' dark blue lines across areas of the distant and mid-point sea. In the foreground I used the palette knife with a neat mix of green, blue and white to add drama to the rocky shore. For this to work I used the knife in all directions to give movement and energy



## ▼ STAGE NINE *9 minutes*

A little extra palette knife work added more dramatic shore rocks as well as extra white water, including flicking the palette knife for larger splashes that I can make with a toothbrush. Note that I also added a streak of white light under the cliffs. This creates depth and bounces the viewer's eye back and forth.

And that's it! Fifty seven minutes by my reckoning. And remember, this time restraint exercise really isn't about 'saving' time or rushing the painting process. It's all about not overworking; it's about keeping those initial marks, the energy, the inspiration. Oh, and just between you and me... I have just noticed that my horizon isn't straight! But with our energetic painting process in mind, do I care? Of course not – and nor should you!

## ▼ FINISHED PAINTING

*Seascape, acrylic, 14×21in (35.5×30.5cm)*







◀ Morgan Penn with *The Picnic*

**Morgan Penn** enjoyed a successful career as an art director in the music industry, designing record sleeves for Take That, Adam Ant and Ministry of Sound. He was inspired to take up portrait painting after seeing a portrait at the National Portrait Gallery. As an artist he is completely self-taught. He has featured on the BBC's Star Portraits series and *The Picnic* was shortlisted for the Seven Investment Conversations Prize at the Royal Society of Portrait Painters exhibition, 2015. [www.morganpenn.com](http://www.morganpenn.com); [www.stereopaint.me](http://www.stereopaint.me).

# Painting the **family portrait**

When **Morgan Penn** realised his daughters were growing up very quickly he decided to capture his family at that moment in time with a portrait of a favourite pastime – a picnic

Everything was set up in our garden, and the family arranged on the colourful tartan blankets, which were a great device for containing us in a tight space. I set up a camera on a tripod with a remote control and just started taking photos every time the sun came out from behind the clouds. Jack the dog was photographed separately. I compiled the final composition with the best images of each of us, and made sure we were all interacting and smiling. The final arrangement is a big loop, starting with my eldest daughter D'arcy looking at the dog, who is looking up at Foxy, and sweeps round through the wine bottle and finishes with my wife, Julie.

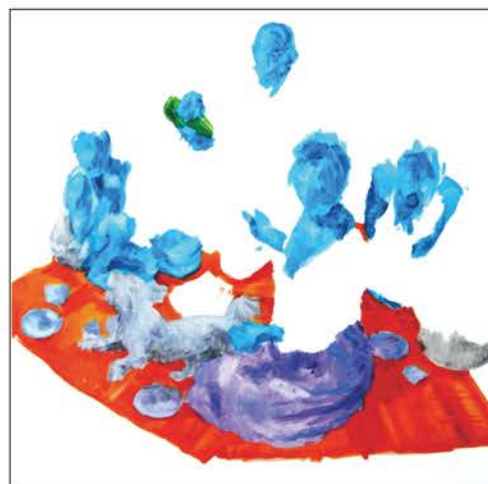
## Materials

My canvases are oil-primed Belgian fine linen from Russell & Chapple stretched on a deep exhibition wooden stretcher with a crossbar. I use only Michael Harding paints. The majority of the portrait was painted with just three colours: yellow lake, ultramarine blue and crimson alizarin, with titanium white and stabs of other colours as they can have a punchiness and purity that can't be achieved with the three colour process, especially the phthalos and cadmiums. I don't use mediums, as I find the pigment to oil ratio in the Michael Harding range works really well for me. I use Gamsol as a solvent as it is slow to evaporate into the air, contains no harmful aromatics and is odourless. 

## DEMONSTRATION *The Picnic*

### ► STAGE ONE

I made a loose pencil drawing of very general shapes, then began underpainting these areas, using rags to keep things as rough as possible. The underpainting drives the top colours and gives the painting vibrancy. All accidental marks and textures were kept, and will possibly be visible at a later stage if they work with the final look. I used a pure turquoise for any areas of skin; this is my insurance that the skin won't get too orange as these colours are opposite on the colour wheel – a dramatic chromatic effect is guaranteed if some of the turquoise scumbles through the top colour



### ◀ STAGE TWO

More areas were underpainted until most of the white gesso background had vanished. I used pure magenta for Julie's dress, and rubbed it back with a clean rag to let the white of the background show through as white paint can dull the effect (this is the only way to have bright areas using a red, as adding a white obviously creates pink). The background was spattered to add texture and visual movement. With all the mid-tones in place I couldn't help but start some of the detail, so I began on the wicker, cup and saucer and the ice bag, to get a sense on how the final painting might look





### ▲ STAGE THREE

I started painting my suit with a large flat-edged brush, making sure I let the underpainted red/orange show through in places to give a shot silk effect. Shadows added definition and the bright yellow accents provided the highlights. The still life in the picnic basket was a straightforward play between cool underpainting and warm highlights to create a realistic display. For example, the spoon handles were underpainted in a cool grey, and the highlights in a warm yellow/white, which 'lifted' the colour and made the objects appear three-dimensional. My biggest concern was making the bread and the rolls look realistic. Relying on instinct, I started to paint without over-thinking it. I added punchier stabs of colour to add drama and to exaggerate any reflected light. Foxy announced that she wanted her favourite Fimble in the portrait, so I painted it on top of the ice bag



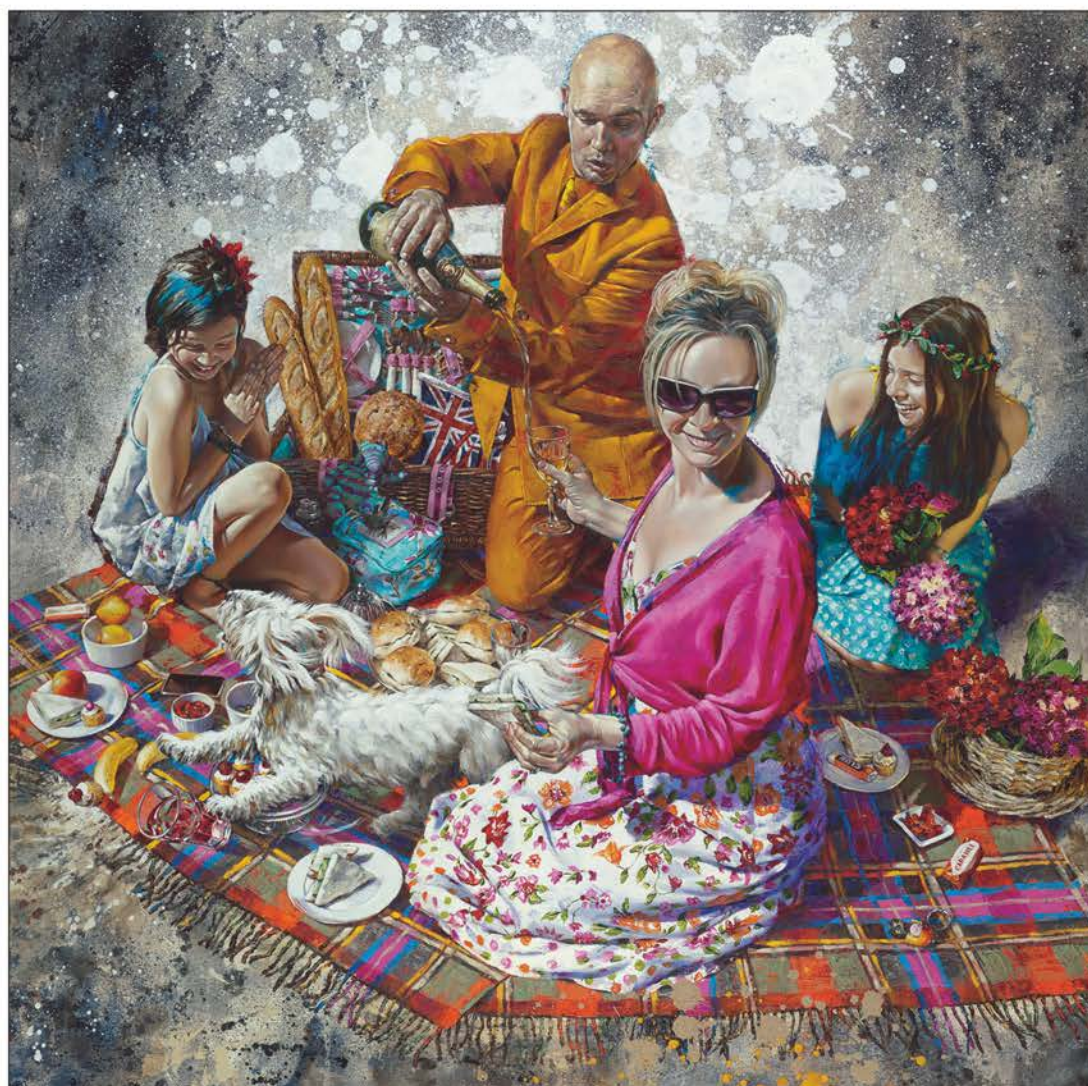
### ▲ STAGE FOUR

I painted D'arcy and considered which areas were going to be left open to let the rough underpainting show through. Consideration was also given to the warm golden light shining on her arm. More still life was painted in. Julie's dress was painted in a warm yellow white with the cool purple underpainting left showing in the shadow areas. Once this had dried, I painted the flower design on the fabric

### ► FINISHED PAINTING

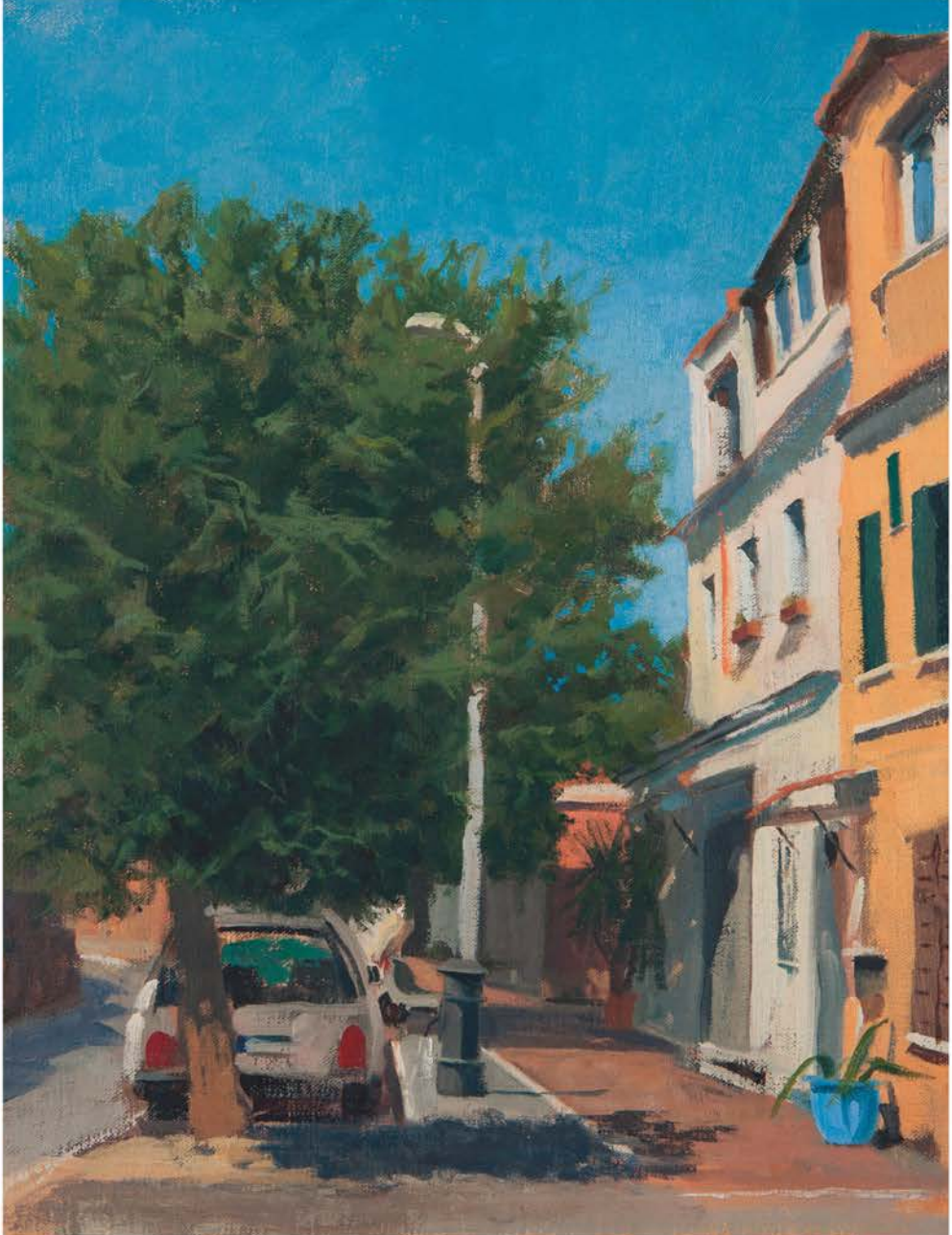
*The Picnic*, oil on canvas, 30×22in (76×56cm).

Foxy's hair was left half finished to balance the open turquoise on D'arcy's arm – the flash of turquoise brings Foxy's hair alive. Foxy's dress was starting to disappear into the background so I added a very rough dark outline for definition. The rug colours were blocked in with a palette knife to pick up on the textures of the underpainting, and to let the underpainted orange scumble through. This worked particularly well with the muted green sections. I then loosely blocked in rough areas of my face with the colours I could see, before refining the skin texture. Ambient light, reflected light and rim lighting were important to make the portrait unified and convincing. It is also these elements that I like to exaggerate where I can. When the skin had been established, I started on the facial features. When near to completion, I started to add colour flashes to increase the chromatic effect. These include turquoise on Foxy's leg and Julie's neck, the unexpected pink on the sleeve of my jacket and the orange stab behind Julie's dress. I liken these to the flashes of colour you get when you rub your eyes hard – or is that just me?





I chose this scene for the large dark shapes of the tree and shadows balanced with the shape of the light buildings for contrast and interest. I returned to this location several days in a row, always at the same time on a clear, sunny day to give myself enough time to finish up the painting rather than working from photographs



# The notan sketch

## a *plein-air* painter's best tool

What are the key elements that make up a beautiful painting – one that sings and puts us at ease, that we enjoy looking at and go back to time and again? The secret lies in the notan sketch, as **Kelly Medford** explains

If you like to paint outdoors on location you know that there can be pressure to get the scene down before the light changes. Fortunately, there is a fundamental element to painting that comes before colour, good drawing and a solid tonal structure and that will increase your on-site success: notan.

Notan is a concept used in Japanese art, best translated as 'light-dark'. It does not inherently refer to tones, but

can be used to do a simple and quick study of shapes in which your composition is broken down into its most simple elements of light, dark and, eventually, tone. The idea of notan sketching is to explore and gain confidence in finding a balanced composition of big light and dark shapes that will create harmony and make your painting sing. You will already have formed a solid idea and

picture in your mind when you go to paint it after taking the time to make your notan sketches and work out the composition in your sketchbook.

### How it works

Notan is my favourite tool and can help immensely in securing a good composition. It takes a few minutes to study your scene and make several notan sketches. Harmony and balance



in a composition can be boiled down to the balancing of dark and light shapes.

The simplest, and lightest tools if you are painting in the field, are a Tombow black brush pen and small sketchbook with heavyweight paper. You can use any marker, pen or pencil, but as a painter I think that you will enjoy the brush pen since it can be used on its side to cover large areas and help you avoid the temptation to make a line drawing. This can be a challenge at first, especially without the use of line. Squint your eyes, looking down through your eyelashes, and try to see the overall scene reduced to larger flat shapes. This blurred way of observing does away with all detail; you will see only primary shapes – look for the largest ones first, including the negative spaces such as the sky.

Limit each sketch to five or seven big shapes and keep the studies small, approximately three to four inches, so you have time to experiment with different arrangements and have plenty of time left to get to your painting. This allows you to see the main idea and

not get lost or caught up in the details; you can add those in your final painting. Do three to five sketches of your scene in quick succession so you start to see common themes emerge and can compare them to see which elements balance the best. Ultimately the main idea and focal point will show itself to you through these notan sketches.

It is important that you do not worry about how your sketches look or labour too long over these studies. These are not meant to be pretty or finished drawings, but rather studies of harmonious spacing between light and dark shapes.

### Exercises

Here you can see my initial notan drawings and how they progress. In keeping with the proportions of my already prepared canvas, I attempted various placements as well as zooming in and out on the scene and keeping it to the most basic shapes possible.

When you are making your sketches try to connect shapes, especially darks or shadows. This gives a sense of unity

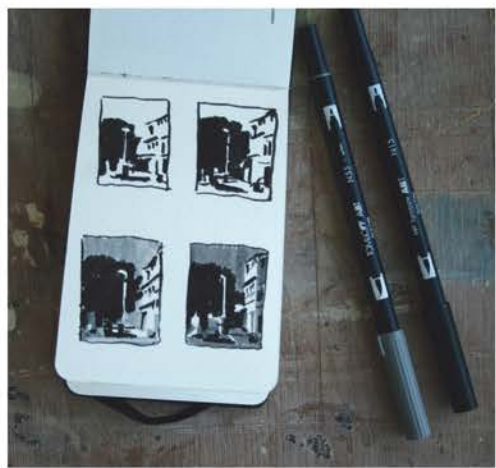
and harmony to your painting; too many broken up spaces can produce the effect of not knowing where to look. Another thing to keep in mind is to search for patches of dark in large light shapes and vice versa – this helps to give volume and break up big flat spaces.

Once you have decided on the composition with the big overall black and white design, take it one step further and do some three-tone studies, still using the Tombow paintbrush markers. This helps to develop the composition and set up a tonal structure for the painting in your mind, along with seeing the smaller shapes inside the larger ones, that you have not paid much attention to.

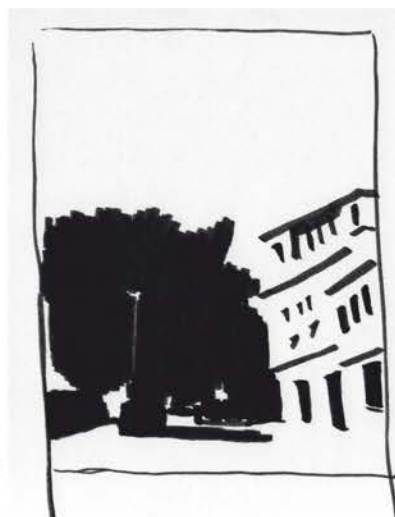
In this step it is also important to experiment with different possible solutions simply because there is no right answer as to how you structure your painting tonally. The lightest lights can be left as the white of the paper and the darkest darks filled in with black. Then you can decide which are the most dominant middle tones. ITA

## DEMONSTRATION *Rome, First Thing Saturday Morning*

A notan exercise such as this will take you up to 30 minutes and can save you time in creating paintings that don't work



▲ Using Tombow Brush Pens N15 for black, N55 for a middle grey and my pocket Moleskine watercolour notebook, I set to work exploring different possibilities of the composition for my painting. I broke the scene down into the most simple and abstract shapes possible, filling them in with the side of my brush pen as whole areas without a preliminary line drawing



### Compositional sketches

I first tried a horizontal composition (above left) but quickly realised that a vertical one would be more dynamic and emphasise the verticality of the scene. The second sketch (above) was a more interesting composition, but there was too much empty surrounding space, making the scene seem to float and not draw the viewer in. The final sketch (left) was cropped where I thought the composition should end at the top, to better fill the canvas. This proved to be the most balanced and interesting between the dark and light and was the one I used. The predominantly light right side is balanced by the dark on the left. Also, notice that even though a shape is mostly dark or light, it has its opposite to break it up and create interest



## THE NOTAN SKETCH



### ▲ Tonal sketch 1

Here I experimented with leaving both the buildings and the ground white while keeping the predominant shadow shape very dark. This is a good effect that gives a strong sense of light in this scene, but the white all over doesn't let the eye go to a focal point and is distracting on the left of the composition, where there are no middle tones to soften transitions



### ▲ Tonal sketch 2

I looked at keeping the lightest building and the ground white. It is more successful than the previous study, but I thought that a darker shadow in the back would give more depth to the composition



### ▲ Tonal sketch 3

Here I have only left the lightest building and lamppost white, with two small lines of white to break up the middle tone of the ground. This is closer to a more balanced picture, but I am still not convinced about the shadow in the back being such a light tone, it still lacks a certain depth

### ► Tonal sketch 4

My final sketch was the one I used as a basis for the painting. This time I worked to tie the darker shadow shapes together, occasionally breaking them up with middle tones to give a better sense of balance, depth and overall harmony



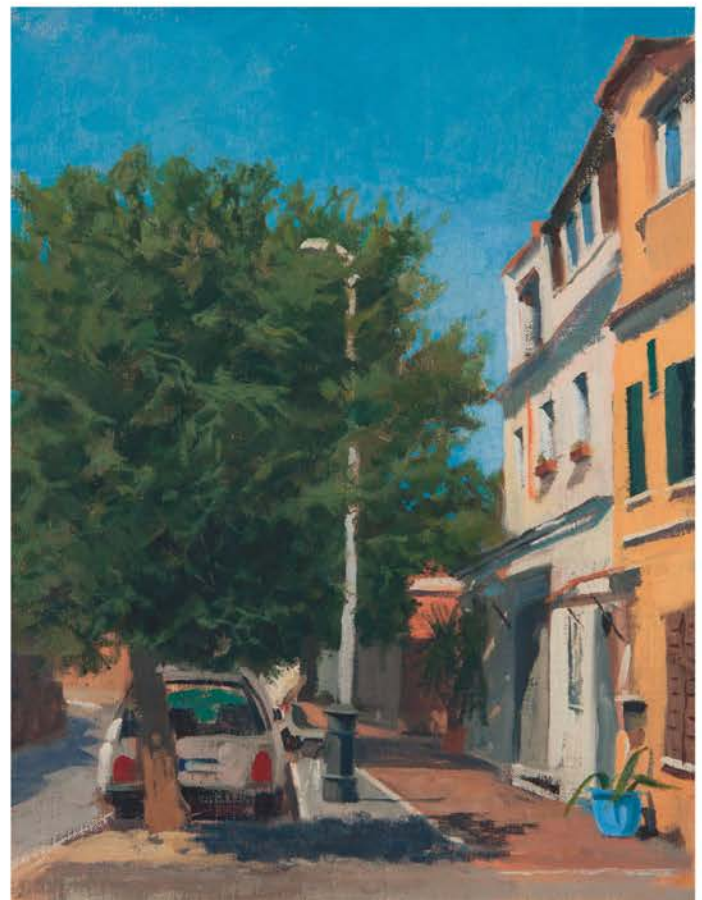
'It is important that you do not worry about how your sketches look or labour too long over these studies'



### Kelly Medford

is a classically trained oil painter specialising in Italian *plein-air* landscapes and cityscapes. She trained extensively in the US before moving to Italy to attend the Florence Academy of Art. After five years in Florence, Kelly moved to Rome, where she took to the streets and paints daily. She shows in the US

and Italy and works regularly on private commissions. She won first place in Italy's competitive *plein-air* competition Subiaco in 2013 as well as the St Simon's Land Trust Purchase Award in April 2012. Kelly leads small intensive workshops in various locations around Italy, and has taught for three years at Arte Umbria. [www.kellymedford.com](http://www.kellymedford.com).



▲ Rome, First Thing Saturday Morning, oil on linen, 19"×15" in (50×40cm). The finished work, painted on location





# The *plein-air* painter in Venice

**Judi Whitton** advises on ways of working *en plein air* in Venice, in watercolour. She looks at drawing, perspective, a limited palette, incomplete shapes and glazing

**M**y way of working has slowly developed over many years and continues to do so. I strive to paint watercolours that have a lively, spontaneous 'sketchbook' feeling with a balance between painting and drawing. There are no rights and wrongs. The important thing is to decide what you wish to achieve, look hard, forget others who have gone before and be yourself.

## Drawing

It is better to develop the drawing with several small steps rather than long leaps. Creep the drawing outwards in the directions that interest you – you may or may not reach the borders of the paper. The parts that would not necessarily benefit the finished picture can be omitted.

Constantly ask yourself whether you have said enough or too much. Try to be reasonably accurate, as where the windows sit, the perspective and the overall proportions are all relevant. Remember you can always add to your drawing later on and you will not necessarily expect to paint across all the drawn shapes. If promising figures appear, include them straight away.

## Perspective

Many Venetian buildings and campaniles lean over because they are built on weak foundations. Ken Howard says the lean on buildings and campaniles is subtle, so 'don't overdo it'. To check the perspective, imagine you are drawing the eaves, such as those on the right-hand side in *San Giamcomo di Rialto*

▲ *San Giacomo di Rialto from Sotoportego del Banco Giro*, watercolour, 12½×14½in (32×37cm).

This is reputed to be the oldest church in Venice and, with the unique 15th-century large clock, provides an exciting and unmissable subject for the artist. Like many Venetian buildings, the perspective of the undulating roof lines can be deceiving

(above). With one eye closed, hold a pencil with your outstretched arm to line up with the edge of the roof. Keeping the pencil in the same position, open both eyes and focus on the pencil. Bring the drawing board up, holding it vertically behind the pencil, so you can accurately see the correct angle of the eaves, which you can then mark on the paper. ▶



## PLEIN AIR

### The painting process

When you are ready to paint, you may like to use a limited palette. The colours in this enigmatic city can be soft and intimate. Has the picture already formed in your mind? Could you envisage the painting using a large range of pigments? You might feel that you would have a more harmonious outcome if you used a restricted range of colours.

Put out fresh paint and look for the place on your drawing where you feel relatively confident that you know what to do and begin painting here. Never underestimate the importance of keeping your morale high – it is unwise to begin with a tricky passage. I rarely start with the sky and usually add it last. The exceptions to this are in pictures, such as *Basilica di San Marco* (right), where the dark sky was painted first to preserve the light on the famous sunlit domes crowning St Mark's.

Try to concentrate on passages of working by travelling outwards into adjoining areas, allowing colours to bleed together where you wish. Paint with conviction and have a balance of hard and soft edges. In *Casa del Tintoretto*, *Fondamenta dei Mori* (below) you can see this way of working, creeping from one interesting part to another but not necessarily painting all the pencilled areas. Only at the end of a passage of

► *Basilica di San Marco*, watercolour, 5½×6in (14×15cm). This is painted on a sample sheet. I began with a solid medium-toned sky of perylene green and cadmium orange. The negative painting drew attention to the bright sunlight reflecting from the famous domes

painting should you take a break. You can add to the drawing at any time and you may develop this method so that there is an exciting back and forth sequence of drawing and colour.

Work dark and light tones throughout the painting process. Be brave with the darker tones, apply once and avoid overlaying paint otherwise you will lose freshness and colour. Useful combinations for dark tones are Indian red and Winsor blue, Venetian red and perylene green, burnt umber with perylene green and Winsor blue, and cadmium orange.

*Campo S. Giovanni e Paolo* (top far right) was drawn on paper pre-tinted with a warm pinky brown wash made from burnt umber, cobalt blue and cadmium

red deep. Figures were included to give life to the busy campo. Using strong tones (Indian red, cerulean blue, Winsor blue, raw sienna), I began with the distant buildings and negatively painted around the marble base of the monument. The bronze statue benefitted from a touch of cobalt turquoise. In the finished watercolour, the areas of light and dark tone were painted as passages of working one against the other. If you mix colours on the paper rather than the palette the pigments are not thoroughly blended and each retains more of its individual identity, resulting in an exciting, fresh look to your watercolours.

### Incomplete shapes

It can look more painterly if you do not completely fill in all the drawn 'shapes' with paint. If there is enough pigment to show the lovely colour and some tonal variation, your work will be more engaging and exciting for your viewer if they have to complete the shapes for themselves. Take care to leave the junction between the painted and unpainted parts in an interesting way that is sympathetic to the form of the structure it is depicting. When a shape is not entirely filled in with paint it allows a natural 'escape' to adjoining areas.

Most of the paintings illustrating my book\* could be described as vignettes, where the drawn or painted design does not cover the entire paper. The parts that are left can be either white paper, pre-tinted paper or a support with an underwash. It is important to design these 'empty' shapes together

◀ *Casa del Tintoretto, Fondamenta dei Mori*, watercolour, 10×8½in (26×22cm). Tintoretto lived here. Only part of the drawn image was painted and most attention was given to eye-catching features that were linked together as part of the overall design





with the painted areas as part of the overall composition.

## Glazing

Some painters only use transparent pigments for glazing. In my experience many colours with a reputation for being opaque, for example cerulean blue, can enrich your work when used as a glaze. It is a good idea to keep an open mind, find out what works for you and remember to lay glazes with a light touch of the brush.

Various glazes were added during the painting process of *San Geremia* and *Palazzo Loredan Vendramin Calergi* (below). Washes were laid to give atmosphere and to separate the bell tower and the church from the buildings in the foreground. Pen work and opaque chalky pigments were used to highlight the nearer buildings. Watercolour is not really about techniques but about looking.

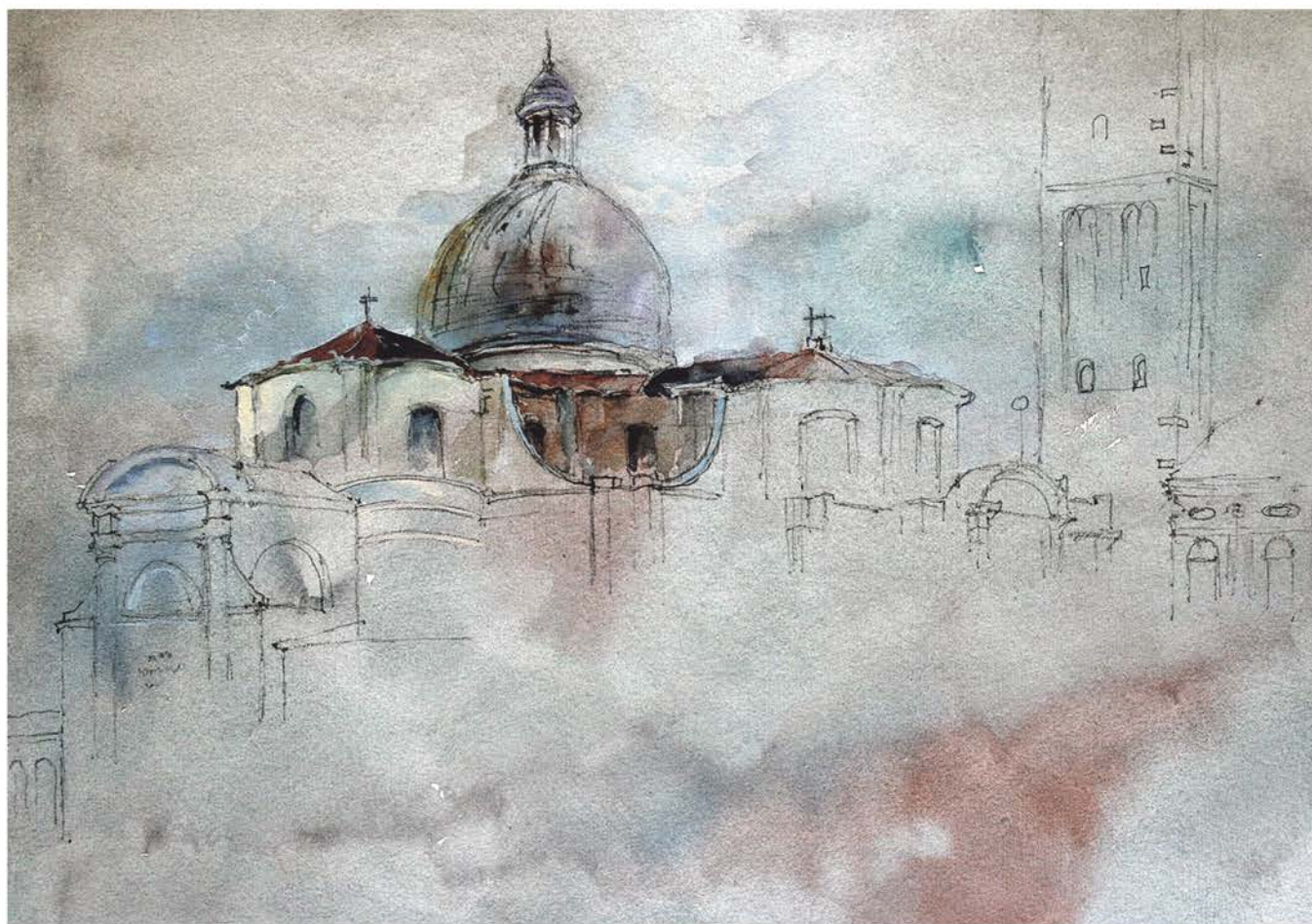
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\* This abridged extract is taken from Judi Whitton's new book *Painting Venice*, price £24 plus p&p, available from Judi's website, [www.watercolour.co.uk](http://www.watercolour.co.uk).



▲ *Campo S. Giovanni e Paolo*, watercolour, 10¼×13½in (26×34cm).

Strong tones on the buildings at the far end of the campo were used to negatively paint around the marble base of the stunning Colleoni monument. Cobalt turquoise gave impact to the bronze statue



▲ *San Geremia and Palazzo Loredan Vendramin Calergi*, watercolour, 8½×11½in (22×29cm).

The church of San Geremia and the palace Palazzo Labia appear intertwined in this complex cluster of buildings. Towards the end of the painting, glazes of cerulean blue with a touch of cadmium orange were laid over the buildings at the back to show some differentiation. The addition of ink, white gouache and chalky Naples yellow reddish drew attention to the nearer buildings



# Leisure Painter & the artist

in association with Patchings Art Centre & Jackson's Art Supplies  
are proud to launch our

# ART CLUB OF THE YEAR COMPETITION 2016

## CALL FOR ENTRIES

All UK art clubs are invited to submit a total of five two-dimensional works that you feel represent your club along with a written profile, including details about your club's history, members and activities. We will select our top ten clubs to exhibit their five entries at the Patchings Art, Craft & Photography Festival (June 9 to 12, 2016). An overall club winner and two runners up will be selected by well-known artist and tutor, Hazel Soan, over the weekend of the festival, and visitors will be asked to vote for their favourite club for the People's Choice Award. All work entered will be featured on our website at [www.painters-online.co.uk](http://www.painters-online.co.uk).



▲ Charmian Hayes *The Art Demo*, oil, 20x30in. (51x76cm)

### PRIZES

We are delighted to announce exclusive sponsorship by Jackson's Art Supplies

- **FIRST PRIZE** £500 worth of Jackson's art materials vouchers, a sponsored demonstration at the selected club venue by a professional art tutor and a profile about the club published in our magazines, online at PaintersOnline and through our social media channels
- **TWO RUNNERS UP** £250 worth of Jackson's art materials vouchers for each club
- **PEOPLE'S CHOICE AWARD** £100 worth of Jackson's art materials vouchers for the club with the most public votes

*Jackson's*

### HOW TO ENTER & CONDITIONS OF ENTRY

The competition is open to art clubs across the UK. Only online entries can be accepted. Only original work will be considered and paintings based on reference photographs must have been taken by the artist or used with the permission of the photographer. Photography, except where incorporated into collage, is not acceptable.

- 1 The non-refundable entry fee of £20 covers the FIVE entries per art club of two-dimensional work in any media.
- 2 No entry should be larger than 120x150cm WHEN FRAMED (canvases do not need to be framed).
- 3 Online digital entries must be sent via our website at [www.painters-online.co.uk](http://www.painters-online.co.uk) clicking through the Current Painting Competition links to Art Club of the Year 2016 Competition. You must be registered and signed in to PaintersOnline before you can upload the images. Payment will be added automatically to

your basket; please remember to pay before you leave the website.

- 4 Upload your entries with the non-refundable entry fee of £20 by the closing date of March 24, 2016.
- 5 Entries will be judged after March 24, 2016 when selected work will be called for exhibition. All work must be framed (canvases excepted) ready for exhibition from June 9 to 12, 2016 at Patchings Art Centre, Nottinghamshire.
- 6 Successful art clubs will be notified in late April about delivering their work between May 20 and June 1, 2016 to Patchings Art Centre.
- 7 All care will be taken with entries but no responsibility can be accepted for loss or damage in transit, incoming or outgoing, whilst on the competition premises or during the exhibition. Originals selected and submitted for final exhibition must be fully insured by the artist.
- 8 Original works must be left with the organisers throughout the exhibition.

### JUDGES

Hazel Soan, artist and tutor  
Liz Wood, artist, tutor and co-owner  
of Patchings Art Centre

Sally Bulgin, editor *The Artist*  
Ingrid Lyon, editor *Leisure Painter*



# the artist

# OPEN COMPETITIONS & EXHIBITIONS 2016

A  
SPECIAL  
PULLOUT  
and KEEP  
GUIDE

Compiled by Deborah Wanstall

## PLEASE NOTE

These listings are in chronological order according to the month in which the event will run.

Submission and handing-in dates are highlighted in red

## FEBRUARY

### Jerwood Open Forest

**Venue:** Jerwood Space, 171 Union Street, London SE1 0LN, followed by commission in one of England's Public Forest Estates.

**Details:** This is a call for bold, broad-thinking proposals that explore the potential of forests as sites for art, both in and about the environment. Proposals can be for work in any discipline or medium, temporary or permanent, site-specific or for touring to more than one location. Five artists will be selected to receive a £2,000 Research and Development fee to develop their proposals over a six-month period, culminating in an exhibition. During the exhibition one artist will be selected to receive a £30,000 commissioning budget to realise their proposal.

**Exhibition dates:** tbc.

**Submissions deadline:** February 1, 5pm.

**Contact:** To enter, please visit [www.jerwoodopenforest.org](http://www.jerwoodopenforest.org). For more information contact the project managers, Parker Harris: [jo@parkerharris.co.uk](mailto:jo@parkerharris.co.uk). ☎ 01372 462190

## MARCH

### Royal Watercolour Society Contemporary Watercolour Competition 2016

**Venue:** Bankside Gallery, 48 Hopton Street, London SE1 9JH. ☎ 020 7928 7521

**Details:** Annual open competition for work made in any water-based medium on a paper support; accepted media are gouache, acrylic paint, ink and watercolour. The RWS aims to encourage a strong personal vision and an innovative approach. A maximum

of six paintings may be submitted, all of which must have been completed in the last four years, maximum size 39½×39½in 100×100cm when framed. Fee is £14 per work, with reductions on multiple submissions. First prize, David Gluck Memorial Award, £1,000; RWS Award, £500; Jackson's Young Artist Prize, £500 in Jackson's Art Vouchers; *The Artist Award* of an article in a future issue of the magazine; many other art materials prizes. Online entry in first instance. To download application pack and enter, go to: [www.banksidegallery.com](http://www.banksidegallery.com) or [www.royalwatercolourcolour.society.co.uk](http://www.royalwatercolourcolour.society.co.uk).

**Exhibition dates:** March 4 to 16.

**Submissions deadline:** January 19, 12 noon.

**Handing-in:** February 28 and 29, 11am to 5pm.

**Contact:** Royal Watercolour Society: [www.royalwatercolourcolour.society.co.uk](http://www.royalwatercolourcolour.society.co.uk).

☎ 020 7928 7521

### Royal Birmingham Society of Artists' Open All Media Exhibition

**Venue:** Royal Birmingham Society of Artists' Gallery, 4 Brook Street, St Paul's, Birmingham B3 1SA.

☎ 0121 236 4353

**Details:** Artists working in all media may enter. Please consult the application pack for details of fees and full terms and conditions.

**Exhibition dates:** March 9 to April 9.

**Submissions deadline:** March 2.

**Handing-in day:** March 6, 10.30am to 1pm.

**Contact:** For application pack, send sae to RBSA Gallery, 4 Brook Street, St Paul's, Birmingham B3 1SA. Packs may be downloaded six weeks before the closing date from [www.rbsa.org.uk](http://www.rbsa.org.uk).

## APRIL

### Society of Botanical Artists

**Venue:** The Westminster Gallery,

Central Hall Westminster, Storey's Gate, London SW1.

**Details:** Annual open exhibition.

This year's theme is 'Shape, Pattern, Structure'. Entries are accepted in all media, including ceramics, glass, jewellery and 3D work.

**Exhibition dates:** April 15 to 23.

**Handing-in day:** February 22.

**Contact:** SBA, 1 Knapp Cottages, Wyke, Gillingham, Dorset SP8 4NQ; [www.soc-botanical-artists.org](http://www.soc-botanical-artists.org).

[pam@soc-botanical-artists.org](mailto:pam@soc-botanical-artists.org).

☎ 01747 825718

### Bath Society of Artists

**Venue:** Victoria Art Gallery, Bridge Street, Bath.

☎ 01225 477244

**Details:** 111th annual open exhibition of works in all media except photographs; two works may be submitted.

**Exhibition dates:** April 23 to June 4. **Handing-in day:** April 16, 10.30am to 4pm at the Victoria Art Gallery.

**Contact:** Download entry forms from: [www.victoriagal.org.uk](http://www.victoriagal.org.uk) or [www.bsartists.co.uk](http://www.bsartists.co.uk), collect from gallery or send A5 sae to Gillian Sylvester, Secretary Bath Society of Artists, 10 Widbrook Meadow, Trowbridge, Wilts BA15 2RS.

### Royal Institute of Painters in Water Colours (RI)

**Venue:** Mall Galleries, The Mall, London SW1.

☎ 020 7930 6844

**Details:** Annual open exhibition of the Royal Institute of Painters in Water Colours (RI), of the best in modern and traditional contemporary watercolour painting. Acceptable media are watercolour or water-soluble media, including acrylic, ink or gouache painted on paper or a paper-based support, but not water-soluble oils. Artists over the age of 18 may submit up to six works, up to four may be selected. Entry: £15 per work; under-35s, £10 per work. Paintings must be framed in a light-coloured mount under glass and no larger than 94½in (240cm) in the largest dimension. Online submission for preselection at [www.registrationmallgalleries.org.uk](http://www.registrationmallgalleries.org.uk). Numerous prizes and awards, including the Leathersellers' Prize of £1,000

awarded to an artist aged between 18 and 30; the Shenzhen International Watercolor Biennale Prize, £250; the Schmincke Award and many other prizes. All work must be for sale, minimum price £450. Download full terms and conditions from [www.mallgalleries.org.uk](http://www.mallgalleries.org.uk).

**Exhibition dates:** April 6 to 16.

**Submissions deadline:** January 8, 12 noon.

**Handing-in days:** February 13, 10am to 5pm.

**Contact:** Mall Galleries, as above.

## MAY

### Royal Society of Portrait Painters (RP)

**Venue:** Mall Galleries, The Mall, London SW1.

☎ 020 7930 6844

**Details:** The RP seeks submissions of new and traditional artistic models and perspectives in portraiture from artists aged 18 and over. All media accepted, including original prints but excluding sculpture. Prizes include the Ondaatje Prize for Portraiture, £10,000 plus the society's gold medal for the most distinguished painting in the exhibition; the de Laszlo Foundation Award, £3,000 plus a silver medal for the most outstanding portrait by an artist aged 35 or under; The Prince of Wales's Award for Portrait Drawing, £2,000; the Changing Faces Prize, a £2,000 commission to produce a portrait of a person with a disfigurement for the Changing Faces collection; the Burke's Peerage Foundation Award, £2,000 for the most classically inspired portrait in the exhibition. A maximum of three works may be submitted, up to three may be selected, maximum size 94½in (240cm) in the largest dimension. Work must have been completed in the last three years and not previously exhibited in London. All work to be submitted online for preselection at [www.registrationmallgalleries.org.uk](http://www.registrationmallgalleries.org.uk). Entry: £15 per work; under-35s, £10 per work. Download full terms and conditions from [www.mallgalleries.org.uk](http://www.mallgalleries.org.uk).



Penny German *Cribbage Chair*, oil on canvas, 35½×30½in (91×78cm). *The Artist Purchase Prize Winner in The Artist Open Competition 2015*, in partnership with Patchings Art Centre



**Exhibition dates:** May 5 to 20.

**Submissions deadline:** January 29, 12 noon.

**Handing-in days:** February 27, 10am to 5pm.

**Contact:** Mall Galleries, as above.

## Royal Birmingham Society of Artists' Prize Exhibition

**Venue:** Royal Birmingham Society of Artists' Gallery, 4 Brook Street, St Paul's, Birmingham B3 1SA.  
☎ 0121 236 4353

**Details:** Artists working in all media, except photography, may enter. Please consult the application pack for details of prizes, fees and full terms and conditions.

**Exhibition dates:** May 4 to June 4.

**Submissions deadline:** March 23.

**Handing-in day:** May 1, 10.30am to 1pm.

**Contact:** For application pack, send sae to RBSA Gallery, 4 Brook Street, St Paul's, Birmingham B3 1SA. Packs may be downloaded six weeks before the closing date from [www.rbsa.org.uk](http://www.rbsa.org.uk).

## United Kingdom Coloured Pencil Society

**Venue:** Menier Gallery, 51 Southwark Street, London SE1 1RU.

☎ 01207 407 3222

**Details:** Fifteenth annual international open submission exhibition for all artists. Work must be original in concept, design and execution. The artist must demonstrate compositional and drawing skills and the ability to use coloured pencil. Entries must not have been shown in any previous UKCPS exhibition. Each work must comprise at least 50 per cent dry coloured pencil; the remaining 50 per cent of the work may, if preferred, contain less than 50 per cent of any other medium. Awards include Best in Show, £400; Reserve best in show, £300; Best pure coloured pencil; President's Award; and a special prize for the theme 'The River Thames'. Up to two works may be submitted at a fee of £20 per work. Online submission at [www.ukcps.co.uk/london2016](http://www.ukcps.co.uk/london2016). For full details, go to [www.ukcps.co.uk](http://www.ukcps.co.uk).

**Exhibition dates:** May 4 to 14.

**Closing date for online entries:**

February 10.

**Closing date for postal entries:**

January 27.

**Handing-in:** May 3

**Contact:** If unable to submit online, send sae for entry form to Liz Ridley, 63 Hilden Park Road, Hildenborough, Tonbridge, Kent TN11 9BW, tel: 01732 834335.

Exhibition queries to: [london2016@ukcps.co.uk](mailto:london2016@ukcps.co.uk), [www.ukcps.co.uk](http://www.ukcps.co.uk).

## United Society of Artists

**Venue:** To be advised.

**Details:** Non-members may submit 2D work in all styles and media; some 3D sculpture and ceramics accepted, but not photography.

Up to six works may be submitted at £15 per work. Six prizes will be awarded in various categories by an independent guest judge. At the time of going to press details had not been finalised. Please refer to website for updates: [www.the-ua.org.uk](http://www.the-ua.org.uk).

**Exhibition dates:** May, tbc.

**Handing-in day:** tba.

**Contact:** [www.the-ua.org.uk](http://www.the-ua.org.uk).

## Faith in the City

**Venue:** Dorset Gardens Methodist Church, Kemptown, Brighton BN2 1RL.

**Details:** Open exhibition 'Faith in the City 2016' with the theme 'Metamorphosis'. Entries do not have to be religious but must be suitable for display in a church. 2D work in all styles and media accepted; maximum size 23½×35½in (60×90cm). Poetry can be submitted on the same theme, by email or on A4 card, ready to laminate; send to 31 Arundel Drive West, Saltdean, Brighton BN2 8SJ. Selected poetry will be included in an illustrated book. For entry forms for paintings and poetry, and submission information, email [FaithInTheCity.DG@googlemail.com](mailto:FaithInTheCity.DG@googlemail.com). £5 per entry; 15 per cent commission is taken on sales.  
**Exhibition dates:** May 7 to 29, weekends only. Weekday parties by appointment.  
**Handing-in:** Paintings: April 26, 11am to 3pm; Poetry: April 1.  
**Contact:** For entry forms and information, email [FaithInTheCity.DG@googlemail.com](mailto:FaithInTheCity.DG@googlemail.com), or telephone Shirley Veater on 01273 306003.

## Staffordshire Open

**Venue:** Shire Hall Gallery, Market Square, Stafford ST16 2LD.  
☎ 01785 278345

**Details:** Competition for artists born, living, working or studying in Staffordshire. All work should be for sale. Up to two works may be entered in all media, including painting, sculpture, photography, film and animation.

**Exhibition dates:** May 14 to July 3.

**Handing-in:** April 22 and 23.

**Contact:** Application forms can be downloaded from: [www.staffordshire.gov.uk/arts](http://www.staffordshire.gov.uk/arts) or obtained from Shire Hall Gallery, address as above.

## Society of Portrait Sculptors

**Venue:** La Galleria Pall Mall, 30 Royal Opera Arcade, London SW1 4UY.

**Details:** The society's 53rd annual open exhibition, FACE2016, is open to all artists. The initial selection will be based on photographs. Up to two works may be submitted which may be of a head, bust or figure, human or animal, in 3D or bas relief. Three images of each work to be submitted with entry form by

email, or download entry form and post with good-quality images either on a CD or as printed photographs to the address below. First prize is the society's prize of £1,000 for the best three-dimensional human portrait; runner-up receives the Heatherley Prize of £500; the Tiranti Prize for best exhibit from a portrait sculptor aged 30 or younger; £500 Olin-Stones Award for best bas relief sculpture. Entry: £30 per work for those aged 31 and over on March 16, or £20 per work for those aged 30 and under on March 16.

**Exhibition dates:** May 16 to 21.

**Entry deadline:** February 12. Works accepted from initial selection to be submitted for judging on March 16.

**Contact:** Download entry forms, which include details of how and where to submit exhibits, from [www.portrait-sculpture.org](http://www.portrait-sculpture.org). Or contact Robert Hunt, Honorary Secretary, Society of Portrait Sculptors, 50A Hyde Street, Winchester, Hampshire SO23 7DY.  
☎ 01962 860904

## Hertford Open

**Venue:** Cowbridge Halls, Cowbridge, Hertford Hertfordshire SG14 1PG.

**Details:** 64th annual open exhibition. Any media accepted, excluding photographs; up to six 2D or 3D works may be submitted. All works must be labelled according to the instructions on the submission form. Works for hanging must be in appropriate frames with strung 'D' rings on the reverse. £5 submission fee per artist and £3 handling fee per work. Prizes include best abstract, best work in show, best 3D and best watercolour.

**Exhibition dates:** May 1 to 14.

**Handing-in day:** April 23 at

Cowbridge Halls. Unaccepted work must be collected 3-4.30pm on the same day.

**Contact:** Download entry forms and see full details on website: [www.hertfordartsociety.co.uk/calendar/annual-open-exhibition](http://www.hertfordartsociety.co.uk/calendar/annual-open-exhibition), or contact exhibition secretary: [janet.benge@talktalk.net](mailto:janet.benge@talktalk.net).

## JUNE

### Wildlife Artist of the Year

**Venue:** Mall Galleries, The Mall, London SW1.

☎ 020 7930 6844

**Details:** The David Shepherd Wildlife Foundation (DSWF) annual competition open to all amateur and professional artists aged 17 or over on February 15, 2016. Up to five works, completed within the last five years, may be submitted; all must be for sale. All media accepted except photography, film and digital images. Entries must correspond with one of the following seven categories: Animal Behaviour; Urban Wildlife; Hidden World; Wings, Feathered or Otherwise; Into the Blue; Vanishing Fast, and Earth's Beautiful Creatures, see [www.davidsshepherd.org](http://www.davidsshepherd.org) for full details. Submit online or post entry form and images on CD to DSWF at the address below. £25 per work. First prize, £10,000; runner-up, £1,000; other category winners, £500 each and The Artist Award of a feature in the magazine. For full details and online submission, see [www.davidsshepherd.org](http://www.davidsshepherd.org).  
**Exhibition dates:** June 27 to July 2.  
**Submissions deadline:** February 15.  
**Handing-in day:** tba.  
**Contact:** Entry forms can be downloaded from: [www.davidsshepherd.org](http://www.davidsshepherd.org), or contact David Shepherd Wildlife Foundation, Saba House, 7 Kings Road, Shalford, Guildford, Surrey

GU4 8JU.

☎ 01483 272323

## Broadway Arts Festival Open

**Venue:** Little Buckland Gallery, Little Buckland, Broadway, Worcestershire WR12 7JH.

☎ 01386 853739

**Details:** Open competition as part of Broadway Arts Festival 2016. Up to four entries may be submitted at a cost of £10 per entry. Judging panel to be chaired by Professor Ken Howard OBE, RA. The optional theme for the competition is 'Conflict'. Open to any artists working in any medium, including photography, sculpture, film and design. Prizes include £1,000 John Singer Sargent Prize, £500; 3D Prize, £500 Best Local Artist Prize and Visitors' Choice Prize of £250 worth of framing.

**Exhibition dates:** June 3 to 19.

**Closing date:** April 30.

**Handing-in day:** May 6 to 8.

**Contact:** Download registration form from [www.broadwayartsfestival.com/competition](http://www.broadwayartsfestival.com/competition) and send to Arabella Kiszely, Little Buckland Gallery, Little Buckland, Broadway, Worcestershire WR12 7JH or email to [ajkiszely@aol.com](mailto:ajkiszely@aol.com).  
☎ 01386 853739

## The Artist and Leisure Painter Open Art Competition 2016 in partnership with Patchings

**Venue:** Patchings Art Centre, Oxtou Road, Calverton, Nottinghamshire.

☎ 0115 965 3479

**Details:** Organised by The Artist and Leisure Painter in partnership with Patchings Art Centre. The exhibition, in two separate categories, is open to all professional and amateur artists; any 2D media accepted. Prize awards worth over £16,000, including The Artist Purchase Prize



Margaret Heath *Winter Sunrise, Lymington Quay*, watercolour, 20×24in (51×61cm).

Winner of the R K Burt Canson Paper Prize 2015 at the Royal Society of Marine Artists' annual exhibition



up to £5,000. Selected and additional highly commended works are also shown on the Patchings Art Centre website, with a People's Choice prize. Up to three works may be submitted for either category; just one work will be accepted for exhibition in the *Leisure Painter* category, maximum size (framed) 47½×59in (120×150cm). Entry fee of £16 per artist covers three works. Entries to be submitted online, via [www.painters-online.co.uk](http://www.painters-online.co.uk) or send photos or prints with the coupon. Full details and entry form on pages 8 and 9.

**Exhibition dates:** June 9 to July 24.  
**Submissions deadline:** March 24.  
**Contact:** Entry coupons and full details appear in the January (pages 8–9), February and March issues of *The Artist and Leisure Painter* magazines (to order, phone 01580 763673).

## BP Portrait Award

**Venue:** National Portrait Gallery, St Martin's Place, London WC2H 0HE.  
**☎** 020 7306 0055  
**Details:** Competition aimed at encouraging artists to focus on and develop portraiture within their work. First prize £30,000 plus a commission worth £5,000; BP Travel Award open to all entrants; BP Young Artist Award for the best portrait painted by an artist under 30, tbc. Entrants must be aged over 18, but there is no upper age limit. Open to artists from around the world. One entry per person, cost £40. Digital selection in first instance. See website for full details.  
**Exhibition dates:** June 23 to September 18.  
**Closing date for entry:** February 2.  
**Contact:** Entry forms available online at [www.npg.org.uk/bp](http://www.npg.org.uk/bp).

## Royal Academy Summer Exhibition

**Venue:** Royal Academy of Arts, Piccadilly, London W1J 0BD.  
**☎** 020 7300 5929/5969  
**Details:** Established in 1769, the annual Summer Exhibition is the largest open submission exhibition in the world. Valuable prizes include the £25,000 Charles Wollaston Award. Up to two works may be submitted; handling fee, £25 per work. The initial round of selection will be from digital images. Please see website for full details: [www.royalacademy.org.uk](http://www.royalacademy.org.uk).  
**Exhibition dates:** June 13 to August 28.  
**Submission deadline:** February 12, tbc.  
**Receiving days:** To be advised. Please check website for full details.  
**Contact:** The call for entries, which incorporates the registration form, is available from early January; see [www.royalacademy.org.uk](http://www.royalacademy.org.uk).  
**☎** 020 7300 5969/5929

## Not the Royal Academy

**Venue:** Llewellyn Alexander Gallery, 124–126 The Cut, Waterloo, London SE1 8LN.  
**☎** 020 7620 1322/4  
**Details:** The 26th year of this annual *salon des refusés* exhibition of paintings: oils, watercolours, pastels and drawings. Work must have been submitted to the current Royal Academy Summer Exhibition and be for sale. Paintings should be framed to a high standard; metal frames not acceptable. On-the-spot selection by the directors of the gallery. For more details see [www.lafp.co.uk](http://www.lafp.co.uk).  
**Exhibition dates:** June 7 to August, 20.  
**Handing-in days:** Late May–early June, tba. Dates depend on when works may be collected from RA.  
**Contact:** Diana Holdsworth or Nicholas Dawton at Llewellyn Alexander Gallery, as above.

## St Barbe Open 2016

**Venue:** St Barbe Museum & Art Gallery, New Street, Lymington, Hants SO41 9BH.  
**☎** 01590 676969  
**Details:** 17th annual open selected exhibition of paintings and drawings in any medium, created since January 2012. Up to two works may be submitted. Prizes include the Clarke Willmott Award, £250; the Mackenzie and Mackenzie Award, £200; Mary Symons Memorial Award for the best print, £250; the coastal Gallery Award for best contemporary abstract work, £300; the Beaulieu Fine Arts Award, £50 worth of

framing for the best work by a non-professional artist. Entry fee, £6 per work, £3 for full-time students. A commission of 35 per cent will be taken on sales.

**Exhibition dates:** June 11 to July 23.  
**Handing-in days:** May 19 and 20.

**Contact:** Please see website for full details [www.stbarbe-museum.org.uk](http://www.stbarbe-museum.org.uk).

**☎** 01590 676969.

## New English Art Club (NEAC)

**Venue:** Mall Galleries, The Mall, London SW1.  
**☎** 020 7930 6844  
**Details:** The NEAC seeks work that demonstrates excellence in both concept and draughtsmanship. Artists over the age of 18 may submit paintings, drawings, pastels and original framed prints, not sculpture. Work submitted must have a concern for concept, allied to craft, as this is integral to the artist's pathway and career. Many prizes and awards. Up to six works may be submitted, up to five may be selected. Maximum size 94½in (240cm) in the largest dimension. All work to be submitted online for preselection at [www.registrationmallgalleries.org.uk](http://www.registrationmallgalleries.org.uk). Entry: £15 per work; under-35s, £10 per work. Works must have been completed in the last two years and must not have been previously exhibited in London. All work must be for sale, minimum price £300, unframed prints, £120. Full terms and conditions from: [www.mallgalleries.org.uk](http://www.mallgalleries.org.uk).

**Exhibition dates:** June 16 to 25.

**Registration deadline:** March 4, 12 noon.

**Handing-in day:** April 9, 10am to 5pm.

**Contact:** Mall Galleries, as above.

## Chelsea Art Society

**Venue:** Chelsea Old Town Hall, King's Road, Chelsea, London SW3.  
**Details:** Annual open exhibition, showing work in all media: paintings, prints, drawings and sculpture. Prizes for different categories of work. Up to three works may be submitted – oils, pastels, watercolours, drawings, prints and sculptures. Submission fee, £12 per work; all works must be for sale. Prizes include the Julian Barrow Memorial Prize and a new for 2016, £1,000 prize.  
**Exhibition dates:** June 16 to 20.  
**Handing-in day:** June 13, 8.30am to 3pm.  
**Contact:** Entry forms should be available from May. To obtain forms, email Heather Wills-Sandford, Honorary Secretary, at: [chelseaartsociety@gmail.com](mailto:chelseaartsociety@gmail.com). If you do not have access to email, write to the Honorary Secretary at Chelsea Art Society, 50 Bowerdean Street, London SW6 3TW. [www.chelseaartsociety.org.uk](http://www.chelseaartsociety.org.uk).  
**☎** 020 7731 3121

## Derbyshire Open

**Venue:** Buxton Museum & Art Gallery, Terrace Road, Buxton, Derbyshire SK17 6DA.  
**Details:** Open exhibition for amateur and professional artists

of all ages. Up to two works on a Derbyshire theme may be submitted, entry is free. Top prize worth £750 and work usually acquired for the museum's collections.

**Exhibition dates:** June 25 to September 2.

**Handing-in day:** June 11 to 12.

**Contact:** Entry forms should be available early April. Send A5 sae to address above. [www.derbyshire.gov.uk/leisure/buxton\\_museum](http://www.derbyshire.gov.uk/leisure/buxton_museum).  
**☎** 01629 533540

## JULY

### Tabernacle Art Competition and Exhibition

**Venue:** MOMA (Museum of Modern Art), Wales, Y Tabernacl, Heol Penrallt, Machynlleth, Powys SY20 8AJ.  
**☎** 01654 703355  
**Details:** One entry per person on the theme 'A line or lines from "Frost at Midnight" by Samuel Taylor Coleridge (1772–1834)'. Under-18s may choose their own theme if preferred. Art competition packs will be available from February. Two-dimensional works in any media are accepted, plus low-relief collages provided that these are contained in a frame and can be wall-mounted. Maximum size 36×48in (91.5×122cm). Entry fee: £10 for adults, £3 for under-18s. Work must be for sale. The exhibition coincides with the Machynlleth Festival.  
**Exhibition dates:** July 9 to September 1.  
**Handing-in days:** June 27 to July 1, 10am to 4pm.  
**Contact:** To apply for the competition pack, telephone 01654 703355; or email [info@momawales.org.uk](mailto:info@momawales.org.uk) with your postal address. [www.momawales.org.uk](http://www.momawales.org.uk).

### Artsdepot Open

**Venue:** Aporthp Gallery, Artsdepot, 5 Nether Street, Tally Ho Corner, North Finchley, London N12 0GA.  
**☎** 020 8369 5454  
**Details:** A diverse and vibrant annual exhibition celebrating the work of artists from Barnet, north London, and beyond. Submissions are invited from emerging and established artists. Up to three works may be submitted, which must have been completed within the last three years. All media accepted. Please refer to website for information updates: [www.artsdepot.co.uk](http://www.artsdepot.co.uk).  
**Exhibition dates:** July 13 to September 1.  
**Application deadline:** tba.  
**Handing-in:** tba.  
**Contact:** Download application forms from [www.artsdepot.co.uk](http://www.artsdepot.co.uk), or contact the box office between 10am and 4pm, Monday to Saturday.  
**☎** 020 8369 5454



Andrew Gifford *The Tyne at Wallsend Study 1*, oil on panel, 9½×10in (25×25.5cm). Winner, the ING Discerning Eye 2015



## Society of Women Artists

**Venue:** Mall Galleries, London SW1.  
☎ 020 7930 6844

**Details:** 155th annual exhibition, open to non-members. Up to four works may be submitted in many media, both wall hung and three-dimensional. Entry fee is £15 per work, £8 for young artists. Major new prize: President's Cash Award, also a special prize for a young artist (age limit 35) and The Artist Editor's Choice Award. Works may be submitted digitally for pre-selection. For full details, see [www.society-women-artists.org.uk](http://www.society-women-artists.org.uk).

**Exhibition dates:** July 28 to August 8.  
**Digital submissions deadline:** April 14.  
**Handing-in day:** May 14, 10am to 5pm.  
**Contact:** For entry forms email Rebecca Cotton at: [rebeccacottonswa@gmail.com](mailto:rebeccacottonswa@gmail.com);  
☎ 0752 8477002.

## Clifton Arts Club (CAC)

**Venue:** Bristol, venue to be confirmed.  
**Details:** Open exhibition of original works of art. Non-members may enter up to four works. Prizes include £350 CAC prize for excellence; £100 CAC prize; and £50 student's prize. At the time of going to press most details still had to be confirmed; please check website for updates.  
**Exhibition dates:** early July, tbc.  
**Handing-in day:** July, tbc.  
**Contact:** Download details and entry form from: [www.cliftonartsclub.co.uk](http://www.cliftonartsclub.co.uk). Or send sae to Submissions Secretary, Clifton Arts Club, 12 Ridgeway Road, Long Ashton, Bristol BS41 9EU.

## Guild of Aviation Artists

**Venue:** Mall Galleries, The Mall, London SW1.  
☎ 020 7930 6844  
**Details:** The 46th Aviation Painting of the Year annual summer exhibition. Any aviation subject accepted, modern and historical, in any hand-applied medium including sculpture. Up to four works may be submitted by non-members. All details relating to submission advice and costs will be published on the website, [www.gava.org.uk](http://www.gava.org.uk). Awards and trophies include a £1,000 Aviation Painting of the Year Award and the £1,000 FlyPast Fellows Award for Excellence. Submission at the Mall Galleries.  
**Exhibition dates:** July 18 to 24.  
**Handing-in day:** May 8.  
**Contact:** Entry form and submission details available to non-members, on receipt of £5 from The Secretary, Guild of Aviation Artists, Trenchard House, 85 Farnborough Road, Farnborough, Hampshire GU14 6TF; [admin@gava.org.uk](mailto:admin@gava.org.uk); [www.gava.org.uk](http://www.gava.org.uk).  
☎ 01252 513123

## NEWA: National Exhibition of Wildlife Art

**Venue:** Gordale Garden Centre Gallery, Burton, Wirral CH64 8TF.

**Details:** A selected exhibition open to both professional and amateur artists. Up to four 2D and 3D works, depending on size, may be submitted on the subject of wildlife. All work must be for sale. Art materials and monetary prizes. Entry fee, £36; commission of 30 per cent on sales. Collection points around the UK. NEWA supports wildlife causes.

**Exhibition dates:** July 15 to 31.  
**Closing date:** Registration deadline: May 27.  
**Handing-in:** Personal delivery July 5 and 6; earlier from collection points.  
**Contact:** Registration forms available from [www.newa-uk.com](http://www.newa-uk.com) or from Dennis Oakes, NEWA, 3 Brian Avenue, Irby, Wirral CH61 3UX.  
☎ 07748 533 448

## National Eisteddfod of Wales Visual Arts Exhibition

**Venue:** Castle Meadows, Abergavenny.  
**Details:** Open to those born in Wales or who have one parent born in Wales or any other person who has resided or worked in Wales for the three years prior to the Eisteddfod dates, or any person able to speak or write Welsh. A mixed exhibition of contemporary fine art and applied art. Awards include the Gold Medal for Fine Art plus £5,000; the Gold Medal for Craft and Design plus £5,000; and the Young Artist Scholarship of £1,500. Entry £20; up to six jpgs may be submitted.  
**Exhibition dates:** July 29 to August 6.  
**Closing date for entries:** March 1.  
**Contact:** Robyn Tomos, Eisteddfod Office, 40 Parc Tŷ Glas, Llanishen, Cardiff CF14 5DU.  
☎ 0845 4090 300  
[www.eisteddfod.wales](http://www.eisteddfod.wales).

# AUGUST

## Clevedon Art Club

**Venue:** The Science Block Atrium, Clevedon Community School, Valley Road, Clevedon, Somerset.  
**Details:** 59th open exhibition of circa 300 works. Open to all artists working in any media except digital. Up to four paintings and or sculpture may be submitted, tbc. Details to be finalised, please check website for updates.  
**Exhibition dates:** August, tbc.  
**Handing-in days:** August, tbc.  
**Contact:** Entry details will be available from the website: [www.clevedonartclub.co.uk](http://www.clevedonartclub.co.uk), or contact Colin Campbell.  
☎ 01934 838520.

## Café Gallery Annual Open

**Venue:** Café Gallery, Southwark Park, London SE16 2UA.  
☎ 020 7237 1230.  
**Details:** Artists at all stages of their careers are invited to enter. For submission requirements and all other details, please check the website on a regular basis: [www.cgplondon.org](http://www.cgplondon.org).  
**Exhibition dates:** August, tbc.

**Submission dates:** tbc.  
**Contact:** Email [admin@cgplondon.org](mailto:admin@cgplondon.org);  
☎ 020 7237 1230

# SEPTEMBER

## International Print Biennale

**Venue:** Northern Print and other venues, tbc.  
**Details:** Open to all British and international artists. Entries are invited that are interpretations of contemporary print processes, including 2D, 3D, video, installation and site-specific work. Artists are asked to submit a current CV, artist's statement and up to ten images or documentation of their recent work.  
**Exhibition dates:** September, tbc.  
**Closing date:** Spring, tbc.  
**Contact:** For further details and to apply please visit [www.internationalprintbiennale.org.uk](http://www.internationalprintbiennale.org.uk) or contact the project coordinators Parker Harris: [ipb@parkerharris.co.uk](mailto:ipb@parkerharris.co.uk).  
☎ 01372 462190

## Derwent Art Prize

**Venue:** Mall Galleries, The Mall, London SW1.  
☎ 020 7930 6844  
**Details:** The Derwent Art Prize aims to reward excellence by showcasing the very best works created in pencil by British and international artists. Artists can submit up to six 2D or 3D works created with any pencil or coloured pencil as well as water-soluble, pastel, graphite or charcoal pencils. Prizes worth £12,500.  
**Exhibition dates:** September 19 to 24.  
**Closing date:** June 1.  
**Contact:** Entries should be made online at [www.derwent-artprize.com](http://www.derwent-artprize.com); for more information contact the Derwent Art Prize coordinator at Parker Harris: [derwent@parkerharris.co.uk](mailto:derwent@parkerharris.co.uk).  
☎ 01372 462190

## Jerwood Drawing Prize

**Venue:** Jerwood Space, 171 Union Street, London SE1 followed by nationwide tour.  
☎ 020 7654 0179  
**Details:** Largest and longest-running annual open submission exhibition for drawing in the UK. Open to professional and non-professional artists at any stage of their careers. First prize of £8,000; second prize, £5,000 and two student awards of £2,000 each. Regional collection points. Up to three works may be submitted. Entry, which is by pre-registration only, opens in April.  
**Exhibition dates:** September 14 to October 23.  
**Closing date for registration:** June, tbc.  
**Handing-in day:** late June/early July, tbc.  
**Contact:** Register online via: [www.jerwoodvisualarts.org](http://www.jerwoodvisualarts.org), or by contacting the Jerwood Drawing

Prize coordinator at Parker Harris: [jdp@parkerharris.co.uk](mailto:jdp@parkerharris.co.uk).  
☎ 01372 462190

## Exeter Contemporary Open

**Venue:** Exeter Phoenix, Bradninch Place, Gandy Street, Exeter EX4 3LS.  
☎ 01392 667058  
**Details:** All media including drawing, painting, sculpture and photography. £1,500 in prizes. Entry is £20 per artist, concessions £15; a maximum of four works may be submitted. Finalists will be selected by a panel. Full details should be available on the website from April.  
**Exhibition dates:** September 16 to November 5.  
**Handing-in days:** June 12.  
**Contact:** Application forms will be available to download from: [www.exeterphoenix.org.uk/art](http://www.exeterphoenix.org.uk/art); address as above.

## Royal Glasgow Institute of the Fine Arts (RGI)

**Venue:** To be advised.  
**Details:** Annual exhibition established 1861 to promote contemporary art in Scotland. Open to all artists working in painting, drawing, printmaking and sculpture. Many prizes and awards. At the time of going to press details had not been finalised, so please check website for updates: [www.royalglasgowinstitute.org](http://www.royalglasgowinstitute.org).  
**Exhibition dates:** September to October, tbc.  
**Handing-in days:** August, tbc.  
**Contact:** Full details will be available at: [www.royalglasgowinstitute.org](http://www.royalglasgowinstitute.org); email: [gallery@royalglasgowinstitute.org](mailto:gallery@royalglasgowinstitute.org).  
☎ 0141 248 6386

## Society of Equestrian Artists Open Exhibition

**Venue:** To be advised.  
**Details:** The Horse in Art open exhibition. Entry fee: £12 per work. All details tbc. Please check the society's website for updates. [www.equestrianartists.co.uk](http://www.equestrianartists.co.uk).  
**Exhibition dates:** September, tbc.  
**Submissions deadline:** tba.  
**Handing-in:** tba.  
**Contact:** Secretary, Society of Equestrian Artists, [sec@equestrianartists.co.uk](mailto:sec@equestrianartists.co.uk); [www.equestrianartists.co.uk](http://www.equestrianartists.co.uk).  
☎ 0300 0110 185

## Sunday Times Watercolour Competition

**Venue:** Mall Galleries, The Mall, London SW1.  
☎ 020 7930 6844  
**Details:** A competition to uphold the finest traditions of British watercolour painting. Open to professional and amateur artists. Prizes total £18,000. Entry is £15 per work.  
**Exhibition dates:** September, tbc.  
**Entry deadline:** June, tbc.  
**Contact:** Enter online at: [www.parkerharris.co.uk](http://www.parkerharris.co.uk). For any queries, please contact: [watercolour@parkerharris.co.uk](mailto:watercolour@parkerharris.co.uk).  
☎ 01372 462190

## Society of Wood Engravers

**Venue:** Touring exhibition, venues to be advised.  
**Details:** 79th annual exhibition open to all forms of relief printmaking. Up to two unframed works may be submitted, fee £40 for one work, £45 for two.  
**Exhibition dates:** From September, tbc.  
**Handing-in day:** Early July, tbc.  
**Contact:** Application forms will be available to download from: [www.woodengravers.co.uk](http://www.woodengravers.co.uk).

## South West Academy of Fine and Applied Arts

**Venue:** To be advised.  
**Details:** Seventeenth annual open exhibition for artists from the south west region of England. All media will be considered; up to four works may be submitted, a maximum of three will be selected. Prizes and awards to include new Young Artist's Award. Digital submission. All details tbc. See website for full details: [www.southwestacademy.org.uk](http://www.southwestacademy.org.uk).  
**Exhibition dates:** September to October, tbc.  
**Submissions deadline:** August, tbc.  
**Contact:** Conditions of entry and submission forms will be available to download from [www.southwestacademy.org.uk](http://www.southwestacademy.org.uk).

## Royal Society of Marine Artists (RSMA)

**Venue:** Mall Galleries, The Mall, London SW1.  
☎ 020 7930 6844  
**Details:** Submissions of painting and sculpture are invited that involve the sea and the marine environment, for example portraits of persons connected with the sea, shipping, creeks, wildlife, beaches – anything that moves with tidal waters. Accepted media are oil, acrylic, watercolour, original prints of any media, pastels, sculpture or drawings. Artists aged over 18 may submit a maximum of six works; up to three may be selected. Maximum size 94½in (240cm) in the largest dimension. All work to be submitted online for preselection at [www.registrationmallgalleries.org.uk](http://www.registrationmallgalleries.org.uk). Entry: £15 per work; under-35s, £10 per work. All work must be for sale, minimum price £300, unframed prints £120, framed prints from a limited edition not exceeding 50, £200. Full terms and conditions from: [www.mallgalleries.org.uk](http://www.mallgalleries.org.uk).  
**Exhibition dates:** September 28 to October 8.  
**Registration deadline:** June 24, 12 noon.  
**Handing-in day:** July 30, 10am to 5pm.  
**Contact:** Mall Galleries, as above.

# OCTOBER

## Society of Graphic Fine Art

**Venue:** The Menier Gallery, 51 Southwark Street, London SE1.  
☎ 020 7407 3222  
**Details:** DRAW 16, the 95th annual



open exhibition of contemporary and traditional drawings, paintings and prints showing evidence of drawing by hand. Many prizes awarded. Non-members can submit up to three works, £15 per work. [www.sgfa.org.uk](http://www.sgfa.org.uk).

**Exhibition dates:** October 3 to 15.

**Application deadline:** July 22.

**Handing-in days:** Menier Gallery, October 2; earlier if using Art Moves (London); if using regional carriers, August 19.

**Contact:** See website for full details [www.sgfa.org.uk](http://www.sgfa.org.uk); [enquiries@sgfa.org.uk](mailto:enquiries@sgfa.org.uk).

### Royal Society of Miniature Painters, Sculptors and Gravers

**Venue:** Mall Galleries, The Mall, London SW1.

☎ 020 7930 6844

**Details:** Annual open exhibition of miniature art. Up to five works may be submitted. Full conditions and schedules at: [www.royal-miniature-society.org.uk](http://www.royal-miniature-society.org.uk).

**Exhibition dates:** October 11 to 22.

**Handing-in day:** October 2, 10am to 5pm.

**Contact:** Executive Secretary, 89 Rosebery Road, Dursley, Gloucestershire GL11 4PU; [info@royal-miniature-society.org.uk](mailto:info@royal-miniature-society.org.uk).

### Society of Wildlife Artists (SWLA)

**Venue:** Mall Galleries, The Mall, London SW1.

☎ 020 7930 6844

**Details:** Any work depicting wildlife subjects is admissible, botanical and domestic animals are not. Artists aged over 18 may submit up to six works in any medium, including painting, sculpture and original prints; up to six may be selected. Maximum size 94½in (2.4m) in the largest dimension. Work previously exhibited in London is not admissible. Prizes include £1,000 Birdwatch Artist of the Year Award, the Curwen Studio Prize and SWLA bursaries of up to £750. All work to be submitted online for preselection at [www.registrationmallgalleries.org.uk](http://www.registrationmallgalleries.org.uk). Entry: £15 per work; under-35s, £10 per work. All work must be for sale, minimum price £200, unframed prints £95. Full terms and conditions from: [www.mallgalleries.org.uk](http://www.mallgalleries.org.uk).

**Exhibition dates:** October 26 to November 6, 10am to 5pm.  
**Registration deadline:** August 7, 12 noon.  
**Handing-in days:** September 12, 10am to 5pm.  
**Contact:** The Mall Galleries, as above.

### World Illustration Awards 2016

**Venue:** The Terrace Rooms, Somerset House, The Strand, London WC2.

**Details:** The Association of Illustrators invites entries from illustrators working in any medium, context or geographical location for their annual competition. Work must be entered either as a New Talent entry or a Professional Entry and must have been created during the year January 2015–2016. All details

tbc. See website for full details of categories, how to submit work and entry fees.

**Exhibition dates:** October, then tours for 12 months from November, tba.

**Submissions deadline:** February, tbc.

**Contact:** See full terms and conditions and enter online at: [www.theaoi.com/awards](http://www.theaoi.com/awards).  
☎ 020 7759 1012

### Royal Birmingham Society of Artists' Print Prize Exhibition

**Venue:** RBSA Gallery, 4 Brook Street, St Paul's, Birmingham B3 1SA.

☎ 0121 236 4353

**Details:** Artists working in all types of print media, except photography, may enter. Please consult the application pack for details of prizes, fees and full terms and conditions.

**Exhibition dates:** October 19 to November 12.

**Submissions deadline for entry forms:** September 7.

**Handing-in:** October 16.

**Contact:** For application pack send sae to RBSA Gallery, address as above; email [rb sagallery@rbsa.org.uk](mailto:rb sagallery@rbsa.org.uk); [www.rbsa.org.uk](http://www.rbsa.org.uk).

### Royal West of England Academy Autumn Exhibition

**Venue:** Royal West of England Academy, Queen's Road, Clifton, Bristol BS8 1PX.

☎ 0117 973 5129

**Details:** 164th annual open exhibition of works by emerging and established artists. Acceptable media are painting, printmaking, drawing, sculpture, architecture and photography. All works must be for sale. For more information on submission and handing-in dates, please visit the RWA website: [www.rwa.org.uk](http://www.rwa.org.uk). Submissions can be made at [www.rwasubmissions.org.uk](http://www.rwasubmissions.org.uk).

**Exhibition dates:** October 9 to December 27.

**Handing-in days:** tbc.

**Contact:** Apply online at [www.rwa.org.uk](http://www.rwa.org.uk); Royal West of England Academy, address as above.

## NOVEMBER

### Royal Scottish Academy Open Exhibition

**Venue:** The Lower Galleries, the Royal Scottish Academy Building, The Mound, Edinburgh EH2 2EL.

☎ 0131 225 6671

**Details:** A selected exhibition of small works sourced by open selection from artists across Scotland and further afield. Includes new paintings, drawings, sculptures, prints, photographs, film and architecture. At the time of going to press details had not been confirmed. Full details of submissions procedure and dates will be available from the website in due course, so please keep checking: [www.royal.scottishacademy.org](http://www.royal.scottishacademy.org).

**Exhibition dates:** November to February 2017, tbc.

**Submissions deadline:** October, tbc.

**Contact:** Download entry forms when available from:

[www.royal.scottishacademy.org](http://www.royal.scottishacademy.org). The Royal Scottish Academy Open Exhibition, The Mound, Edinburgh EH2 2EL.

☎ 0131 225 6671

### The National Open Art Competition

**Venue:** To be confirmed.

**Details:** Open to all emerging and established artists in the UK. Up to six paintings, drawings, original prints and mixed-media constructions may be submitted, which must be for sale; a commission of 40 per cent is taken. £20 per work, tbc. Maximum size 72×72×4in (183×183×10cm). Various submission points from Scotland to Cornwall. Final submission at the Sussex Stands, Goodwood Racecourse, Chichester. Initial selections made from online digital submissions. Details not confirmed at time of going to press. Check the website for updates:

[www.thenationalopenartcompetition.com](http://www.thenationalopenartcompetition.com).

**Exhibition dates:** November, tbc.

**Submissions deadline:** July, tbc.

**Handing-in days:** Goodwood Racecourse: mid-September, tbc.

**Contact:** Register online at:

[www.thenationalopenartcompetition.com](http://www.thenationalopenartcompetition.com). The National Open Art Competition, Chichester Art Trust, Graingers, Southbrook Road, West Ashling, Chichester, West Sussex PO18 8DN.

☎ 07986 697 693

### EAC Over 60s Art Awards

**Venue:** Not decided at time of going to press.

**Details:** Annual competition that provides an opportunity for amateur artists over the age of 60 to showcase their talent and creativity. Prizes for beginners and more experienced artists, with an award ceremony. At the time of going to press the organisers were unsure whether this competition will take place in 2016. Please check the website for details: [www.eacartawards.org.uk](http://www.eacartawards.org.uk).

**Exhibition dates:** tba.

**Submission dates:** tba

**Contact:** Enquiries to Art Awards volunteer Rosalind Barnes.

☎ 01242 527434.

[www.eacartawards.org.uk](http://www.eacartawards.org.uk).

### Great Sheffield Art Show

**Venue:** The Octagon Centre, Sheffield University, Western Bank, Sheffield S10 2QU.

**Details:** Art show/sale for amateur and semi-professional artists of over 2,000 paintings. Up to six works may be submitted. All work must be framed, maximum size 39½×39½in (1×1m), larger work subject to consultation. Any media accepted, excluding photographs. Hanging fee £4 per work, tbc. Tickets to the private view can also be downloaded. All details to be confirmed. Application forms available from:

[www.greatsheffieldartshow.co.uk](http://www.greatsheffieldartshow.co.uk);

please check website for updates.

**Exhibition dates:** November 24 to 27.

**Closing date for submissions:** tba.



Hero Johnson *Paulina*, oil, 31½×27½in (80×70cm).

Winner of the Changing Faces Commissions Prize 2015 at the Royal Society of Portrait Painters' annual exhibition

**Handing in:** tba.

**Contact:** The Great Sheffield Art Show, 287 Ringinglow Road, Sheffield, S11 7PZ; [mikefearne@hotmail.com](mailto:mikefearne@hotmail.com).

☎ 0770 3301075; 0114 225 9989.

### Rugby Open

**Venue:** Rugby Museum and Art Gallery, Little Elbowor Street, Rugby CV21 3BZ.

☎ 01788 533201

**Details:** Annual exhibition for artists living and/or working within 15 miles of the art gallery. Up to three original works, created no earlier than one year before the exhibition, can be entered. Acceptable media are painting, sculpture, drawing, print, photography, film/video and craft. Performance and installation are not acceptable. Fee, £5 per work, £12 for three works, tbc. Prizes and awards.

**Exhibition dates:** November 25 to January 15, 2017.

**Registration deadline:** late October.

**Contact:** Check website for details: [www.ragm.org.uk](http://www.ragm.org.uk).

☎ 01788 533201

### ING Discerning Eye

**Venue:** Mall Galleries, The Mall, London SW1.

☎ 020 7930 6844

**Details:** Two artists, two critics and two collectors select from an open submission, and invite established artists to exhibit. Cash and purchase prizes. Maximum size of work 20in (51cm) including frame or stand. Up to six works may be entered, which must be for sale. Regional handing-in points. The submission fee is £10 per work.

**Exhibition dates:** November, tbc.

**Handing-in days:** September, tbc.

**Contact:** Enter online at:

[www.parkerharris.co.uk](http://www.parkerharris.co.uk) or send sae for entry pack to DE 2016, Parker Harris Partnership, PO Box

279, Esher, Surrey, KT10 8YZ;

[de@parkerharris.co.uk](mailto:de@parkerharris.co.uk).

☎ 01372 462190

### ING Discerning Eye Drawing Bursary

**Venue:** Mall Galleries, The Mall, London SW1.

☎ 020 7930 6844

**Details:** Open to UK artists. Up to five artists will be shortlisted for the bursary. £1,500 will be awarded to the winner, and £150 to each runner-up. Entry cost is £3 per artist.

**Exhibition dates:** November, tbc.

**Handing-in days:** October, tbc.

**Contact:** Enter online at: [www.parkerharris.co.uk](http://www.parkerharris.co.uk) or send sae for entry pack to DE Drawing Bursary 2016, Parker Harris Partnership, PO Box 279, Esher, Surrey, KT10 8YZ; [de@parkerharris.co.uk](mailto:de@parkerharris.co.uk)

☎ 01372 462190

### Griffin Art Prize 2016

**Venue:** Griffin Gallery, The Studio Building, 21 Evesham Street, London W11 4AJ.

☎ 020 8424 3239

**Details:** Opportunity for emerging artists, supported by Winsor & Newton, Liquitex and Conté à Paris. Competition is open to any UK-based artist whose primary activity is painting or drawing and has graduated with a BA, MA or PhD from a recognised institution since 2010. Up to four works to be submitted at a cost of £15, tbc. First round digital submission only. The judges will be looking for excellence and innovation in painting and drawing. Paintings should not exceed 98×118in (250×300cm). The winner will have sole use of a large studio and art materials from the supporting brands with which to produce work for a one-person show at the Griffin Gallery. There will also be a



small allowance to help meet expenses. Applying artists must be eligible to stay in the UK until October 2017. Full details will be published in May 2016, tbc, so please check website for updates: [www.griffingallery.co.uk](http://www.griffingallery.co.uk).

**Exhibition dates:** shortlist exhibition, November, 2016; one-person show October 2017, tbc.

**Registration deadline:** July 31, tbc.

**Contact:** The Griffin Gallery, address above; applications must be made online at [www.griffinartprize.co.uk](http://www.griffinartprize.co.uk).

## DECEMBER

### Royal Institute of Oil Painters (ROI)

**Venue:** Mall Galleries, The Mall, London SW1.

☎ 020 7930 6844

**Details:** The ROI invites submission of oil paintings for its annual open exhibition. Acrylics framed as oils are accepted. Numerous awards and prizes. Artists aged over 18 may submit up to six framed works, up to four may be selected. Maximum size 94½in (2.4m) in the largest dimension. All work to be submitted online for preselection at [www.registrationmallgalleries.org.uk](http://www.registrationmallgalleries.org.uk). Entry: £15 per work; under-35s, £10 per work. All work must be for sale, minimum price £300. Download full terms and conditions from [www.mallgalleries.org.uk](http://www.mallgalleries.org.uk).

**Exhibition dates:** December 1 to 11.

**Registration deadline:** August 26, 12 noon.

**Handing-in days:** October 1, 10am to 5pm.

**Contact:** Mall Galleries, as above.

**BIENNIALS**  
and other open  
competitions and  
exhibitions to look  
out for in 2017.

### The Royal Scottish Society of Painters in Watercolour (RSW)

**Venue:** The Royal Scottish Academy Building, The Mound, Edinburgh EH2 2EL.

**Details:** 136th annual winter exhibition of the Royal Scottish Society of Painters in Watercolour. Works in water-based media only. Up to four works may be submitted at a cost of £10 per work plus £30 hanging fee per work, tbc. Prizes and awards. Patron: HRH Prince Charles, Duke of Rothesay. Charity No: SC007247. Note schedules are not downloadable from website. [www.rsw.org.uk](http://www.rsw.org.uk).

**Exhibition dates:** January 2016, tbc.

**Handing-in:** December 2016, tbc.

**Contact:** Schedules and labels available in autumn 2016, tbc. Send C5 sae to The Royal Scottish Society of Painters in Watercolour, 5 Oswald Street, Glasgow G1 4QR ☎ 0141 248 7411.

### Royal Society of British Artists (RBA)

**Venue:** Mall Galleries, The Mall, London SW1.

☎ 020 7930 6844

**Details:** The Royal Society of British Artists (RBA) seeks submissions of work displaying the highest standards of skill, expression and concept of draughtsmanship for its annual open exhibition. Artists over the age of 18 may enter up to six works in any medium, of which three can be original framed prints. Up to four works will be accepted.

Maximum size 94½in (240cm) in any dimension. Entry: £15 per work; under-35s, £10 per work, tbc.

Online submission for preselection at [www.registrationmallgalleries.org.uk](http://www.registrationmallgalleries.org.uk). Prizes include the Alfred Daniels Personal Favourite Award of six prizes of £100 each; *The Artist* Award of a feature in the magazine; and many other cash and arts materials prizes, tbc. All work must be for sale, minimum price £300 per work, tbc, unframed prints, £120, tbc. Confirmation of dates, terms and conditions at: [www.mallgalleries.org.uk](http://www.mallgalleries.org.uk).

**Exhibition dates:** March to April 2017, tbc.

**Entry deadline:** December 2016, tbc.

**Handing-in:** January 2016, tbc.

**Contact:** Mall Galleries, as above.

**Contact:** Mall Galleries, as above.

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Prize promotes excellence in representational art. Artists of any nationality, aged 18 or over on January 1, 2016, currently living or working in the UK or Europe may enter. Up to six works may be submitted, maximum size 94½in (240cm) in any dimension. Paintings, drawings, original prints, sculpture, mixed-media constructions, small-scale installations and reliefs are accepted. Artists are encouraged to submit fresh, intriguing figurative or representational works that are strong and topical observations on, or interpretations of, the world around us. Works must have been completed after January 1, 2015 and must not have been exhibited in any other prize competition, in the UK or elsewhere. Online submission in the first instance at [www.registrationmallgalleries.org.uk](http://www.registrationmallgalleries.org.uk). All works must be for sale, minimum price £300 or £120 for unframed prints. First prize, £20,000 plus a solo exhibition in the Threadneedle Space at the Mall Galleries; five shortlisted artists will each receive £1,000; Visitor's Choice Award of £10,000. All details tbc, see [www.mallgalleries.org.uk](http://www.mallgalleries.org.uk) or [columbiathreadneedleprize.com](http://columbiathreadneedleprize.com).

**Exhibition dates:** February 2017, tbc.

**Registration deadline:** October 2016, tbc.

**Handing-in days:** tbc.

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### Submissions deadline: December 2016, tbc.

**Contact:** The Cambrian Academy, address as above. Entry forms will be available to download from: [www.rcaconwy.org](http://www.rcaconwy.org).

### Shenzhen International

**Details:** International biennial watercolour exhibition to be held at the Shenzhen Art Museum, Guangdong, China, then touring. Awards of over £50,000. All details to be confirmed.

**Exhibition dates:** December 2017 to January 2018, tbc.

**Registration deadline:** July 2017, tbc.

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◀ *Jess*, gouache on dawn pink Canson Mi-Teintes pastel paper, 9×10in (23×25.5cm).

This portrait was painted with a palette of titanium white, cadmium red medium, raw sienna, lamp black, ultramarine, helio blue and brilliant violet. The colour of the paper was chosen as a particularly good ground for the basic skin tone of the model. The local colours of the whole image were initially painted with thin washes of gouache, with subsequent colours being added in a more opaque application. The restrained skin tones were eventually achieved by the subtle over-layering of various complementary colours using a fairly dry brush

# The *gloomy* of gouache



## Kevin Scully

trained at Wimbledon School of Art. He has worked in the theatre and television as a scenic artist, and as an illustrator in advertising and publishing. He is a winner of the Winsor & Newton Painting Prize and the Clairefontaine Art Award. His latest book *Still Life in Gouache* was published The Crowood Press; a second book, *Drawing and Painting on Location* is due for publication this year. He tutors on painting holidays at home and abroad.

[www.kevinscully.co.uk](http://www.kevinscully.co.uk)

Gouache is generally thought of as a medium used only by illustrators and designers and the fact that it is often branded as 'Designer Gouache' perpetuates this misconception even further.

**Kevin Scully** puts the record straight

Opaque pigment suspended in a binder can be traced back to when man first started painting images on the walls of caves, so it can be argued that the history of gouache in one form or another predates all other paint media.

Gouache has many qualities, one of which is its ability to be used in thin washes often indistinguishable from watercolour. It can also be applied in semi-opaque glazes and as solid colour. The support used for a gouache painting is normally watercolour paper, although good quality cartridge paper can be used for small gouache paintings. Pastel paper is an alternative support, but as with the lighter-weight watercolour papers, it will need to be stretched to avoid wrinkling when large areas of wet paint are applied. One

advantage of pastel paper is the extensive range of colours available. My favoured paper is Canson Mi-Teintes, which I find has a slightly less mechanical texture than some of the other brands.

By painting on a rigid surface you will be able to use the gouache in an entirely different way. You can adopt a much more physical technique, more like that used in oil painting. Mistakes can be wiped out with a damp rag or stiff brush and then repainted.

This is the process by which *Anemones and Teapot* (p42 and 43) was created. The 3mm MDF board was sealed with two coats of acrylic gesso primer and each coat of gesso was sanded lightly to remove some of the more prominent brushstrokes. If required, the gesso can also be sanded to a smooth surface, but in this painting I decided that these



## GOUACHE

### DEMONSTRATION *Anemones and Teapot*

The colours used in this painting were: titanium white, tyrien rose, ultramarine, lamp black, cadmium orange, pine green, raw sienna, burnt sienna, raw umber and burnt umber.

#### ► STAGE ONE

The board was sealed with two coats of gesso and then thin blue-grey acrylic paint was loosely washed over the surface, allowing the brushmarks to remain for a loose and lively picture



#### KEVIN'S TIPS

- Prime the back of the support as well as the side on which you are going to paint. This will prevent the board from warping and is particularly important when using thin boards.
- If you decide to use pastel paper, you will usually need to stretch it. As the paper is thin, I dampen it slightly with a sponge on one side only and quickly stick it down with moistened gumstrip before it starts to curl up. I have found that if the pastel paper is too wet it could tear during the drying process.
- As with oil paint, the method of working with gouache is to begin with thin washes and gradually apply more opaque colour. Too many layers of solid colour may cause the paint to crack.
- One of the peculiarities of gouache is that light colours can dry a little darker than they appear when wet, and dark colours can dry a little lighter. This is particularly evident when applying many layers, one on top of another.



#### ◀ STAGE TWO

The composition was drawn lightly with an HB pencil. Thin washes were used to lay in the various elements of the composition and a few slightly opaque details were suggested. The background to the left was a mirror with a pale grey-green surround. This area was to remain indistinct so as not to detract from the main focus of the painting. The frame behind the carafe could be seen through the glass and the distorted stems of the anemones were evident where they entered the water. In some areas the paint was smudged with a finger to achieve a soft blend



#### ▲ STAGE THREE

More colour was added, without paying much attention to detail at this stage, with much of the initial acrylic wash allowed to show through the washes, which created a harmonious thread throughout the development of the painting. Starting with the teapot, patches of colour were applied. By using gouache in this way, the image seems to emerge from the underpainting rather than be painted on it. The flowers were indicated very simply with a mixture of tyrien rose and permanent white in a semi-opaque wash, and the stems were painted in washes of pine green mixed with a little raw sienna. Having established the form of the teapot, the pattern was painted onto it and the handle painted in greater detail


brushstrokes were going to be a visible part of the picture. The slight texture of the gesso primer can be used to good effect when the paint is used in thin glazes, or when a dry brush is dragged over its surface.

My paintbox mainly contains colours by Winsor & Newton, Schmincke and Daler-Rowney. I'm not too particular about brushes, so I tend to use

synthetic or semi-synthetic brushes in various sizes, both round and square. Gouache can be rather abrasive and tough on them, particularly if you use them to re-wet dried paint on your palette.

#### Framing options

There is a current trend for some oil and acrylic paintings to be framed

under glass with or without a mount. *Anemones and Teapot* is a slightly unusual painting in that it is on board and, being water-soluble, still rather vulnerable, so perhaps it could be framed in a similar way. Alternatively it could be varnished and framed as a traditional oil painting in an open frame. Another possibility is to simply frame it as a watercolour with a mount and under glass. 



#### ► STAGE FOUR

Whilst laying in the first washes, I had unintentionally painted over one of the anemones. I used a stiff, hog-hair brush dipped in clean water to remove the blue gouache, dried the area with some kitchen towel and painted in the anemone. A tough support such as this can withstand a fair amount of punishment when corrections are needed. With solid colour being gradually added the painting took on the appearance of the early stages of an oil painting. Although this wasn't entirely intentional, the effect was rather attractive, so I decided to retain this look by not adding too much more detail in the finishing stages

#### ▼ FINISHED PAINTING

*Anemones and Teapot*, gouache on MDF board, 12×16in (30×40cm).

More opaque paint was used to strengthen the mid tones on each of the objects to give them a more three-dimensional appearance in contrast to the loose, enigmatic



background. The anemones were painted with simple brushstrokes and the steel and brass tray with swift flicks of colour. The books were painted with a combination of opaque colour applied wet-in-wet and dry

brushstrokes to suggest shadows and reflections. The roughly painted background was left as it was. Small touches of pink and orange reflections were painted where they were detected, and the picture was complete





# Develop your ideas

**Phyllis Davies** describes how she uses computer software to create ideas for exciting new paintings and textiles using existing works

I work with textiles as well as with paint, but whether paint or fabric, texture and richness of surface is significant. This encourages the looking at the whole and then the part, the excitement and vitality of the work being as much in the detail as in the larger gesture.

I love colour and surface and this feeds into the way I deal with my subject matter. I use colour in a liberated manner in terms of the actual hue. The local hue is less important than its property – warm, cool, light, dark, intense or muted. This allows me a freedom of expression that can lead to vibrant, exciting and sometimes


unexpected results. I believe in preparation and development and find that one work leads to another as I begin to see the possibilities within my subject matter.

## Using the computer

The computer is an invaluable tool and I use it not only to store my images but to manipulate my sketches and photographs to create variations on the theme I am working on. Any photo-editing programme will give you the option to saturate or change the hue of an image, which can be a useful starting point. Often the painting will change, particularly when working on a large

scale, as what may look right as an A4 printout needs reassessment as it progresses to a large canvas. However, it is with layers in Photoshop that the real fun begins. Layers can be very complicated. I find the manual gives far more information than I feel necessary to do the relatively simple tasks that are useful when sketching out ideas. I use Photoshop purely to do what I will find useful and no more.

I use the working method described here with all my subject matter, except when I am working directly from the subject, such as on a portrait or an observed still life. One note of caution: use filters and special effects with great care and judgement. Let the computer do some of the work but remember that the creative process is essentially your own.

I am presently working on a series of commissions mostly arising from my last exhibition. I enjoy liaising with my clients and understanding the space where the work will hang is an added bonus and, occasionally, a challenge! 

## How I use layers in Photoshop to develop my sketches

There are different versions of Photoshop; Photoshop Elements is reasonably priced, whereas the full suite is a much more expensive option. Screen views differ slightly between the various versions but help can usually be obtained from Photoshop Help or Googling any problem you encounter.

### To start

- I open the image I want to use in Photoshop.
- I create a new file – click **File, New** – and usually select 29×21cm (A4), 112 pixels/cm, RGB colour mode, white background. Name it New File.
- I create a duplicate of my original image and move it to the new file. To do this, click on the Move tool (press **V** on your keypad for the shortcut), then click on the original image and, keeping your finger on the mouse, drag it to the top of the screen, place the cursor on the new file tab and drop it in.
- If necessary I make the images bigger or smaller (to fill the file size) by using the Marquee tool (shortcut **M**) to enclose the image and then the transform command – Edit or Image, Transform, Scale (shortcut Command **T** on a Mac; Control **T** on a PC).

I hold down shift while pushing or pulling the corner of the image to the required size, which maintains the aspect ratio (relative proportion). I then press return to complete the transformation. In some Photoshop Elements versions you will have to select Constrain Proportions and then drag or push a corner handle. Both images should be similar in size on the screen. However, you can fine-tune the scale later.

- Now working with the original file I use the Marquee tool to make a rectangle to enclose the area I want to drag over to New File. Using the Move tool (**V**) I take the enclosed area over and drop it in position on New File. I then transform it to the size required, pushing or pulling the corners while holding down shift; press return to complete the transformation and move it to where you want it (**V**).

**N.B.** At this point I have to make sure the layer palette is showing on my screen – **Window, Layer** – where I can see that the selection I have taken over to my new file shows up as a different layer. The layer I am working on will be highlighted.

### What follows is the very simplest way of dealing with your layers

- Select Eraser (**E**) and the brush size, then erase the bits you don't want. Make sure you

are working on the layer you want to erase! If you make a mistake go to **Window, History** (Show History), click on the bin icon and delete the last operation (Command **Z**, Mac; Control **Z**, PC).

- If you want to move your layer, use the move tool, making sure you are working on the appropriate layer. You can make it bigger, smaller, (Edit/Transform or Image/Resize/Scale) or change the colour, intensity (Image/Enhance/Adjust), all without affecting any other layer. You can continue to add bits to your composition – each move from one file to another will create a separate layer.

- When you have something you think might work you can save it if you want to keep the layers separate but then you should flatten (merge) the layers – **Layer, Flatten Image** – so that the file becomes unified.

- Once I have something I think may have potential I save it and name it option 1, 2, 3 and so on.

You can also manipulate your photographs by taking parts of one over to the other. Decide which image will be your background and duplicate that one in the first instance. By creating the new file you maintain the integrity of the original. Then follow the same steps.



## DEMONSTRATION *Mooring Poles, Venice*

### STAGE ONE

► I worked on an existing, unresolved painting as the starting point for this new work. I began by opening the image in Photoshop



◀ Here a layer has been added (partially erased)

► The image was cropped and the file saved as OPTION 1



### ▲ STAGE TWO OPTION 2 IN PROGRESS

By cutting and pasting I made additions and changed the original composition



▲ OPTION 2



▲ OPTION 3



▲ OPTION 4



▲ OPTION 5

I also enhanced the colour (Option 2), I considered whether or not to zoom in (Option 3), whether to add areas from other paintings (Option 4), or to change the colours

(Option 5) – the options are endless. You can completely change the colour and, of course, you can paint into your computer sketches digitally, on screen. I often print the sketch

and work on it with paint or pastel. Try using watercolour or cartridge paper in your printer if you want a more substantial ground to work on





▲ STAGE THREE  
THE FINISHED PAINTING

*Mooring Poles from San Vio*, acrylic on canvas, 39½×19½in (100×50cm).

I decided to work from Option 2 for this final painting



▲ FIGURE 1



► FIGURE 2

#### STAGE FOUR

I continued this process for a textile hanging, trying various options, adding bits of other paintings (Figure 1), different formats, sometimes using some of the other Photoshop tools such as Paint Bucket (shortcut G) to fill in areas of colour (Figure 2), and draw into the design. My final choice was Figure 3.



► FIGURE 3

#### ▼ THE FINISHED TEXTILE

*Mooring Poles Venice*, textile hanging, 47½×55½in (120×140cm).

The wall hanging was worked on a linen fabric pinned to a long piece of wood. The collaged fabric was initially pinned to the background and then appliqued with a zigzag stitch using an embroidery foot on a sewing machine.

When working on a textile I think of my strip of fabric as the brushstroke, much like collaged paper in paintings. I take a bold approach, using fabric and thread as one might use blocks of paint and line.

I also produced a series of small paintings from the initial sketches into which I incorporated fabric and gold leaf. These lie somewhere between the more spatial renderings of my paintings and the designs of the hangings



**Phyllis Davies** studied at Glasgow School of Art. She has exhibited widely and also sells her work in Venice. She works and teaches from her studio in Leamington Spa, Warwickshire.  
[www.phyllisdavies.com](http://www.phyllisdavies.com).



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# Painting **perceptively**

**Bob Brandt** says that the complex process of perception is the language we all use when painting and explains how to identify and exploit contrasts and differences in our work

A painting is essentially a message written in code and translated by the viewer. A key element of that decoding – perhaps the point at which understanding starts – involves finding the edges of objects so that we can begin to recognise what they are. Contrasts of many kinds may help us with that identification, for example the boundary between one distinct colour or tone and another. Contrasts of various kinds also help us to recognise the quality of things, whether they are moving or stationary, hard or soft, rough or smooth and so on. In this article I want to draw your attention to some of the less obvious forms of contrasts and differences and how they can be used in the designing of a painting, how they can help to engage the viewer and, therefore, how they can add value to your work as an artist.

## What we look for

Painters are used to the idea that placing complementary colours adjacent to each other enhances them

both. We also learn about the importance of using tone in design, so at an early stage in any painting we tend to mark in the darkest darks and the lightest lights, which helps us to judge the value of the intermediary shades. These are the obvious contrasts, readily recognised both by the artist and the viewer.

Identifying edges, and therefore shapes, is the easiest part of the process of understanding what a painting represents. It enables us to compare the objects we recognise with images of similar objects we have stored in our memories. We recognise and work with the more obvious visual contrasts. We know that distance within the picture frame is implied by aerial perspective, wherein nearer objects appear more clearly defined, brighter and warmer than objects seen in the distance. And we know that thickly applied paint, contrasting with barely covered areas of canvas, can add to the excitement of any painting – a technique particularly developed and exploited by Rembrandt.

▲ *Going for Scrap*, oil on canvas panel, 18×26in (45.5×66cm).

The contrast between flat and jagged.

The focus of this painting is the wrecked ship being broken up on the flat slipway, set against a flat, calm sea. The flat surfaces of the sea and slipway contrast with the jaggedness of the heap of cut metal. The less obvious difference is that the loosely piled heap speaks of the violent activity involved in cutting up the steel – a process limited by time – whereas the movement of the tide flows on forever. The colour contrast here is between the warm colours of the rusting metal and the cool hues of the sea and sky

## Close colours

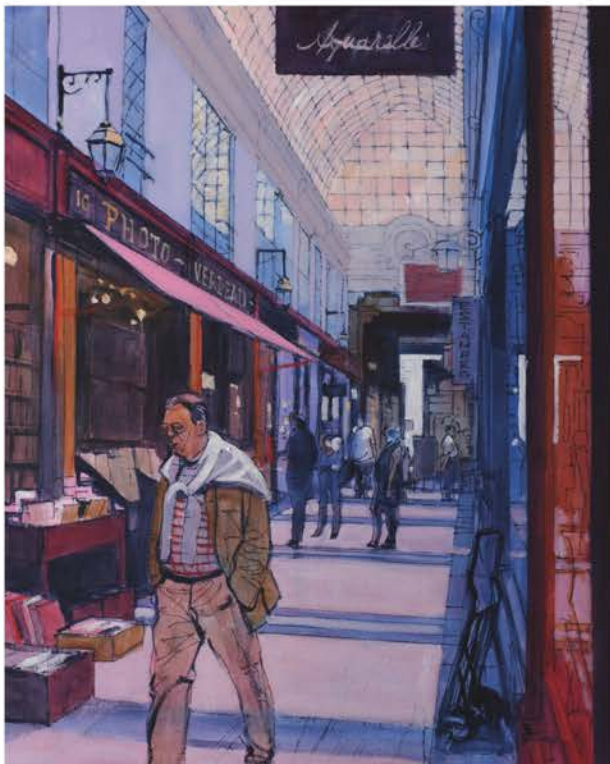
But we may not realise that while the juxtaposition of complementary colours makes edges and therefore forms easy to identify, our brains may become even more interested in areas of broken colour, the placing together of different colours that are very close in tone. This is probably why paintings produced from a limited palette often



## DEMONSTRATION *Passage Verdeau*

### MATERIALS

- Winsor & Newton Artists' canvas board.
- Winsor & Newton Griffin Alkyd fast drying: alizarin crimson, phthalo blue, cadmium orange, ultramarine, titanium white, permanent rose, lamp black, burnt sienna and cadmium yellow
- Winsor & Newton Liquin Original Medium
- A selection of brushes, mostly Winsor & Newton Galeria and Pro Arte Acrylix short flats



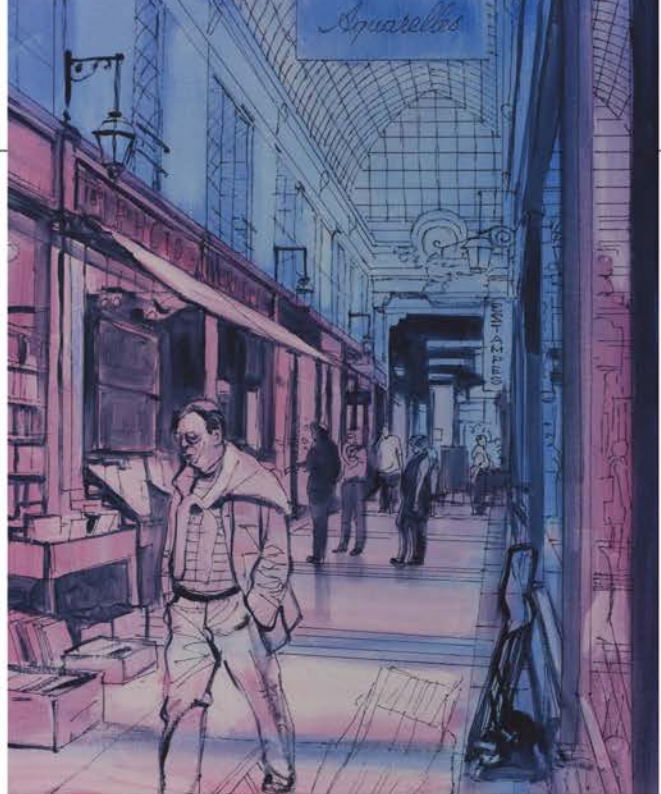
### ▲ STAGE TWO

This warm/cool contrast was increased by the addition of cadmium orange and ultramarine to the staining colours. I also started to develop the dark/light contrast by lifting out some of the staining with a soft rag and white spirit and also adding titanium white (with permanent rose) and lamp black to my palette. I followed the design principle of establishing early in the painting the lightest and the darkest areas

### ► FINISHED PAINTING

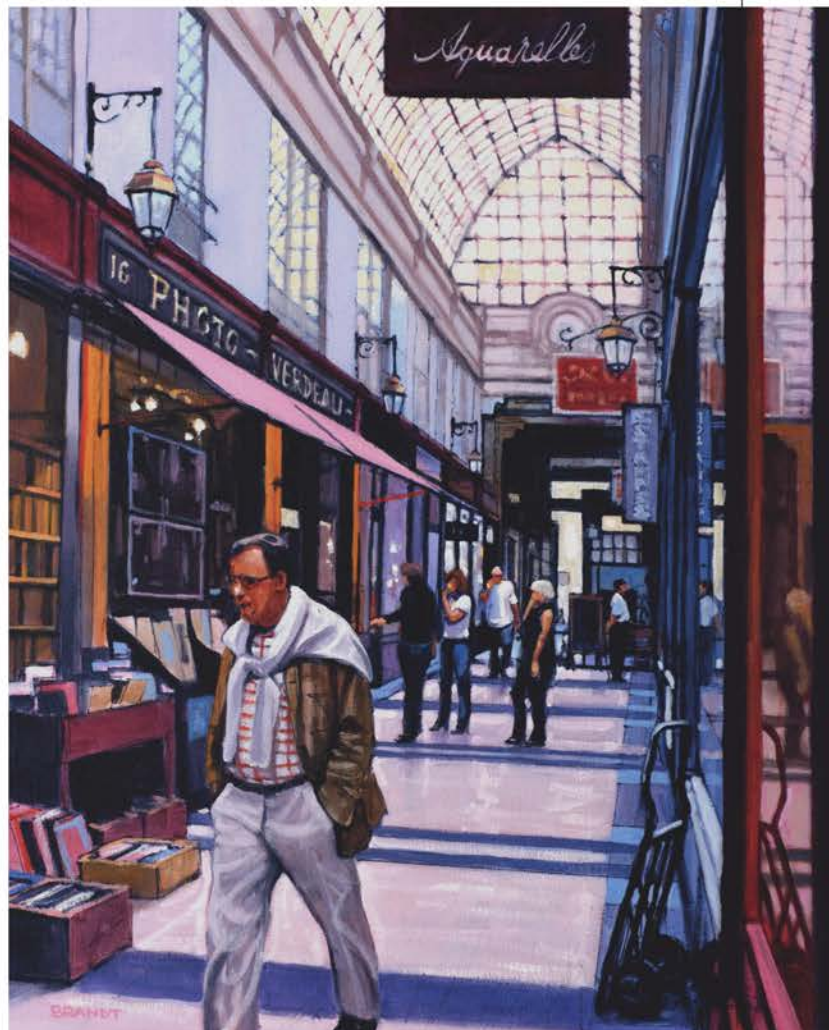
*Passage Verdeau*, oil on canvas panel, 24×20in (61×51cm).

A little burnt sienna and cadmium yellow were added to my palette to increase the range of hues. But the main feature of the painting had been there from the start: the difference between the groups of standing figures and the man walking out of the frame in the foreground. Human figures always attract a good deal of the viewer's attention in any painting and moving figures gain an even higher priority. Cartoonists have developed a range of techniques for suggesting movement, but any figure shown in mid-stride will have that quality. Ultimately, this painting is 'about' the people standing in the arcade and the passer-by walking through it



### ▲ STAGE ONE

Once I had begun to understand the potency of using contrasts and differences to stimulate interest in my paintings, I was able to use a range of such elements through each stage of their design. When laying a ground of colours on my basic drawing I used the contrast between warm and cool colours – alizarin crimson and phthalo blue – right from the start. I also made the decision to use a fairly limited palette, mixed to suggest a wide range of colours







◀ *Working on the Boat*, oil on canvas panel, 20×20in (51×51cm).

The simple contrast between complementary colours. Our eyes are particularly able to distinguish between complementary colours, and this form of contrast excites the brain. Here I have used that contrast to distinguish the blue figures and some of their tools from the browns and yellows of the boat and the materials from which it is being made. Blue is also used to indicate the daylight from outside the shed, contrasting with the yellowish artificial light within. But there are other differences, particularly between the clutter of the work space and the neatness of the boat, and between the well-lit working area and the shadowed space to the right of the rear window. There are many examples of subtle contrast in areas of broken colour that may excite the subconscious mind of the viewer, even though those are not the obvious subject of the design

seem more pleasing than those created from a wide range of bright colours. As the Pointillists knew, the close placing of two colours to suggest a third poses a puzzle of interpretation that the viewer is inclined to enjoy. Many who study the works of Georges Seurat are prompted to try to work out how this trick works.

Certain colours, or colour mixtures, seem to suggest particular kinds of surfaces. A whole range of russet-browns easily suggests brickwork, whereas almost any loose mixture of greens indicates foliage. Put the two together and almost immediately a cottage in the woods appears before us. If the intensity of the colours is pronounced we can see a contrast. If the colours are less saturated we just notice some difference.

But looking at a painting does not end there. Below the level of simple shape recognition and the enjoyment of colour is a range of other experiences; these enable the viewer to generate a more subtle

interpretation of what the painting shows and the artist intended. These experiences may well include stories – the Pre-Raphaelites, most of whose paintings are narrative, understood the power of story telling – that may engage us with the painting. These are

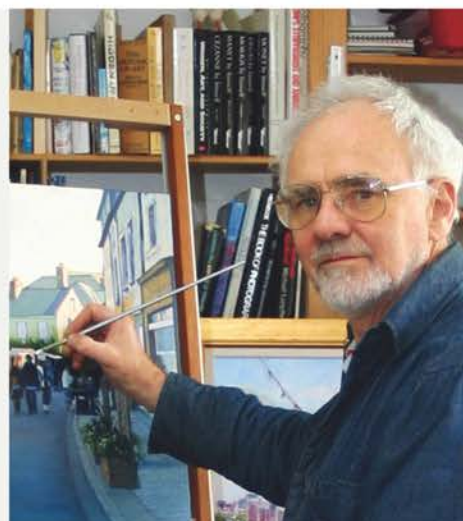
the differences that can strike a chord, that interest us.

I hope that these examples will encourage you to explore the possibility of using both contrasts and differences as features of your own paintings.

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## Bob Brandt

A former lawyer, Bob has taught painting to adult classes and workshops and contributed to art books and magazines in the UK and the United States for 20 years. He is represented by a number of galleries in Norfolk and Suffolk and has exhibited with the Royal Institute of Oil Painters and the Royal Society of Marine Artists at the Mall Galleries in London. He is a founder member and vice president of the Institute of East Anglian Artists. Bob's paintings are in private collections in the UK, the US, Europe, India and Australia. For more information see [www.clockhousestudio.co.uk](http://www.clockhousestudio.co.uk).







### Paul Talbot-Greaves

has been painting for over 20 years and teaches watercolour and acrylic painting in his home county of west Yorkshire. He also runs workshops and demonstrates to art societies throughout the north. Paul can be contacted by email [information@talbot-greaves.co.uk](mailto:information@talbot-greaves.co.uk) or through his website [www.talbot-greaves.co.uk](http://www.talbot-greaves.co.uk).

# 1 | Explore acrylics

Paul Talbot-Greaves begins a new in-depth six-part series on acrylics. Each month he'll focus on a different aspect of painting with the medium and invite you to use his ideas to complete a painting exercise that you can submit for appraisal



Acrylic paint has come a long way since the first commercially available paints of the 1950s. Essentially acrylic paints share the same pigments as watercolours, oils, pastels and so on, but as with other media it is the binder that determines the characteristics of the paint – in this case an acrylic polymer. Most people will have used acrylic paint at some point – even household emulsion is a form of acrylic paint, but in terms of longevity it is much inferior to artist-quality paint. The pigments are more likely to be unstable because they are not designed to last. Household emulsion is also much less elastic, leading to vulnerability with cracking and crumbling, especially if applied thickly. If you want to create artwork, use artists' quality paints that have been formulated for the job.

## Which type of paint?

Today, there is so much choice between acrylic paints, from ink to soft body to heavy body, even paints that can be reactivated to a working consistency after they have dried. Which type you should use and when is really down to your preferred style of working, how quickly you work or even how big you work. Paint also varies in quality and I would avoid any suspiciously cheap paints not found in art shops as they may contain inferior pigments with a greater volume of binder, making for a difficult or frustrating painting experience. Some top-quality brands can be very expensive but have amazing covering power.

## Inks

Acrylic inks are thin, intensely pigmented liquid paints. They can be used similarly to watercolour on paper, panels, canvas and so on, so if you prefer to work with flowing paint, but without having to consider all the disciplines of traditional watercolour, these are the paints to use. They are perhaps a better choice than thinned-down regular acrylic paints because regular paints contain thicker



▲ *Rain*, acrylic on canvas, 6×6in (15×15cm).

An abstract painting using both thick and thin mixtures of paint built up in layers to generate interest and overlapping shapes





◀ *Rapeseed Fields*, acrylic on watercolour paper, 10×10in (25.5×25.5cm).

In this painting I tried to generate both physical and visual texture in the foreground by building up layers of colour, some of which were mixed with texture gel to form thicker paint shapes

paints means they won't crack when they are dry, although you should always read the manufacturer's advice with regards to the maximum thickness that can be applied in one go.

## Special acrylics

As with many art materials in today's market, various tweaks of chemistry can produce variant forms of what we know as normal paint. One such variation is the Atelier Interactive range, which can be reactivated with a special spray and then reworked, even after the colours have dried. This is especially useful for the slower painter. Another variation is the Golden Open range of colours, which are about the nearest you will ever get to oil paint in a synthetic medium. They dry really slowly, allowing you to blend colours at your leisure. I once left some of this paint exposed on an open palette overnight and the colours were still usable the next day.

## Palette

There are many types of palettes available to use with acrylic. I tend to use a tear-off palette when travelling as they are convenient and not so messy. When the painting is done, I simply tear off the top sheet to reveal a fresh new palette underneath. No risk of spills! For studio work I use a stay-wet palette. These are designed to keep the paint from drying by having an absorbent sheet that is dampened. In principle they work but it can be frustrating when the mixing sheet begins to disintegrate, casting bits into your paint. The moisture can also dilute colour too much and, if left for long periods, mould growth becomes an issue. The airtight seal is the key. I use a piece of hardboard in the stay-wet palette and an occasional spray from a diffuser keeps the paint workable for a good few days. When the board becomes unusable I simply replace it. Ceramic palettes are not so good because the acrylic will skin up whilst you are working and your painting will become full of bits.

If you have never painted with acrylic before, now is the time to start – use the information in the article to kit yourself out with some materials. If you already paint with acrylic, why not try something new, such as a different brush or an alternative surface.

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polymer binders that can clog up the flow of the colour.

## Soft body

Soft body acrylics can be described as normal acrylic paints and I would say they are the most commonly used as they can be applied to any surface using normal brushes. They have a soft buttery consistency that tends to vary between manufacturers. Winsor & Newton Artists'

acrylics are slightly firm, allowing both brush and palette knife use, whereas Liquitex soft body acrylics are slightly runny and are intensely pigmented colours that work well with soft brushes.

## Heavy body acrylics

As the name suggests, these paints have a much stiffer consistency so that they can be applied in an impasto style with palette knives. The formulation of these

## Acrylic brushes

You can apply acrylic with any brush but there are benefits as well as pitfalls depending on what you are using and on which surface. Hog brushes or oil-type brushes may be the first choice for some. These should ideally be used on a textured surface such as Rough watercolour paper or canvas; they create a scratchy finish and, when used with heavy body colour, will leave useful brushmarks in the work. When they are used on a smooth surface though, they tend to remove more paint than they apply unless you use them in a similar way to a palette knife. Synthetic

and sable/synthetic brushes tend to work well and create a softer finish with better blends in the paint. These are best used on smooth or lightly textured surfaces, such as a fine weave canvas or watercolour paper. Use these brushes with inks or soft body acrylics. Try as many brush variations as you can but don't use your best kolinsky sable brushes as even with the most stringent of cleaning methods, acrylic paint will ruin them over time.







## Surfaces

Acrylic can be worked on virtually any surface, providing it has enough absorbency for the paint to adhere. Some surfaces can be worked on straight away, such as watercolour paper, acrylic paper and ready primed canvases. Others may need preparing with gesso first, such as wood or stone. MDF and hardboard are easily obtainable boards, which are perfect for creating painting panels. Give the surface a light sanding and wipe away any dust, then apply one to two layers of good-quality artist's acrylic gesso. Use a soft brush if you want an entirely smooth surface or a decorator's brush to apply a little texture. For heavier textures, try mixing texture paste into the gesso.



▲ *Reflections on a Path*, acrylic on watercolour paper, 7½×7½in (19×19cm).  
Here I used flat brushes to create interesting shapes and a chiselled look to the land

## THIS MONTH'S EXERCISE

For the first exercise, I would like you to create a painting from the photograph, right, making the large foreground space as interesting as you can. The versatility of acrylic means it is a great medium for generating texture and interest and this is the challenge here, to use heavy textures, glazes and layers. The paintings I have included here might give you some inspiration.

Take a good-quality digital photograph of your work and email a copy, no larger 2MB, together with a brief description (no more than 100 words) about the materials and techniques you used, to [dawn@tapc.co.uk](mailto:dawn@tapc.co.uk), with PTG Exercise 1 in the subject line.



Each month, all entries will be uploaded to PaintersOnline ([www.painters-online.co.uk](http://www.painters-online.co.uk)) and I will select the work of one lucky artist for appraisal. Have fun, good luck and happy painting.



# Core watercolours for your palette

**David Parfitt** takes a critical look at Golden QoR Watercolours. He finds they have a high pigment content and give pleasing results

QoR watercolours (pronounced 'core') are made by Golden Artist Colors and there are 83 colours in the range, including three iridescents. The significant difference between these and other watercolours is that QoR use an exclusive binder, Aquazol®, rather than gum arabic. Details about Aquazol can be found at [www.justpaint.org/the-science-behind-qor](http://www.justpaint.org/the-science-behind-qor). I do not pretend to understand the science but it is this binder that is at the heart of these 'modern watercolours' and allows QoR to claim the following:

- Vibrant, intense colours that stay brilliant even after they dry
- Exceptionally smooth transitions, flow and liveliness on paper
- Excellent resolubility in water and glazing qualities
- Vivid depth of colour with each brushstroke
- Greater resistance to cracking and flaking
- More density of colour than traditional watercolours
- Exclusive Aquazol® binder used in conservation

## What I found

The paints are marketed as high-quality artists' materials and the 11ml tubes have a classy look and feel. The pigment, lightfastness rating and opacity symbols are clearly shown, along with the series number (1 to 4). Squeezed from the tube the paints are all consistently viscous but not overly so, which minimises any danger of spillage/leakage during transportation, which is especially useful if using them *en plein air*.

In testing vibrancy and flow I made a small colour wheel on Langton paper (opposite top right) and a three-colour wash on Whatman paper (opposite centre right). The colours are bright, have an even flow and I like the subtle variations and mixes in the transitions.

Next I made some comparison sheets and detected a number of variations with 'my colours' so detailed the pigments used in the table below. It only goes to highlight that when choosing one's colours it is essential to pay attention to the pigments. A QoR colour and pigment chart is downloadable from

[www.qorcolors.com/products/watercolors](http://www.qorcolors.com/products/watercolors).

Some of the watercolours on the QoR colour and pigment chart show N/A for lightfastness, but Golden have every confidence in their durability, based on the company's own initial testing and that the same pigments are used in Golden oils and acrylics. Details here:

[www.justpaint.org/qor-watercolor-questions-labeling-and-lightfastness-ratings](http://www.justpaint.org/qor-watercolor-questions-labeling-and-lightfastness-ratings).

## QoR tests

Ultimately the only way to test a range of watercolours is to make paintings – I tried three. In *Wet Hill* (right), I liked the way the colours mixed together, whether it was dry-into-wet or wet-into-wet. Really heavy applications of colour dried quite flat with hardly any sheen. In addition, when adding a glaze over the central area the underlying colours seemed to lift more easily than I would expect. When reworking the sky and more heavily



QoR colour	QoR pigment	Winsor & Newton	W&N Cotman	Daler-Rowney	Sennelier
Cadmium yellow medium	PY35	PY35, PO20 Cadmium yellow	PY97, PY65 Cadmium yellow hue	PY35 Cadmium yellow	PY35 Cadmium yellow light
French ultramarine blue	PV15, PB29	PB29	PB29 Ultramarine	PB29	PB29, PV15
Indian yellow	PY73, PY150, PR206	PO62, PY139	N/A	PY153	PY154, PY153
Manganese blue	PG7, PB15:3	PB15 <sup>1</sup>	N/A	PB15:3, PW5 Manganese blue hue	N/A
Permanent alizarin crimson	PR177	PR206	PR206 Alizarin crimson hue	PR209, PR179 Alizarin crimson hue	PR209, PY83, PR179 Alizarin crimson
Prussian blue	PB27	PB27	PB27	PB27	PB27
Quinacridone gold	PO48, PY150	PR206, PV19, PY150	N/A	N/A	PR101, PY150, PR206
Quinacridone red	PV19	PR209	N/A	PR209	PR209
Raw sienna natural	PY43	PY42, PR101 <sup>2</sup>	PR101, PY42 <sup>2</sup>	PY42, PR101 <sup>2</sup>	PBr7 <sup>2</sup>
Raw umber	PBr7	PBr7	PBr7, PY42	PBr7	PBr7
Transparent brown oxide	PR101	N/A	N/A	N/A	PBk7, PR101 Transparent brown

1 Manganese blue hue 2 Raw sienna



## ► Colour wheel

A small colour wheel painted to look at vibrancy and how the colours mix together. Colours used (clockwise from top): permanent alizarin crimson, quinacridone red, Indian yellow, cadmium yellow medium, manganese blue, Prussian blue and French ultramarine blue



'The colours are bright, have an even flow and I like the subtle variations and mixes in the transitions'

## ◀ Three colour wash

A simple wash to see how the colours flow and mix together. I used manganese blue, permanent alizarin crimson and Indian yellow

## COLOUR COMPARISONS



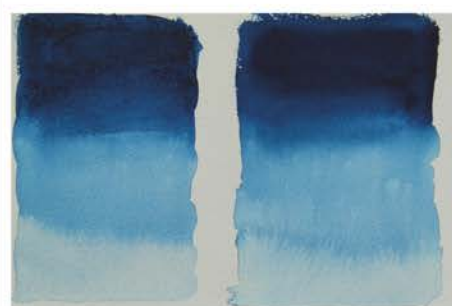
French ultramarine blue QoR

Winsor & Newton



Permanent alizarin crimson QoR

Winsor & Newton



Prussian blue QoR

Daler-Rowney



Quinacridone red QoR

Daler-Rowney



Raw sienna QoR

Winsor & Newton

▲ *Wet Hill*, QoR watercolour on Arches Aquarelle 300lb, 22×30in (56×76cm).

I used various combinations of the three blues in the distance then added quinacridone gold and small amounts of cadmium yellow medium or raw sienna/transparent brown oxide for the greens. I reworked the sky and foreground fairly heavily and noticed how the underlying wash lifted fairly easily and allowed me to unify those particular areas more easily than 'normal'.

**Colours used:** cadmium yellow medium, French ultramarine blue, manganese blue, permanent alizarin crimson, Prussian blue, quinacridone gold, raw sienna, transparent brown oxide



## CORE WATERCOLOURS



▲ *Glimpse of Water*, QoR watercolour on Bockingford 140lb, 15×16in (38×40.5cm).

Here I tested fairly heavy applications of QoR colour, bearing in mind how easily paint lifts from this paper and the way QoR paints have an advertised rewetting quality. I found I could wash the colour away and almost get back to a white surface. I was also able to carefully overlay one colour wash over another.

Colours used: French ultramarine blue, Indian yellow, manganese blue, quinacridone gold, quinacridone red, raw sienna, raw umber, transparent brown oxide



▲ *February Hill*, QoR watercolour on Arches Aquarelle 300lb, 22×30in (56×76cm).

Testing how QoR colours mixed with my traditional gum arabic colours, the central third was painted first using my normal colours, including French ultramarine, cobalt blue, raw sienna and quinacridone gold while gradually introducing QoR colours raw sienna, quinacridone gold, transparent brown oxide and Prussian blue. I reworked the bottom third quite heavily to further test how QoR colours reacted to lifting and a number of layered washes. The sky is one wash of QoR manganese blue and permanent alizarin with touches of Winsor & Newton raw sienna and ultramarine

painted bottom third however, the 'lifting' helped me to unify both those areas.

For *Glimpse of Water* (left) I used a completely different approach with heavier, layered applications. This included more wiping/lifting of colour; on the Bockingford paper I could almost get back to white when lifting with a stencil mask and damp brush. Adding washes was tricky but I still managed to rework the lower third with delicate random marks over a heavy underlying wash.

QoR state that their colours easily blend with other traditional gum arabic brands and mediums. I tested this in *February Hill* (below left) and I couldn't detect any noticeable difference between the 'gum arabic' and QoR combinations.

To conclude, these are high-quality artist materials and I will consider using them in my palette. I especially like the way I can apply paint heavily, almost neat, and it dries quite uniformly. The paints re-wet easily after drying on the palette (a bonus for *plein-air* work) and they also seem to 'lift' from the paper a little easier, too. The colours are strong and interestingly I did seem to use less paint than normal, bearing out QoR's claim of 'more density of colour'. Quantifying exactly how much is difficult but what I can say is that for the tests I have undertaken for this review, the most I have used of an individual colour is half an 11ml tube. This is one of the reasons why these paints are expensive; the exclusive binder allows for greater amounts of pigment than the same amount of gum arabic.

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### David Parfitt

is an elected member of the Royal Institute of Painters in Water Colours (RI) and he has won the Neil Meacher Sketching Prize (2011) and the Frank Herring Award (2014) in their exhibitions. David has exhibited widely, including with the RI and the Royal West of England Academy, Bristol, and the *Sunday Times* Watercolour Competition.

[www.davidparfitt-art.co.uk](http://www.davidparfitt-art.co.uk)



PRACTICAL

# *A passion for* **waterfalls**

Waterfalls allow **Linda Wilder** the freedom to explore and embrace her creativity to make visually exciting paintings

I am fortunate to live near the majestic Rocky Mountains in Calgary, Canada, and have the opportunity to visit many waterfalls. I study the dancing light and cascading colours as I take in the sights and sounds. I want to capture the mood and the dramatic power; I want the viewer to see and hear the energy and feel my passion.

When I paint I do not think about a specific place but more about a space in time. The subject becomes secondary. It's more about the process that produces the shapes, lines and abstractions that somehow transforms itself into a landscape.

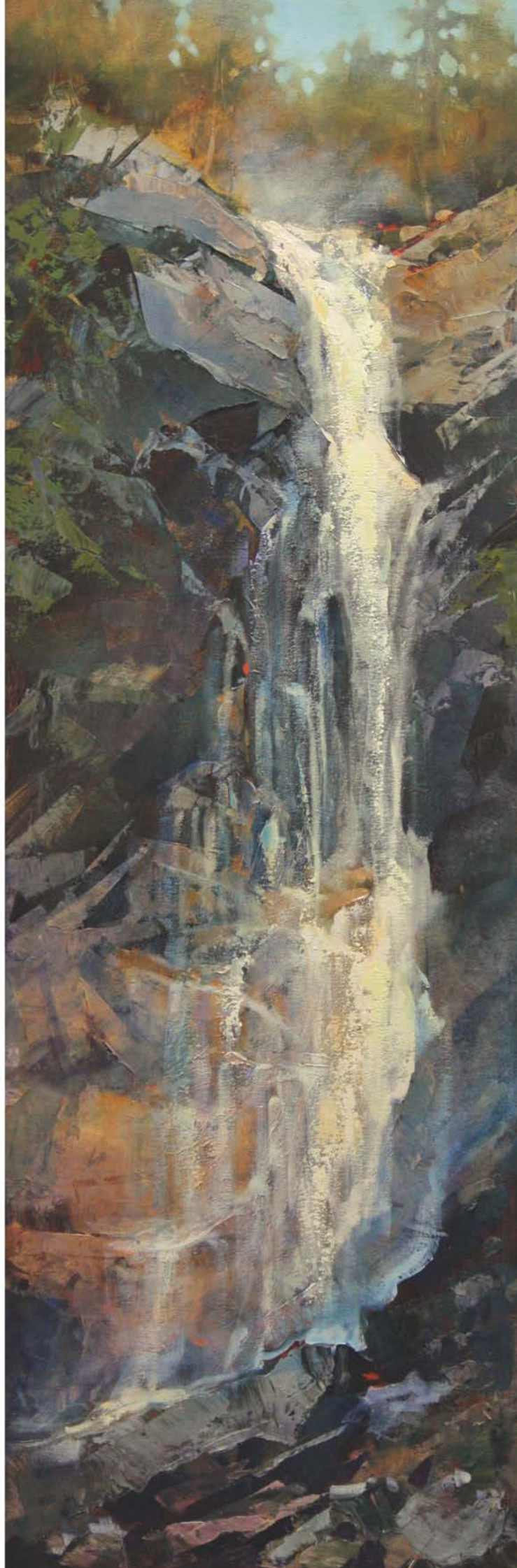
I have painted Sunwapta and other waterfalls numerous times, and each one turns out differently. I only have a few vantage points, so varying my composition is a challenge, but I overcome this by varying canvas sizes and orientation, as well as light source and temperature. I also may add, move or remove shapes. I don't always need a photo reference as the abstract qualities of waterfalls allow me to place shapes such as rocks, and the path of the flow, wherever I choose.

## **Photo reference**

When I do use a photo to paint a specific waterfall, I must remember that photos lie – the darks are too dark, the whites are washed out and everything is in focus with too much information. The composition is almost always wrong. I admit I was guilty of following a photo too closely and at times I still catch myself. I start by cropping my photo and adjusting the lights and darks on the computer. Once satisfied, I use the photo to make a quick sketch, sometimes using several photos to build my composition. I don't want to be a slave to the photo so I take only what I need and change the rest by moving or adding shapes. From there I try to use only the photo as a jumping-off point. I like to add more atmosphere and mood. I can visualise what the painting will look like in my head, although my painting process allows for happy mistakes and new discoveries. ▶

► *Skyfall*, acrylic, 48×16in (122×40.5cm).

I did not use a photo reference for this painting – I played with colour and texture



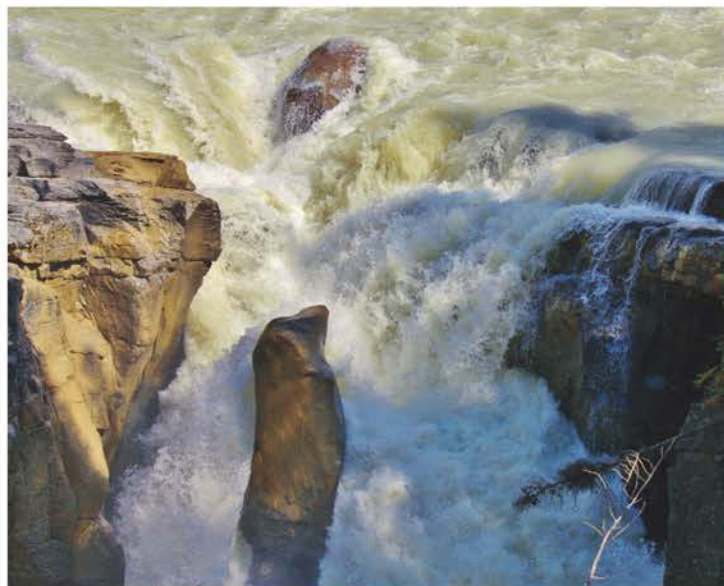


## WATERFALLS

### DEMONSTRATION *Sunwapta in Motion*

#### MATERIALS

- Golden Acrylic is my brand of choice, but I also use Liquitex, Stevenson and M Graham. The first five colours are used for glazes and underpainting: transparent red iron oxide (Golden), transparent yellow oxide, phthalo blue (red shade), dioxazine purple, alizarin crimson, yellow ochre, ultramarine blue, turquoise deep, cadmium yellow deep, cadmium red light, titanium white, cadmium yellow middle, cadmium orange, phthalo green.
- A variety of old brushes, used for scumbling.
- Palette knives: small, medium and large (4in), rounded ends.
- Paper towels.
- Golden Extra Heavy Gloss Gel medium.



▲ My reference photograph



#### ▲ STAGE ONE

All I need is a simple line sketch, no detailed drawing is necessary

#### ► STAGE TWO

I find working on a white canvas intimidating, and I tend to be hesitant and tighten up, so I block in shapes and colour using thin transparent colours/glazes. I make big loose brushstrokes using large worn-out 2in brushes, not worrying about painting within the lines or the correct colours. I also use shop towels to wipe



away here and there. Some of my underpainting will show through in the final work. I want to get a general idea and a feel for the painting at this stage

### Painting water

One problem I sometimes encounter is that my frothy rapids look like snow when I get a little zealous with my palette knife. I have to remember to soften some edges and/or do some smudging with a brush to make them more realistic. I am an intuitive painter and don't have a set formula or method. I paint fast and furious at the beginning, which produces many exciting surprises that would never have happened had I been slow and methodical. There are no mistakes, only happy accidents that can be adjusted or changed to produce more layers, which in turn create more depth and interest. Even if I paint over an entire canvas the underlying texture creates more excitement.

### Mixing and painting

I usually have a tub of premixed cool and a warm greys – white gesso is the

base and then I add a variety of colours until I get a medium value grey, adding more blue for cool and more red for warm). Even though I premix a lot of my paint, I still end up mixing as I go. All colours are mixed with some greys for unity and all are mixed with gel, except towards the end of my painting, I use no gel or greys for my highlights. The gel will extend the drying time, give me more paint and allow for a thick buttery flow off my knife.

Using paint on my palette from the underpainting, and my large palette knife, I start mixing my darks, thinking of my rocks. I know from experience that I will change most colours, adding more dark, lights or greys. I'm not too concerned about colours being spot-on. I really never know what I may need until I start applying the paint. I don't paint by a set formula – it's the creative process, the zone, the analysing,

memory and play, all rolled into one.

I work in a lot of layers, sometimes letting each one dry or working wet-on-wet. The more layers, the more depth. I'll use the palette knife, scumble, use a rag or a brush, I'll scrape or gently roll the brush. I'll use thick paint or thin glazes; it's about laying it all in fast and furious, working intuitively.

Lastly I photograph my work and look at it on the computer. I like to see what it looks like small and, if it doesn't work as a thumbnail, something is wrong. I also convert it to the grey scale to check my values. Personally I like to have a lot of contrast. Somehow, looking at my painting on the computer is like seeing it with fresh eyes and things that need adjusting tend to be more vivid (notice I didn't say mistakes). Also, after a few days of living with the painting, subtle adjustments become clearer.

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### ► STAGE THREE

Now for the fun part. Using a large 4in palette knife I applied the darks first to the rocks, adjusting the colour as I went – I'm not timid – going over the intended lines, knowing my water would flow over, leaving some of the rock to show through. I tried to vary my shapes, direction and line. When premixing I made sure I had a variety of colours and a few for the water, especially darker colours and more greys. I didn't worry about following my reference photo, I wasn't interested in making a copy. I wasn't sure what the rocks would look like, but I wasn't worried. If I don't like something I will change it. At this point I let the paint dry



#### Linda Wilder

studied at Red Deer College of Art & Design, Alberta and the University of Calgary, Bachelor of Fine Art program. Linda has enjoyed many successes and accolades, and is represented by Mountain Galleries in Banff, Jasper and Whistler. Linda's paintings are held in both corporate and private collections across Canada and worldwide.

[www.lindawilderart.com](http://www.lindawilderart.com);

[www.lindawilder.blogspot.com](http://www.lindawilder.blogspot.com).



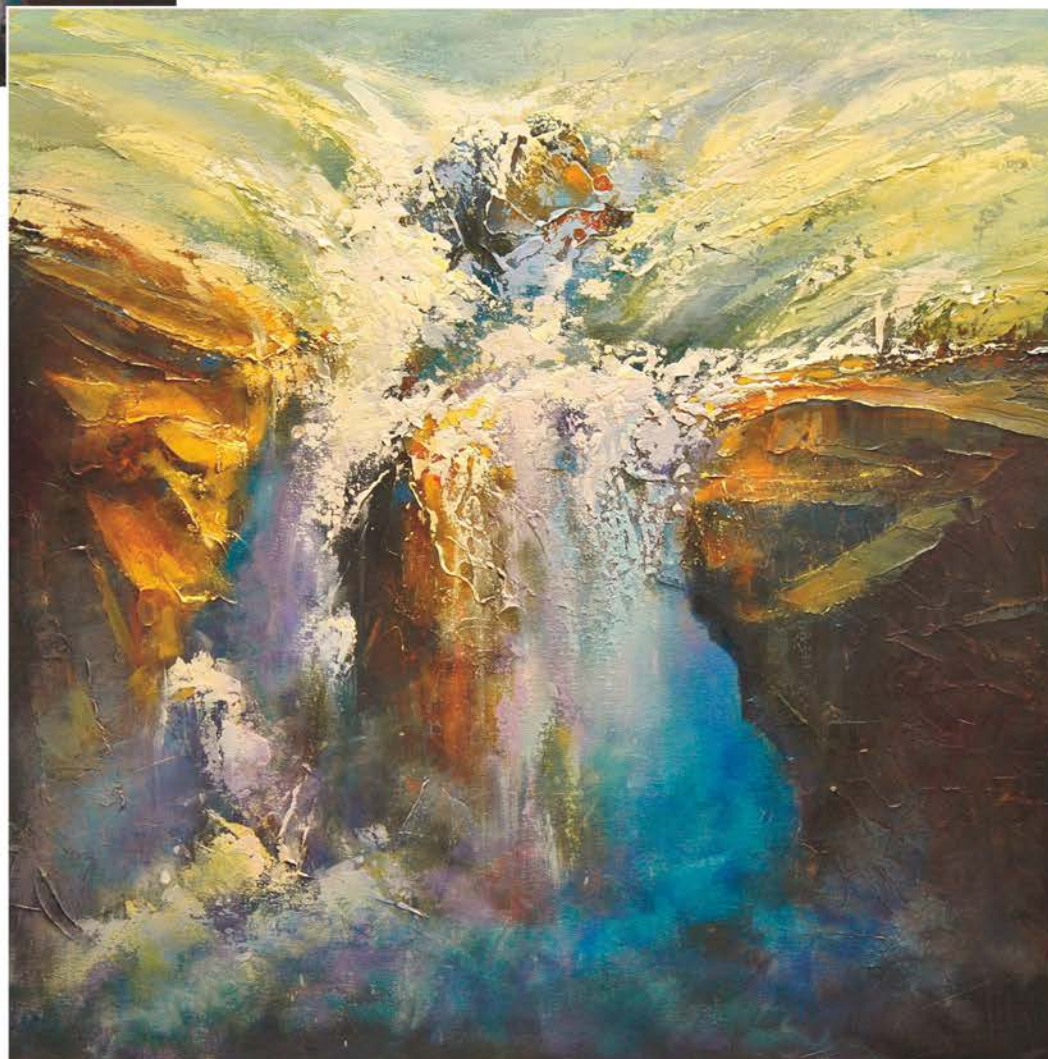
### ▲ STAGE FOUR

Painting the water is a creative process of analysing, memory and play. I laid in a lot of colour for the 'second' underpainting, knowing some would peek through at the end. My goal was to keep it fresh and not overworked. My attention returned to the rocks by scumbling, adding colour, defining and adding highlights, taking care not to overwork. Using my knife I started to add highlights to the water and adjust colours. I added some glazes when dry; my glazes are my transparent colours thinned with water applied with a rag and wiped away. I didn't like how both sides were of equal weight and height, so I made a few adjustments – I would make more when I added more water. Then I added some glazes and more paint with the knife. I was starting to be definitive, and slowing down

### ► FINISHED PAINTING

*Sunwapta in Motion*, acrylic, 30×30in (76×76cm).

I stopped to analyse my painting, make small adjustments and added my final highlights





New series

# THE A-Z OF COLOUR

In the first of a new series on colour and colour mixing, **Julie Collins** explains how you can accentuate your watercolours for added punch

## A is for accentuate

I love working in watercolour but one of the troubles with this challenging medium is accentuating the colours so that they still look luscious when they have dried. When you have painted an area of your work you might sit back and think 'fantastic, just what I wanted – bright, luscious colour,' only to find that when it has dried it has lost this glorious quality.

The best advice I can give you is to test your colours on watercolour paper before you commit them to your actual painting – always. You will need to let your test become at least touch dry to see if you have the correct colour and tone. This is a useful habit to get into, as practice makes perfect until colour mixing becomes second nature. Any test sheets with notes can be saved to help

you with your work later on.

Look at Figure 1 (below). This is an excellent exercise to do, as it will help you learn how to create the correct tone when you need it. This is crucial for accentuating your colours. It is very important to remember that watercolours will dry up to 50 per cent lighter than they appear when wet.

In Figures 2, 3 and 4 (right) I have illustrated the effect of layering one colour on top of another to help you accentuate your colours. These exercises are good for helping you to observe the colours and tones you can create by layering your watercolour paint.

It may be tempting not to test your colours when you're half way through your painting but it is important to do this at every stage of the painting. We will

have even less idea what they will look like when we are building layers of colour.

Now, in Figures 5 and 6 (right) we will look at two versions of the same painting. Figure 5 is nicely painted but needs a lot of work to accentuate some of the colours. Not only are the background, stems and leaves too pale, they are also the same tone all over. This means that the painting doesn't read very well and also appears rather washed out, as if I may have even washed it under the cold tap. Don't be afraid to accentuate colour. Sometimes you may feel like you are exaggerating the colour and tone, but don't be afraid of being bold; you will always see a good variation in colour and tone in a successful painting.

There can be a tendency to be too polite when using watercolours and this can result in a very pale painting. In a very subtle watercolour, you must make your colours powerful in order for the painting to read effectively. There are some fine examples of this in the watercolour work of JMW Turner, John Sell Cotman and John Cozens. Each of these artists used very traditional watercolour palettes but they were not afraid to heighten their colours to give life and drama to their work. Have a look at their watercolours to inspire your work.

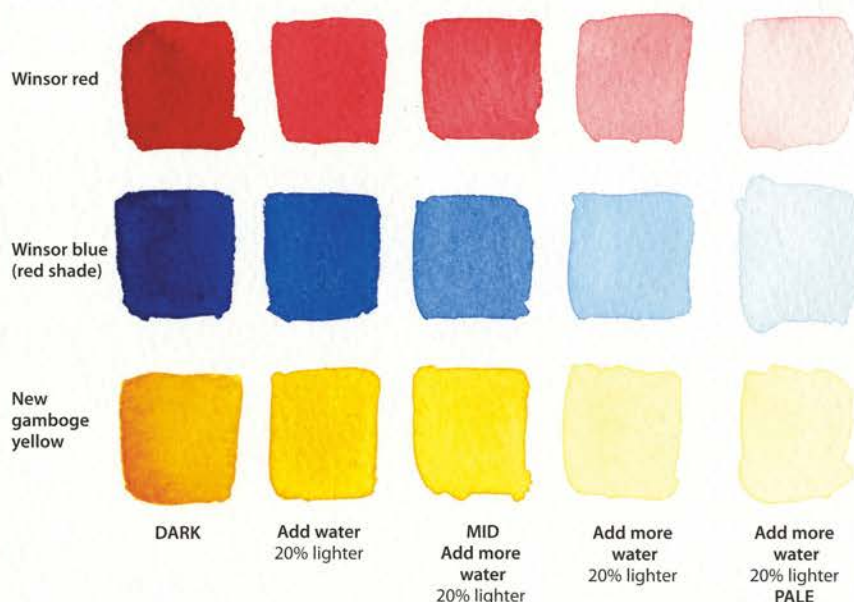


### Julie Collins

studied painting at the University of Reading and exhibits her work widely throughout the UK. She has exhibited with the Royal Institute of Painters in Water Colours, Royal West of England Academy, Royal Watercolour Society and the ING Discerning Eye, and has received numerous awards for her work. Julie is author of several successful art books and teaches MA, BA and Foundation students painting and drawing, and is a short course tutor at West Dean College, Chichester and Art in Action, Oxford.

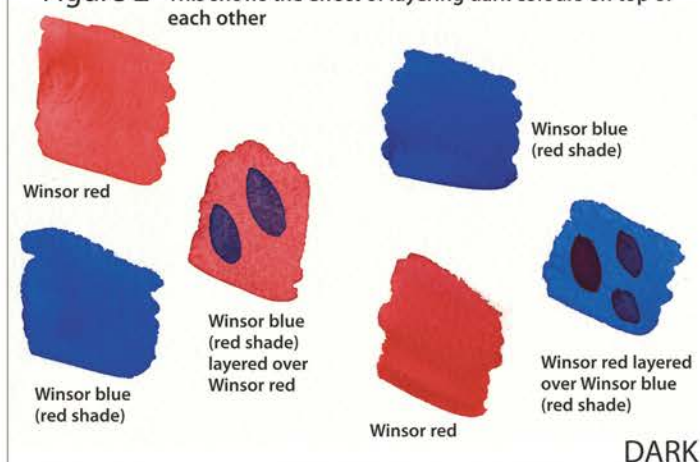
[www.juliecollins.co.uk](http://www.juliecollins.co.uk)

**Figure 1** This is a tonal test sheet; I started with a strong red, yellow and blue and added water to lighten the colour gradually





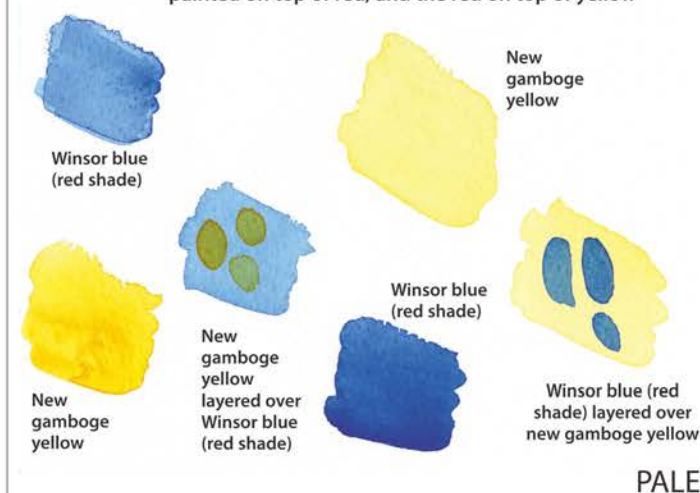
**Figure 2** This shows the effect of layering dark colours on top of each other



**Figure 3** Mid-tone colours layered on top of each other



**Figure 4** Paler colours layered on top of each other. Notice the difference between the resulting colours when yellow is painted on top of red, and the red on top of yellow



'These exercises are good for helping you to observe the colours and tones you can create by layering your watercolour paint'

**Figure 5**  
Compare this with Figure 6, which is a much more lively painting, brought alive by heightening some of the colours



**Figure 6**  
I used only three colours: Winsor blue (red shade), new gamboge yellow and Winsor red. The tones in the painting were planned as in Figure 1. Notice how I have strongly accentuated the red, yellow and blue in different parts of the picture

**Next month:**  
"B" is for bright colours

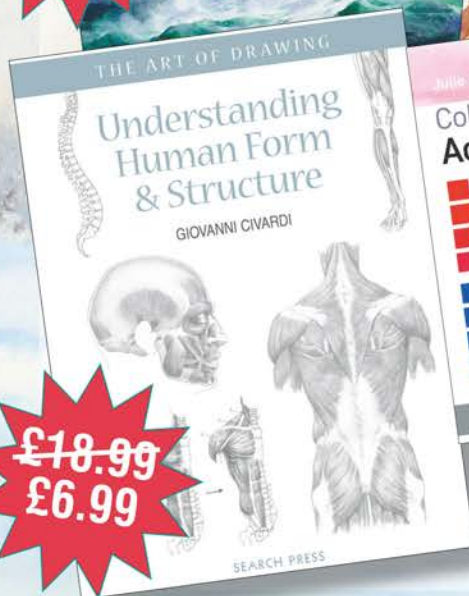
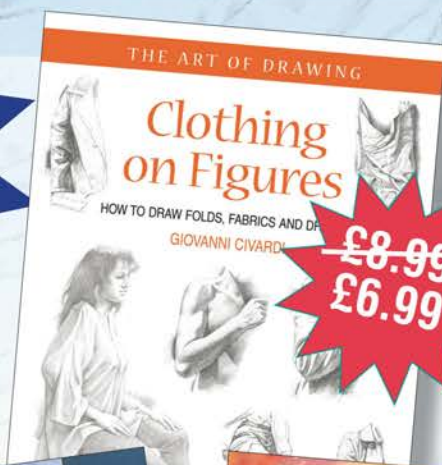


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# Urban sketchers

**Robert Foster** talks about life as a Birmingham urban sketcher, a group that exists as part of Urban Sketchers UK

Urban Sketchers groups exist across the UK for people who are dedicated to sketching on location. Pretty much any subject is acceptable, as long as it isn't life studies (posed). Subject matter comes down mainly to personal choice. I am drawn to car parks, shops, dustbins, back alleys – the more industrial and rough the better. But the question of urban-ness regarding suitable work is something that comes up time after time. My opinion is that as long as it is location-based work, it is fine. If you live in the countryside, then draw and paint the countryside. *Plein-air* drawing/painting/sketching is the quickest way to improve your work, wherever you may be – all you need is a pencil and some paper.

The Birmingham group is one I am proud to be part of, and I enjoy the activity greatly. As a group we are terribly keen and the main rule is that we do not repeat our large, organised events – ever. We tend to do the main events about every four weeks, with minor events in between, such as dance festivals, food festivals and art events. A friend and I got to draw a dancing astronaut at one of the weirder events, which made it all the more interesting. Event organisers have even asked to use our drawings on their various social media sites.

We have badges, officially sanctioned by Urban Sketchers UK and business cards that detail our various websites. We are also pioneering a new 'Sketch-card' idea, but you'll have to join to find out about that.

## On-site nerves

People are nervous about drawing in public, although I have no such problems. I am renowned in the group for my love/hate relationship with the public – they never ask the questions I am expecting, but I do always answer as cheerfully as I can. The main problem I have is that drawing/sketching is an incredibly cerebral activity, and this seems



*Birmingham City Centre* 04/05/15

Birmingham City Centre, urban sketch  
by Robert Foster

to be forgotten by Joe public at times, although they are usually most complimentary. Many people in the group have found comfort in being with others whilst out drawing and someone will always sit with you if you are nervous.

## Sketchcrawls

My first sketchcrawl with the Birmingham group was at Moor Street train station in March 2014 and happened to be the third Birmingham event. I met many people on that day that I have been friends with ever since, and they are still regular attendees on most crawls. Since being with the group I have met people with art degrees and people who have never drawn before in their lives. Ages range across the board. The one thing I have

consistently found is that the entire group are friendly and generous and always happy to lend materials or books and give advice. No-one is guarded about the techniques they use. Lots of the group post their completed works on social media sites (see below for details). All sketchcrawls are planned to be within close range of public transport and we try to make sure all events are free entry. Other than that, you just turn up, draw, have a chat and leave when it suits you. My biggest problem now is I never know when to leave.

For our last sketchcrawl we were kindly invited into the Two Towers brewery, Birmingham, to sketch the brewing equipment. It was a good turnout, with around 30 people, some of whom came from other urban sketching groups. I did a number of watercolour paintings and a handful of sketches in ballpoint pen.

Posters for the event tend to be posted either physically, on any notice board available, or on social media websites a few weeks before the event. They include a starting point and time, midway meet up (usually a café or pub) and an end point and time, where we can all share what we have completed during the day. Photographs are usually taken (with permission of course) for sharing on social media. Mobile phone numbers are always available for people who need further information, or if they wish to join us later in the day on event days. TA

An exhibition of works by members of Birmingham Urban Sketchers Group is at Harborne Gallery, 8 Greenfield Road, Harborne B17 0EE until December 24.

For more information see the group's blog: [www.sketchbrum.com](http://www.sketchbrum.com); and [www.flickr.com/groups/birminghamurbansketchers](http://www.flickr.com/groups/birminghamurbansketchers).

For more information about Urban Sketchers UK and to find a group near you, see [www.facebook.com/Urban-Sketchers](http://www.facebook.com/Urban-Sketchers).



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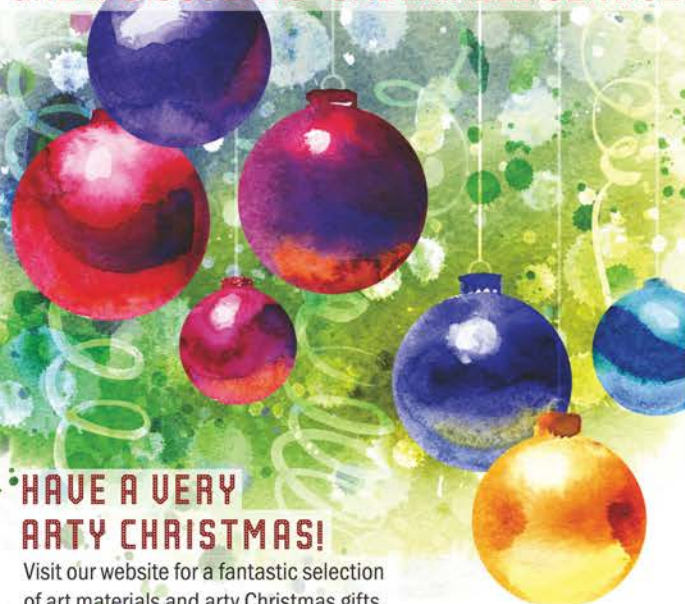
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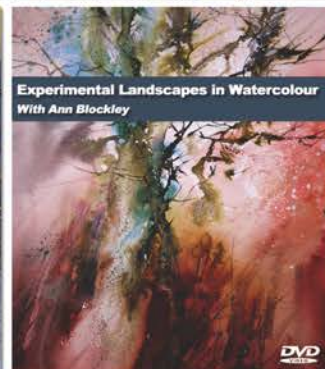
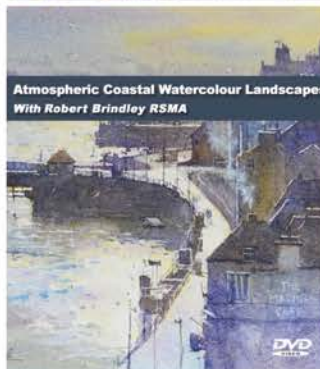
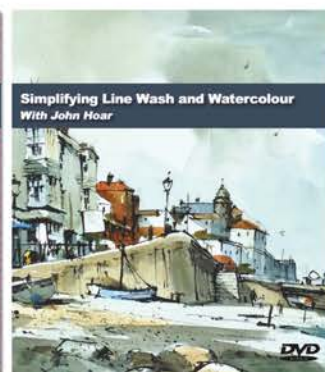
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# ART BOOKS & DVDS

Reviewed by Henry Malt

## Paul Cézanne: Drawings and Watercolours

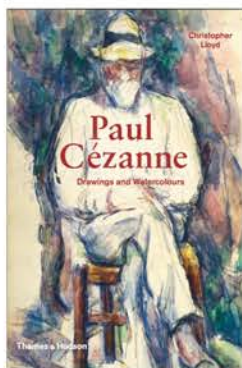
Christopher Lloyd

It takes commitment to read about an artist, as opposed to simply studying their works. If you read about no-one else, make it Paul Cézanne, the man who both Matisse and Picasso called 'the father of us all'. The book is organised into a logical progression that follows the artist through works after the Old Masters to his part in the Impressionist movement. Christopher Lloyd also looks at themes: figures and portraits, landscapes and still lifes. He shows how Cézanne never really differentiated between drawing and painting, working at all times with line and form, both of which he sought to perfect.

This is a book where the illustrations serve as notes to the text rather than standing for themselves, but they are carefully chosen and beautifully reproduced.

**Thames and Hudson £24.95, 320 pages (H/B)**

ISBN 9780500093870



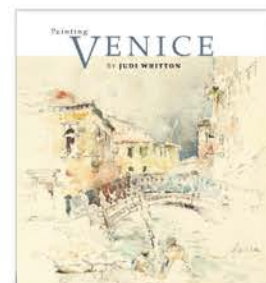
## Painting Venice

Judi Whitton

This is much more than simply a guide to painting Venice. Judi says she has produced it with love, and it shows. There's information about where to find subjects, angles to choose and suggestions on lighting. As well as remarks specific to the location, this is a thorough guide to painting places, people, skies, water and buildings that transcends any specific location. Even if you never ever want to have anything to do with Venice, you could still gain far more than the value of the cover price. Judi has been painting in Venice for many years and this is her opportunity to share her experience, love of the place and what she has learnt about and from painting it. This is a beautiful book that is produced to a very high standard indeed.

**Watercolour Publishing £24 plus p&p, 96 pages (P/B)**

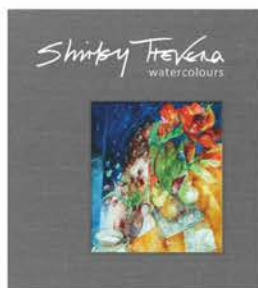
ISBN 9780993352805; available from [www.watercolour.co.uk](http://www.watercolour.co.uk).



## Shirley Trevena Watercolours

This showcase of Shirley Trevena's watercolours oozes quality, both in the artwork and the production. This is mainly a book of pictures, with short captions and comments from Shirley that illuminate the content and her approach to a variety of subjects. These go beyond her more familiar flowers and still lifes and include landscapes, buildings and figures. Her more experimental paintings are also further in evidence. Throughout, there is an intimate quality and, by talking about her feelings and methods of expression, Shirley talks to the reader more directly than perhaps she does in her instructional works, and that's entirely appropriate. This is a beautiful book that any admirer of watercolour, and especially of Shirley Trevena, should have.

**Batsford £25, 144 pages (H/B)** ISBN 9781849942669



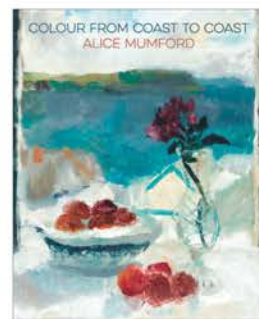
## Colour From Coast To Coast

Alice Mumford

The press release that came with this really rather delightful little volume tells me that Alice Mumford should be regarded as a gifted choreographer. The subtext of this is that, although her subjects – almost exclusively still lifes – are fixed, they are not static, but 'shimmer with imperceptible movement'. Further reading, from Alice's own introduction, reveals that this is all to do with light. It's one of those things that seems obvious, but she pertinently makes the point that any painting has to be influenced by the source of the light. A north-facing landscape will necessarily appear different, with the light behind it, to a south-facing one. Most of the book is taken up with excellent reproductions of over 100 of Alice's paintings, with introductory text, both by her and Ian Massey, which puts her work in context.

**Sansom £20, 80 pages (P/B)**

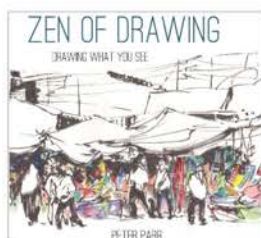
ISBN 9781908326676



## Zen of Drawing – drawing what you see Peter Parr

At first glance, you could be forgiven for assuming this was American. The subject matter, while fully international, has an occasionally transatlantic feel to it. It came as a surprise, therefore, to discover that Peter Parr teaches at the Arts University of Bournemouth – a location which is a Mecca for international students, yet quintessentially English. Further reading showed the book to be not about a sometime-popular eastern philosophy, but about good, old-fashioned interpretation. Peter's message can be summed up simply: adjust your materials, approach and style to suit your subject. This doesn't mean you have to submerge individuality, merely that some things are better in monochrome than colour, some work best in pencil and others demand loose rather than tight working. It's a profound, but always entertaining, superbly and lavishly illustrated read.

**Batsford £14.99, 176 pages (H/B)** ISBN 9781849941945



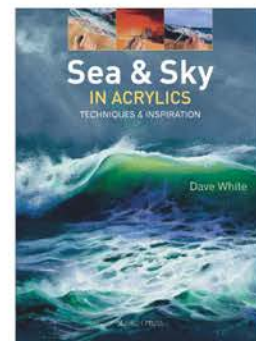
## Sea & Sky in Acrylics – techniques & inspiration

Dave White

Painting the sea is one of the greatest challenges for the artist. Constantly in motion, it has far more substance than other types of water that simply flow, or are completely still. To freeze a moment in time while still maintaining that sense of fluidity is not an easy thing to do. Almost all books on painting the sea tend at some point to be a trifle dramatic, and this is no exception. Dave White includes night-time scenes, sunsets and the last rays breaking through backlit clouds – even a helicopter rescue. On waves, spray, translucency and the rather neat trick of including low-flying gulls to provide scale, Dave is thoroughly sound. There's plenty of variety, demonstrations and good solid instruction.

**Search Press £12.99, 128 pages (P/B)**

ISBN 9781782210672





# EXHIBITIONS

GALLERY OPENING TIMES AND EXHIBITION DATES CAN VARY; IF IN DOUBT, PHONE TO AVOID DISAPPOINTMENT

## LONDON

### Bankside Gallery

48 Hopton Street SE1.  
☎ 020 7928 7521

**The Mini Picture Show;**  
December 4 to January 24.

### The Courtauld Gallery

Somerset House, Strand WC2.  
☎ 020 7848 2526

**Soaring Flight: Peter Lanyon's Gliding Paintings;**  
until January 17.

### Curwen Gallery

34 Windmill Street, W1.  
☎ 020 7323 4700

**The Miniature Show;**  
December 3 to 23.

### Daiwa Foundation

13/14 Cornwall Terrace, N1.  
☎ 020 8693 5254

**Keiji Ishida: Wings, Paws and Claws;**  
until December 17.

### Dulwich Picture Gallery

College Road SE21.  
☎ 020 8693 5254

**The Amazing World of M C Escher;**  
until January 17.

### Flowers

21 Cork Street W1.  
☎ 020 7439 7766  
**Small is Beautiful;**  
December 9 to January 2.

### House of Illustration

2 Granary Square N1.  
☎ 020 3696 2020  
**EH Shepard: An Illustrator's War;**  
until January 10.

### Llewellyn Alexander

124 The Cut, Waterloo SE1.  
☎ 020 7620 1322  
**A Feast of Food in Art;**  
includes Peter Graham, Edna Bizon, Pamela Kay,  
until January 6.

### Mall Galleries

The Mall SW1.  
☎ 020 7930 6844  
**Royal Institute of Oil Painters: Annual Exhibition 2015;**  
December 2 to 13.  
**Designer Crafts at Christmas;**  
December 16 to 20.

### Messum's

28 Cork Street W1.  
☎ 020 7437 5545  
**Margaret Green and Lionel Bulmer: A Private Paradise;**  
until December 24.

**The National Gallery**  
Trafalgar Square WC2.

☎ 020 7747 2885  
**Goya: The Portraits;**  
until January 10.

### National Portrait Gallery

St Martin's Place WC2.  
☎ 020 7306 0055  
**Giacometti: Pure Presence;**  
until March 17.

### The Queen's Gallery

Buckingham Palace.  
☎ 020 7766 7301 (tickets)  
**Masters of the Everyday: Dutch Artists in the Time of Vermeer;**  
until February 14.

### Royal Academy of Arts

Piccadilly W1.  
☎ 020 7300 8000.  
**Jean-Etienne Liotard;**  
until January 31.

### Tate Britain

Millbank SW1.  
☎ 020 7887 8888  
**Frank Auerbach;**  
until March 17.

### Tate Modern

Bankside SE1.  
☎ 020 7887 8888  
**The EY Exhibition: The World Goes Pop;**  
until January 24.

## REGIONS

### BATH

#### Victoria Art Gallery

Bridge Street.  
☎ 01225 477244  
**Kurt Jackson: Place;**  
until January 3.  
**Grayson Perry: the Vanity of Small Differences;**  
January 9 to April 10.  
**Philip Bouchard: 52 Views of Bath;**  
January 9 to February 21.

### BIRMINGHAM

#### Birmingham Museum and Art Gallery

Chamberlain Square.  
☎ 0121 348 8038.  
**Enchanted Dreams: The Pre-Raphaelite Art of ER Hughes;**  
until February 21.

#### Royal Birmingham Society of Artists

4 Brook Street, St Paul's Square.  
☎ 0121 236 4353.  
**Members and Associates Exhibition;**  
until December 24.

### BRISTOL

#### Royal West of England Academy

Queen's Road, Clifton.  
☎ 0117 9735129  
**Deth and the Maiden & Other Follies;** recent mixed-media collages by Ros Cuthbert,  
December 11 to January 24.

### CALVERTON

#### Patchings Art Centre

Oxton Road.  
☎ 0115 965 3479  
**Prints for Presents;**  
until December 24.

### CAMBRIDGE

#### Fitzwilliam Museum

Trumpington Street.  
☎ 01223 332900  
**Beauty and Balance: Kettle's Yard at the Fitzwilliam Museum;**  
until April 3.

### CHESTER

#### Grosvenor Museum

27 Grosvenor Street.  
☎ 01244 972197  
**Silent City: Paintings by Chris Faircloth;**  
until January 17.

### CHELTENHAM

#### Cheltenham Art Gallery

Clarence Street  
☎ 01242 237431  
**Jerwood Drawing Prize;**  
until January 31.

### CHICHESTER

#### Pallant House Gallery

9 North Pallant.  
☎ 01243 774557  
**Evelyn Dunbar: the Lost Works;**  
until February 14.  
**David Jones: Vision and Memory;**  
until February 21.

### EXETER

#### Royal Albert Memorial Museum & Art Gallery

Queen Street.  
☎ 01392 265858  
**Exeter's Fine Art collection;**  
until May 8.

### GUILDFORD

#### Guildford House Gallery

155 High Street.  
☎ 01483 444751  
**Sunday Times Watercolour Competition;**  
until January 2.

### HALIFAX

#### Dean Clough Galleries

Swan Road.  
☎ 01422 255250  
**Autumn Gallery Shows;**  
until January 17.

### HARROGATE

#### Mercer Art Gallery

Swan Road.  
**Sonia Lawson: Paintings, Passions and Alarms;**  
until February 7.

### HASTINGS

#### Jerwood Gallery

Rock-a-Nore Road.  
☎ 01424 728377  
**Horizons;** the Kettle's Yard Collection,  
**Revisiting the Jerwood Painting Prize;**  
until January 3.

### IPSWICH

#### John Russell Art Gallery

4-6 Wherry Lane.  
☎ 01473 212051  
**Graham Giles;** recent paintings and drawings,

The  
Royal  
Academy



▲ Jean-Etienne Liotard *Woman on a Sofa Reading*, 1748–52, oil on canvas, 19¼×23¼in (50×60cm)



December 7 to January 23.

## KENDAL

### Abbot Hall Art Gallery

☎ 01539 722464

**Canaletto: Celebrating Britain;**  
until February 14.

## KINGSBRIDGE

### Harbour House Gallery

The Promenade.

☎ 01548 854708

**Wendy Chudley and Cherry Lyons;** artists in residence,  
January 14 to 23.

## LEEDS

### Leeds City Art Gallery

The Headrow.

☎ 0113 247 8256

**British Art Show 8;**  
until January 10.

## LEICESTER

### New Walk Museum

53 New Walk.

☎ 0116 225 4900

**Leicester Society of Artists' annual exhibition 2015;**  
until January 9.

## LEWES

### Hop Gallery

Castle Ditch Lane.

☎ 01273 487744

**Baubles and Bells;**  
until December 20.

## LIVERPOOL

### Tate Liverpool

Albert Dock.

☎ 0151 702 7400

**An Imagined Museum: works from the Pompidou, Tate and MMK Collections;**  
**Matisse in Focus;**  
until February 14.

## LYMINGTON

### St Barbe Museum and Art Gallery

New Street.

☎ 01590 676969

**Shorelines: Artists on the South Coast;**  
until January 9.

## MANCHESTER

### The Lowry

Pier 8, Salford Quays.

☎ 0843 208 6001

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## NEWCASTLE UPON TYNE

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☎ 0191 227 4424

**The People Show;**  
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## NORWICH

### Sainsbury Centre for Visual Arts

University of East Anglia.

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**Magnificent Obsessions: The Artist as Collector;**  
until January 24.

## OXFORD

### Ashmolean Museum

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**Titian to Canaletto: Drawing in Venice;**  
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☎ 01736 363715

**Terry Frost;** retrospective,  
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### Penlee House Gallery & Museum

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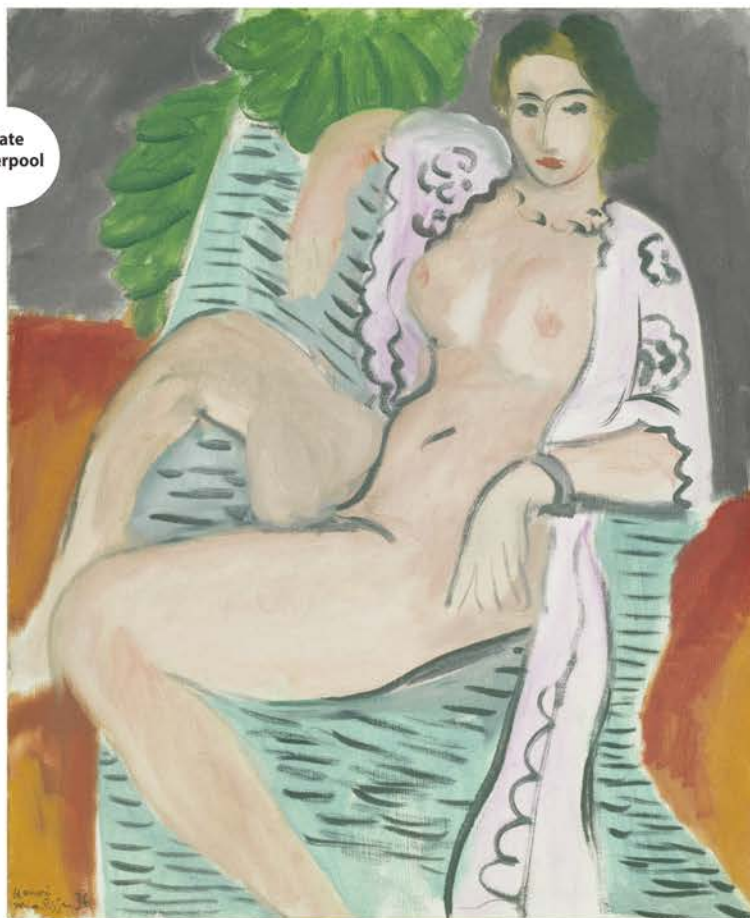
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▲ Henri Matisse (1869–1954) *Draped Nude*, 1936, oil on canvas, 18×14in (45.5×37.7cm)

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### Jerram Gallery

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**Christmas Exhibition;**  
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☎ 01845 522479

**Norman Ackroyd: Skellig Revisited;**  
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☎ 01905 616979

**Worcester Society of Artists;** annual exhibition,  
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☎ 0131 624 6200

**Arthur Melville: Adventures in Colour;**  
until January 17.

### Scottish National Gallery of Modern Art

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☎ 0131 624 6200

**Modern Scottish Women: Painters and Sculptors;**  
until June 26.

### Scottish National Portrait Gallery

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**BP Portrait Award;**  
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## GLASGOW

### RGI Kelly Gallery

118 Douglas Street.

☎ 0141 248 6386

**Winter Exhibition;**  
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**Annual open art exhibition;**  
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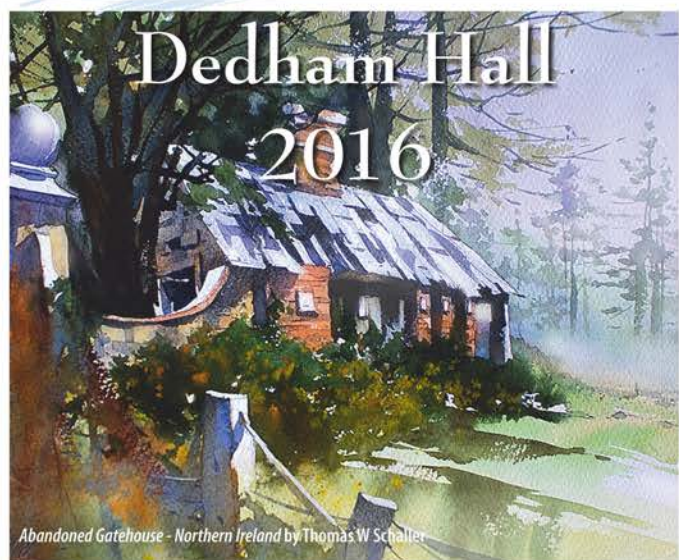
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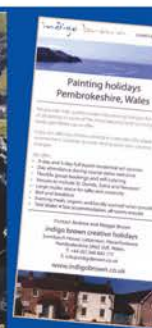
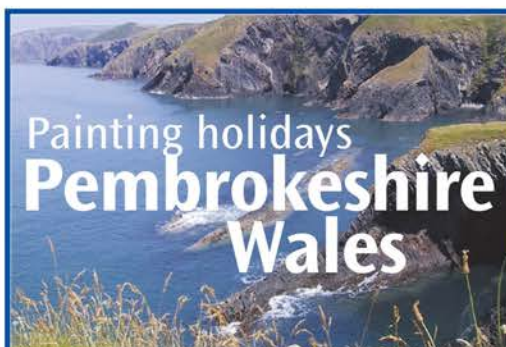
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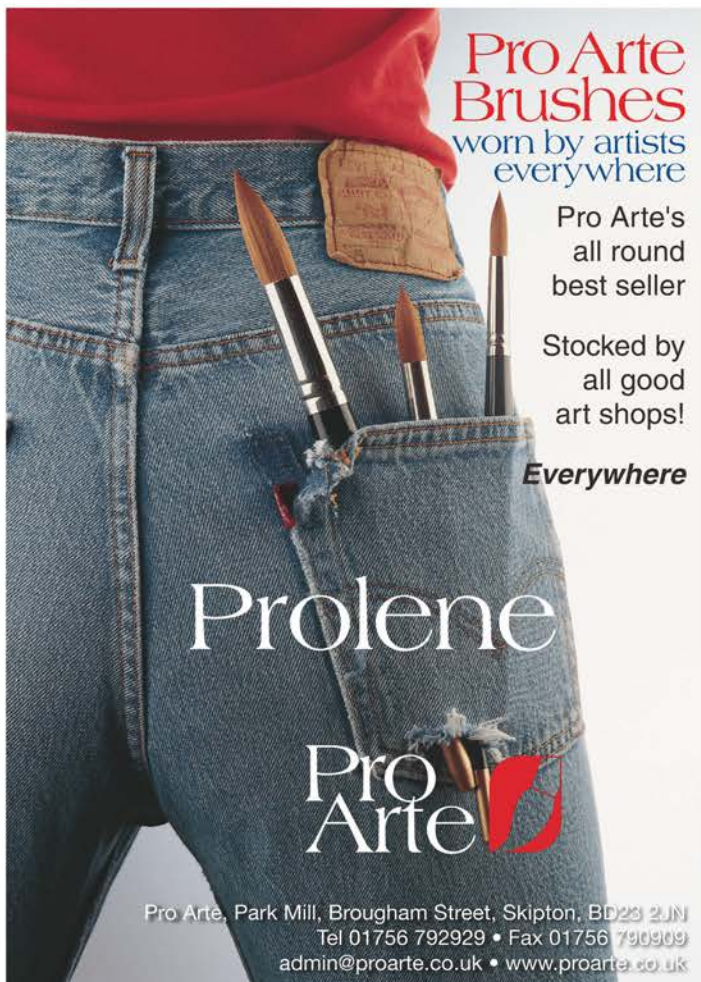


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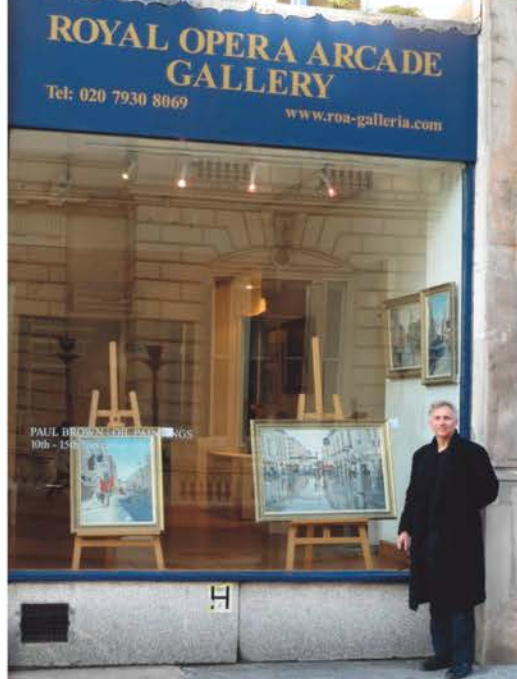
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# Exhibiting in London

**Paul Brown** shares his experience and advice for putting on a show in London, with comparisons between using an established gallery and organising your own

There are several ways to hold an exhibition – you can do it yourself, use an established gallery, or show your work at an art fair. I have been organising my own exhibitions in London for over 20 years, and enjoy running my own shows.

## Using a gallery

Approaching an established gallery requires careful planning and research. I would write a letter, asking to arrange an appointment, and go from there. Get to know the work of the gallery, the staff and owner and their pricing structures. West End galleries in particular need to make a large profit just to pay the rent. Once an exhibition is finalised it is the artist's responsibility to supply an agreed amount of paintings on time. Also it is usually the artist's responsibility, and expense, to have all the paintings framed. Some galleries will pay for a brochure to be printed and circulated to their mailing list. They may also pay for advertising and a private view party. Other galleries will ask the artist to contribute to the brochure, advertising and private view costs – this type of undertaking can be very expensive.

An established gallery should promote the exhibition. If they have to rely on the artist, I believe there is little point in a business relationship. Most will use social media and email in their promotion, but from my experience the key marketing tool is a well-produced brochure, posted to prospective art buyers. It is also important to have an easy to use, up-to-date website.

At the private view it is important to be efficient in talking and selling to as many people as possible and to get those red dots out. Commission of 50 per cent will usually be charged on the sale of a painting. Some galleries charge 60 per cent, but it can be 70 per cent if

marketing expenses are included. Clearly, with the framing cost being met by the artist, this doesn't leave a very large margin. Pricing should be agreed in advance and based on previous sales and gallery knowledge of the market. An established gallery should have a large database of potential buyers. It is not in the interest of the gallery to give a list of purchasers to the artist, and any follow up business created by the gallery will incur commission.

## Organising your own

The first step is to find a suitable space within your budget and book it. I would advise at least six months in advance, although I have just booked a gallery space for May 2017. Popular hire galleries tend to get booked up very quickly, so it pays to be organised.

Preparing an exhibition on your own is hard work. I produce a brochure twice a year; I take photographs of all my work, design the brochure and organise the printing. I post my brochure to my mailing list and deal with all the sales enquiries. I do my own invoices, the VAT, accounts and organise the delivery of all the sold paintings. The great advantage of running my own show is that I do not have to pay any commission. Once all the costs are met the rest of the takings are mine. This can be very lucrative, especially when I am approached to do paintings to commission.

I set my own prices, based on previous sales and, of course, the quality of the painting. As I deal in the primary art market my paintings are roughly priced by size. I use social media a bit, but in my experience a good brochure, backed up by an easy to use website, is the most important marketing tool. I invest a lot of time in keeping my website up to date, especially the sales part. From experience, people who can afford to buy oil

paintings tend to be very busy, and don't have time to read long emails or follow you on social media. I also invest a lot of time in keeping my mailing list up to date. It is amazing how often people move homes and jobs.

At a private view I employ people to help with the sales and the serving of drinks. I tend to avoid food and try not to spend too much time talking to one individual. I really enjoy meeting people and selling my own work, but it's always great to get back to the easel and paint. **TA**

## PAUL'S EXHIBITION TIPS

- Plan ahead.
- Have a range of paintings: size, price & subject.
- Make sure the frames complement your work.
- Keep your website and mailing list up to date.
- Be prepared to offer a discount.
- Offer a delivery and wrapping service.
- Have typed invoices and commission prices to hand out.
- Have a visitors' book.
- Don't get technical when talking about your work.
- Have a price list, label each painting clearly and list all enquiries to follow up.

## Paul Brown

held his first exhibition in a church vestibule in the City of London and since then has exhibited widely and his work is in many private collections. Paul's next exhibition is at the Royal Opera Arcade Gallery, Pall Mall, London SW1 from May 9 to 14. [www.sanguine-fine-art.co.uk](http://www.sanguine-fine-art.co.uk).



# Paint in the South of France with Lachlan Goudie

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Capture the warm colours of the Mediterranean coast with an inspirational young artist and co-judge of BBC1's The Big Painting Challenge



The little coastal town of Collioure is on a beautiful stretch of the Mediterranean in southern France, which has inspired many artists including the first of the Fauves and later Dali, Picasso and Chagall. Collioure is also a favourite painting location for Lachlan Goudie. It is a perfect painting base, occupying an idyllic site on two small bays and providing a wide range of subject matter in a very easy walking environment. Famous for its fortifications, bell tower and castle, Collioure also has colourful Catalan houses, traditional fishing boats, exotic Mediterranean vegetation and the dramatic Pyrenees can be seen in the distance. There is a twice-weekly market of local produce and the afternoon boules matches to paint.

## Lachlan Goudie's

work has evolved from a figurative tradition of Scottish painting and incorporates portraiture, still life and landscape painting, with drama and colour underpinning his work. He has won numerous accolades including the RSP prize at the Royal Glasgow Institute of Fine Arts, the Norman MacFarlane prize at the Royal Scottish Academy and the ROI Award for young artists. He regularly exhibits with the Royal Institute of Oil Painters and the Royal Society of Portrait Painters, as well as in other major exhibitions in London, Scotland and New York. Lachlan is also making a name for himself on TV, presenting documentaries on the history of witches in art, Stanley Spencer, the history of Scottish art and is co-judge of *The Big Painting Challenge* series.

Every day will be spent painting in Collioure alongside Lachlan, with one day painting across the border in Spain, in Cadaques and Portlligat Creek where Dali lived. Lachlan will be sketching and working in gouache and watercolour but all media are welcome. He will encourage and assist



▲ *Morning Sun*, gouache on board by Lachlan Goudie

students with an organic approach of techniques. There will not be any formal or structured teaching or demonstrations, so this holiday is most suitable for confident and experienced students.

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