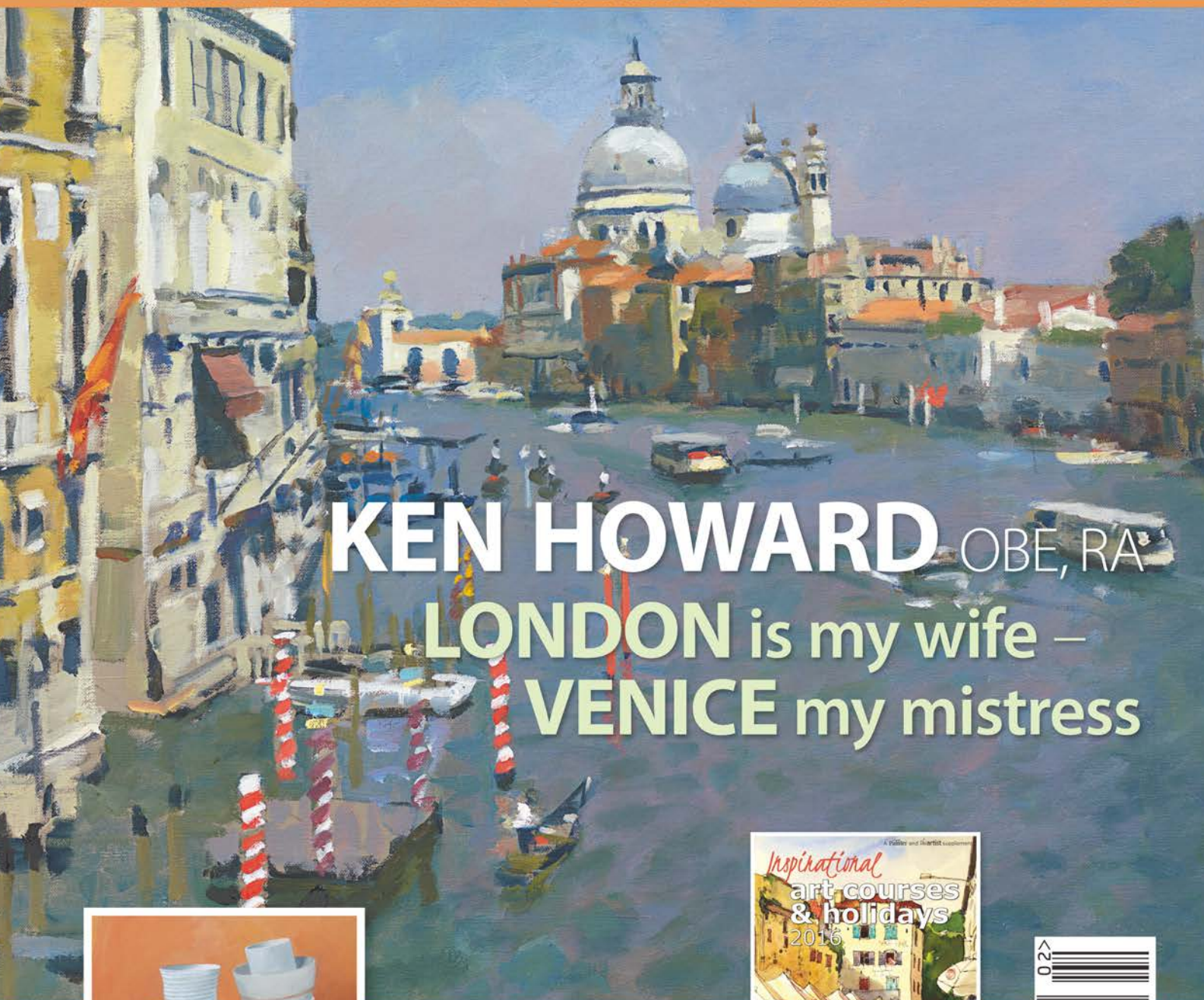


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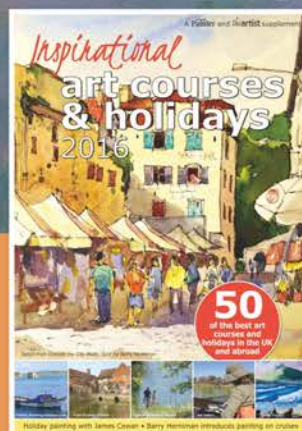
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THIS MONTH'S COVER ARTIST



Ken Howard *Grand Canal, Venice*, oil, 20x30in (51x76cm).
See pages 14 to 17.



WELCOME from the editor

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

Email me at theartistletters@tapc.co.uk, or visit our website at www.painters-online.co.uk/forum

Submitting work to open exhibitions to be judged by your peers and to see your work hung amongst that of your contemporaries, is part and parcel of being a professional artist. It can be an expensive exercise, fraught with logistical issues and emotionally draining. But the rewards when everything works in your favour, and it comes to attendance at the private view to see your work on the gallery walls, can be unquantifiable. Contrary to the often solitary life of an artist, the private view also affords the opportunity to meet other colleagues, share experiences, receive as well as offer encouragement, and generally evaluate where you see your work in the context of the other works in the exhibition, and perhaps even to make some unexpected decisions about your future aims, direction, or even subject matter.

These were certainly a few of the messages I picked up from discussions with some of the artists I met up with in December at the Royal Institute of Oil Painters private view at the Mall Galleries. For example, I caught up with Lachlan Goudie, recently returned from his month-long trip to California (see pages 18-21), who was taking the opportunity and time to consider his next body of work in light of his recent experiences, but also in relation to the stimuli of the variety of work on show and visits to other London exhibitions. As he says, you need to take time out sometimes to absorb the experiences and influences that can feed into your work to stimulate new ideas and energy for your painting.

Lachlan's experiences and sketchbook work in California will undoubtedly lead to an interesting new series of studio paintings. Indeed, travel to new destinations can be one of the most enjoyable and exciting ways to find new inspiration; better still if you are able to do so in the company of like-minded artists. Even painters at the top of their profession see the benefits in travelling to different locations and painting together. For example, although he mostly paints alone, Ken Howard enjoys annual overseas trips with fellow artists like Pete Brown and Patrick Cullen, and is happy to acknowledge their occasional influence on his choice of subject matter and viewpoints (see pages 14-17).

Overseas painting trips, time spent painting with other artists, as well as tutored courses to develop your skills under the guidance of a specialist tutor, are all important ways to maintain momentum, keep enthusiasm high and improve your work. With this in mind we are proud of the programme of unique trips we have put together for readers in 2016, led by some of the UK's top figurative artists, including Collioure with Lachlan Goudie in May (see more details on page 2); Bruges with Ken Howard in June (see also page 2 for more details); Cinque Terre (June) and Africa (October) with Hazel Soan; Florence with Pete Brown and Elba with Richard Pikesley in September; and Morocco with Glyn Macey in October. These trips are organised for *The Artist* by travel specialist Spencer Scott, with whom we have worked since 1990; all details can be found on our website at www.painters-online.co.uk/courses-holidays/reader-holidays.htm or www.spencerscotttravel.com.

There are also myriad other courses and holidays available to support the keen amateur and more experienced artist amongst the organisations and individuals featuring on pages 62-65, and within the pages of our special art courses & holidays supplement provided with this issue. Choose the right course or holiday to suit your budget and aspirations, and you will be amazed by how beneficial you will find the experience, and not least, how enjoyable it can be to forget everything else and focus solely on your drawing and painting in the company of other artists.

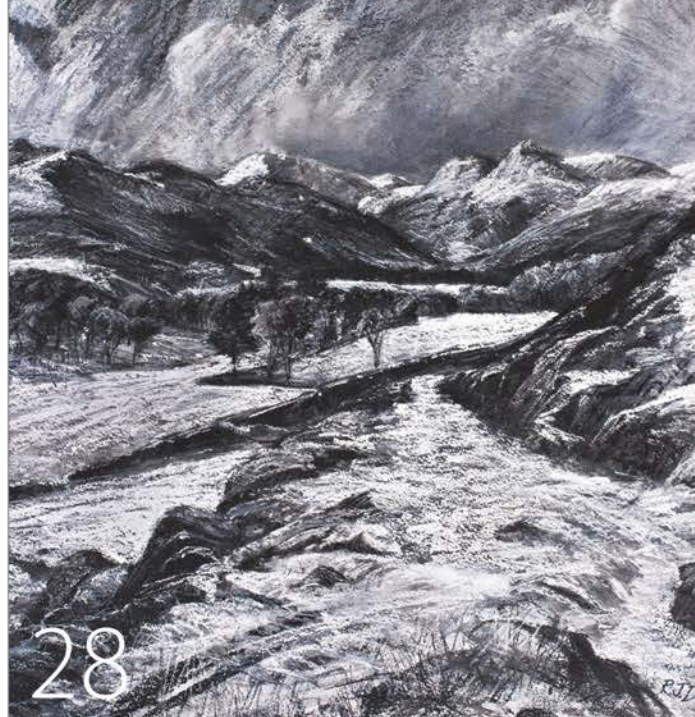
And of course, when you have produced your best work, don't forget to send it in to one of the open competitions throughout the year. Details about our own open competition can be found on pages 8-9, and many others in Opportunities on page 59.

Best wishes

Sally

Sally Bulgin Editor

Let us know what you think at • theartistletters@tapc.co.uk • www.painters-online.co.uk/forum • www.facebook.com/paintersonline • twitter.com/artpublishing



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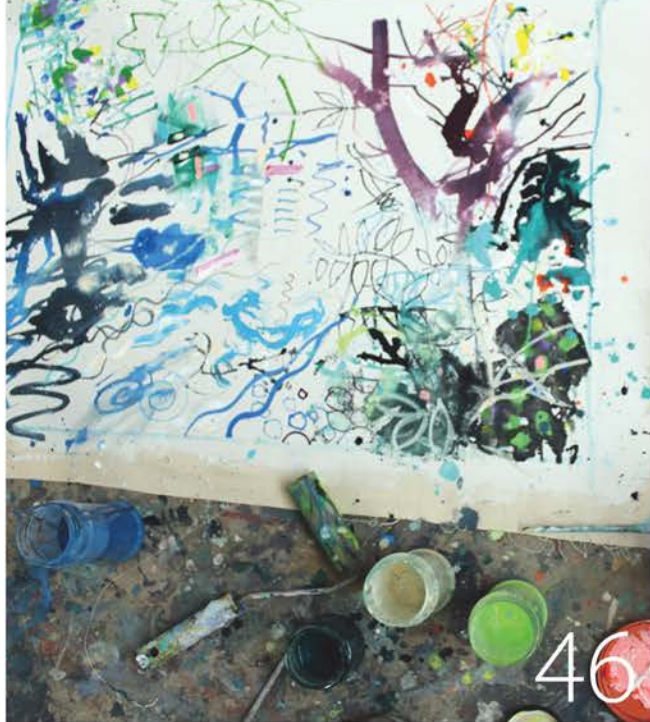
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Ken Howard OBE, RA studied at Hornsey School of Art and the Royal College of Art. He is a member of the NEAC, ROI, RWS, RWA and RBA. He exhibits extensively and has won numerous awards.



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

Patsy McArthur talks about her oil paintings of underwater scenes featuring the human figure, requiring remarkable dedication to obtain her primary source material

► IN CONVERSATION

Sylvia Paul discusses her passion for collage, colour and all things Japanese



PLUS

◀ Top tips from four leading members of the Pastel Society including exercises to help improve your pastel skills

PRACTICALS

- President of the New English Art Club **Richard Pikesley** documents a typical day spent capturing fleeting subjects *en plein air* in watercolour
- Try **Glyn Macey's** 60-minute painting challenge to paint a bunch of stunning white lilies
- **Annie Williams** invites you to use your imagination to create a semi-abstract still-life watercolour composition full of colour
- Improve your oil painting skills using the indirect method with **Martin Kinnear**
- **Robert Dutton** explains how to achieve positive results with subtractive drawing
- Paint interiors in watercolour with **Paul Weaver** who offers timely advice on the merits and challenges of painting indoors

PLUS

- Advice from **Paul Talbot-Greaves** on softening and blending techniques in acrylics
- **Charles Williams** puts Jackson's Watercolours to the test

And much more! Don't miss out: our March issue is on sale from January 29

★ STAR LETTER

Vanishing ink

Some three years ago I sold a painting that I had made in ink. I recently received an email from the lady who had bought the painting from a small eatery in Snowdonia where I had had an exhibition. She had been trying to track me down for months and eventually did so via the guy who framed the painting for me (his sticker was on the back of the frame) because the inks had faded. I apologised and offered her a refund, but she wants me to paint it again for her instead. I am very happy to do this but want to have confidence in the inks I use. I have a painting that hangs on quite a dark wall in my bedroom, that I painted in the same inks, and that too has started to vanish. Can any readers recommend inks that do not fade?

Sylvia Evans, via PaintersOnline

Robert Dutton replies: *This is quite a common problem with older inks and non-lightfast inks. Today there are lightfast inks available for artists and I use them with total confidence in my paintings, drawing and sketches, particularly in mixed-media work. These inks are acrylic inks – Liquitex and Daler-Rowney FW acrylic inks are the ones I rely on, but you also might like to consider Magic Colour Liquid Acrylic Colours. Take a look at some of my articles for The Artist to see how acrylic inks can be used to great visual effect. Good luck with your future ink paintings Sylvia!*

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



All worthwhile

I felt I must write back in reply to Jeff Langley's very kind Star Letter (Bring back Geoff! *The Artist*, January 2016). I couldn't have wished for a better-expressed or more appreciative comment on my series of articles. It makes all the pencil-chewing worthwhile. I wish him good luck and good painting with his new set of watercolours!
Geoff Hunt, by email

Going hot and cold

I always thought that red was the warmest colour and violet was the coldest. However, in her book *Colour Mixing*, Helen van Wyk says that orange is the warmest and blue is coldest. This coincides with what several artists are saying on the web. For instance, some say that when they want to apply a warm blue, they use ultramarine, because it is warmer than cobalt. This notion is so common today that I wonder whether they are teaching it in art schools. Is there any sense to this? I experience ultramarine blue

and cobalt violet as chillingly cold, and red as decidedly hotter than orange.

On the other hand, the eye is more sensitive to orange than to red, which is why life jackets are orange. And violet is close to the invisible part of the spectrum. Maybe they think that orange is a more striking colour, and therefore hotter. But these aspects are not the same thing. Sharon L. Hicks (sharonhicksfineart.com) has reacted against this new concept. She argues that it derives from a misunderstanding of the colour wheel, which goes from violet back to red, although this transition doesn't exist in reality. What do other artists think?

Mats Winther, via PaintersOnline

More praise for Geoff

I would like to congratulate *The Artist* magazine on the quality of your contributors' work over the past year. There has been a lot to study and it is very generous of the contributing artists to share their thoughts and methods with readers.

Each month I read Geoff Hunt's articles first and he will be missed. Some of his work was shown at the Fletcher-Watson Gallery in Windrush and I wonder whether he will continue to master that tyrant watercolour, or return to his oil painting. My pile of magazines grows but inside there may be the very thing I need to read again, so thank you for including the index.

Sheila Hawkins, Banbury

I've not been moved to write before, but I concur with the star letter in the January 2016 edition. I too loved Mr Hunt's articles. As a watercolourist, I've identified so much with his struggles and have been helped by his comments and unpressured thoughts. You can only do what you can do; sometimes paintings turn out well, but not always, and it's ok to be dissatisfied.

I look forward to reading Geoff's occasional articles in your splendid magazine. I wish him well with his busy life and thank him for two years of 'go-to-first' pages in *The Artist*.

Hilary Lawrence, by email

Going potty looking for paint pots

In your April 2015 issue Andrea Hook provided a great idea, that of using a tray of plastic babyfood pots as a palette. But she didn't say which supermarket she bought hers from.

Trevor, by email

Andrea Hook replies: *'The original pots were sold by Asda and I found mine in store as a single tray with six pots for the bargain price of £2. I was actually looking for sandwich containers for my children at the time, but immediately saw how perfect these would be for my art. When someone at my art group enquired after them I immediately found them online, offered as a pack of two trays for around £4, but they showed as out of stock. I contacted Asda and monitored the website for ages, hoping to see the goods back in stock. Unfortunately, one day I saw that the product had disappeared. Since then I have found a similar product offered by Amazon, but I don't know if it would work as well as the Asda version: Oxo Tot 6112300 Tupperware Set of 6. It is also more expensive.'*



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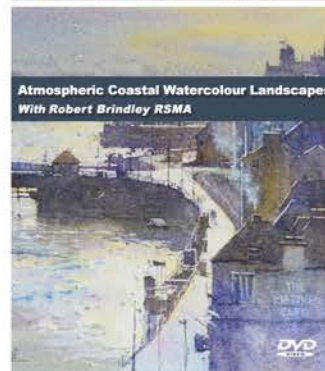
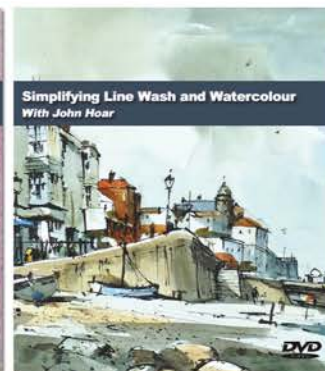
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Liz Wood, artist
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- 1 The entry fee of £16 covers up to THREE entries of two-dimensional works in any media; only ONE work per entrant will be accepted for exhibition in the *Leisure Painter* category.
- 2 No entry should be larger than 120×150cm 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 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.

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(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.

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Size

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Price*

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Size

Medium

Price*

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Size

Medium

Price*

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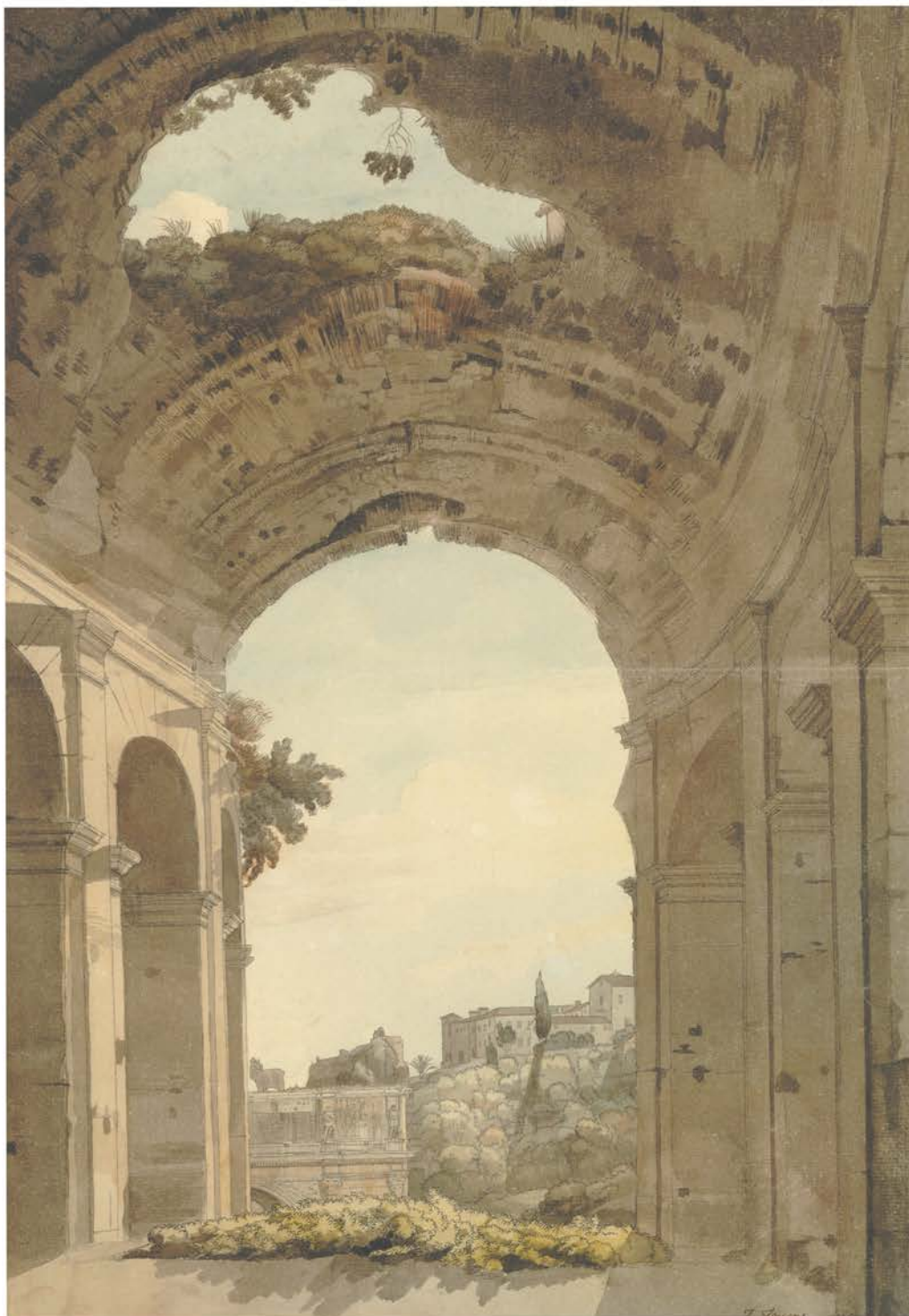
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THE ART WORLD

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

compiled by Deborah Wanstall



▲ Francis Towne (1739–1816) *Inside the Colosseum*, 1780, watercolour with pen and ink, 18½×12½in (47×32cm)

Towne's ITALY

The bicentenary of Francis Towne's death and his bequest to the British Museum of 75 watercolours of Italy, 52 of which are views of Rome, is celebrated in **Light, time, legacy: Francis Towne's watercolours of Rome**, an exhibition at the British Museum, Great Russell Street, London WC1 from January 21 to August 14, admission is free. Telephone 020 7323 8299; www.britishmuseum.org.



MUST
SEE

LOST CHAPTER REVEALED

In the first years of the 20th century almost 40 artists associated with the Slade School of Art and New English Art Club explored and expanded the boundaries of art, exhibiting over 130 Dorset landscapes at the NEAC. They were working in Purbeck, and the artists' colony that developed there now appears to be as significant as those of Newlyn and St Ives. At its heart was John Everett, a close friend of Thomas Hardy; he introduced other students of the Slade, including Augustus John and William Orpen, to the coastline of his native Wessex, and here they mixed with lesser-known painters such as Evelyn Cheston (above) and Arthur Friedenson. Research now reveals that over 450 painters were working in Purbeck in the late 19th and early 20th centuries. In staging this exhibition, the RWA hopes it will uncover this 'lost chapter in British art' and contribute to the evolving study of early 20th-century British landscape painting.

Inquisitive Eyes: Slade Painters in Edwardian Wessex, 1900–1914 is at the Royal West of England Academy, Queen's Road, Clifton, Bristol BS8 1PX from February 6 to June 12. Admission is £6.95, concessions £4.95. Telephone 0117 973 5129; www.rwa.org.uk.

▲ Evelyn Cheston
Screech Barrow, Dorset,
1910, oil on canvas,
33¼×43½in
(84.5×110.5cm)

Works on Paper Fair

The **Works on Paper Fair** has a new venue, the Royal Geographical Society, and will take over the ground floor for the event, as well as a purpose-built structure in the gardens. Typically around 50 art dealers offer for sale all types of art on paper and there are also special exhibitions. This year, 25 previously unseen works, sketches and paintings, by Laurie Lee will be on show in **Laurie Lee – The Artist**. In a special event, Lee's daughter Jessie will be in conversation with curators Derek Newman and Harry Moore-Gwyn in the Royal Geographical Society's Ondaatje Theatre on February 13 at 2.30pm.

The **Works on Paper Fair** is at the Royal Geographical Society, South Kensington, London SW7 from February 11 to 14. Tickets are £15, £7.50 for under-21s, free for under-14s. For full details and opening hours, see www.worksonpaperfair.com or telephone 01798 215007.

► Sir Edward John Poynter (1836–1919) *Flowers in an Eastern Vase*, watercolour, gouache and pencil, 19×10in (48.5×25.5cm). Exhibited by Ongpin Fine Art at the Works on Paper Fair



John Sprakes looks back

John Sprakes' retrospective exhibition at Doncaster Museum and Art Gallery covers a period of approximately 50 years and includes over 280 paintings and drawings. Most of the work on show will be loaned from private collections, with a wide range of landscapes, seascapes, still lifes, interiors and figure paintings.

The final part of the exhibition will include work completed during a one-year bursary award from Manchester Academy. John spent this award in Northumberland, exploring the landscape along Hadrian's Wall. These paintings are derivative and abstract in concept, with inspiration drawn from the changing moods and seasons of Northumberland's ancient hills and valleys.

John Sprakes ROI, RBA, MAFA, A Retrospective, is at Doncaster Museum and Art Gallery, Chequer Road, Doncaster DN1 2AE from January 16 to April 9. Admission is free. The gallery is open from 10am to 4.30pm from Wednesday to Friday and from 10.30am to 4.15pm on Saturday and Sunday. For more information, telephone the gallery on 01302 734293.



▲ John Sprakes *Northumberland Landscape*, mixed media, 40×40in (101.5×101.5cm)

John is one of the judges for The Artist Open Art Competition 2016 in association with Patchings Art Centre. For full details of the competition, including how to enter, turn to pages 8 and 9.

PAINTERSONLINE EDITOR'S GALLERY CHOICE

This month's editor's choice from our website gallery is by Sabine Schindler-Marlow, who comments:

'I have been working as a professional painter for four years. My preferred medium is watercolour and ink. What I like about using these materials is that the pictures are always a mixture of control and spontaneity. As an artist you imagine what your painting is going to look like, but the colours and paper can have an influence on your picture, which can suddenly introduce completely new aspects – this is what fascinates me most when using watercolours. This moment, combined with the motifs I choose (usually cities or ports, which are constantly changing depending on the light and the mood), is what motivates my paintings.'

The Hamburg Harbour picture, right, was painted in November light. I used 640gsm satin finish handmade paper and the colours are translucent orange, cobalt and burnt umber.'



▲ Sabine Schindler-Marlow *Hamburg Harbour*, 2015, watercolour, 22×30in (56×76cm). On show in our online gallery at 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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Ken Howard

in London and Venice

As he looks forward to his next exhibition **Ken Howard OBE, RA** reviews his career and muses on the importance of these two iconic cities on his development as one of our greatest living figurative artists

My next exhibition at the Richard Green Gallery, London* will feature two of my favourite cities, London and Venice. I summarised their importance to me some years ago by saying that 'London is my wife and Venice is my mistress'.

London

I was born in north west London in a street that lay between Neasden and Cricklewood. London has always been special to me and I could never leave it. My birthplace was an industrial area and the first influence on me as a painter was social realism, expressed by painters such as Ben Shahn and LS Lowry. I went to school in Kilburn and in 1949 was accepted to study painting at Hornsey School of Art. The four years at Hornsey were amongst the happiest of my life; for the first time I became aware that I was reasonably good at something. We were encouraged by the

tutors and taught the basic craft of painting, including drawing and painting methods, perspective and anatomy. After Hornsey I went to the Royal College of Art and then to Florence, before returning to teach drawing at the art schools in Walthamstow, Harrow and Ealing in the Kings Road, Chelsea, from 1960–64, and Hampton Hill from 1964–74 when I painted Richmond and the river Thames. I still do.

I recall Carel Weight saying to me: 'Those who earn their living painting are those who go on longest.' How right he was! I exhibited at the Royal Academy for 32 years before being elected an Associate Academician in 1984. Those of us fortunate enough to earn our living from our painting need a bit of talent and a bit of luck; one without the other is not enough.

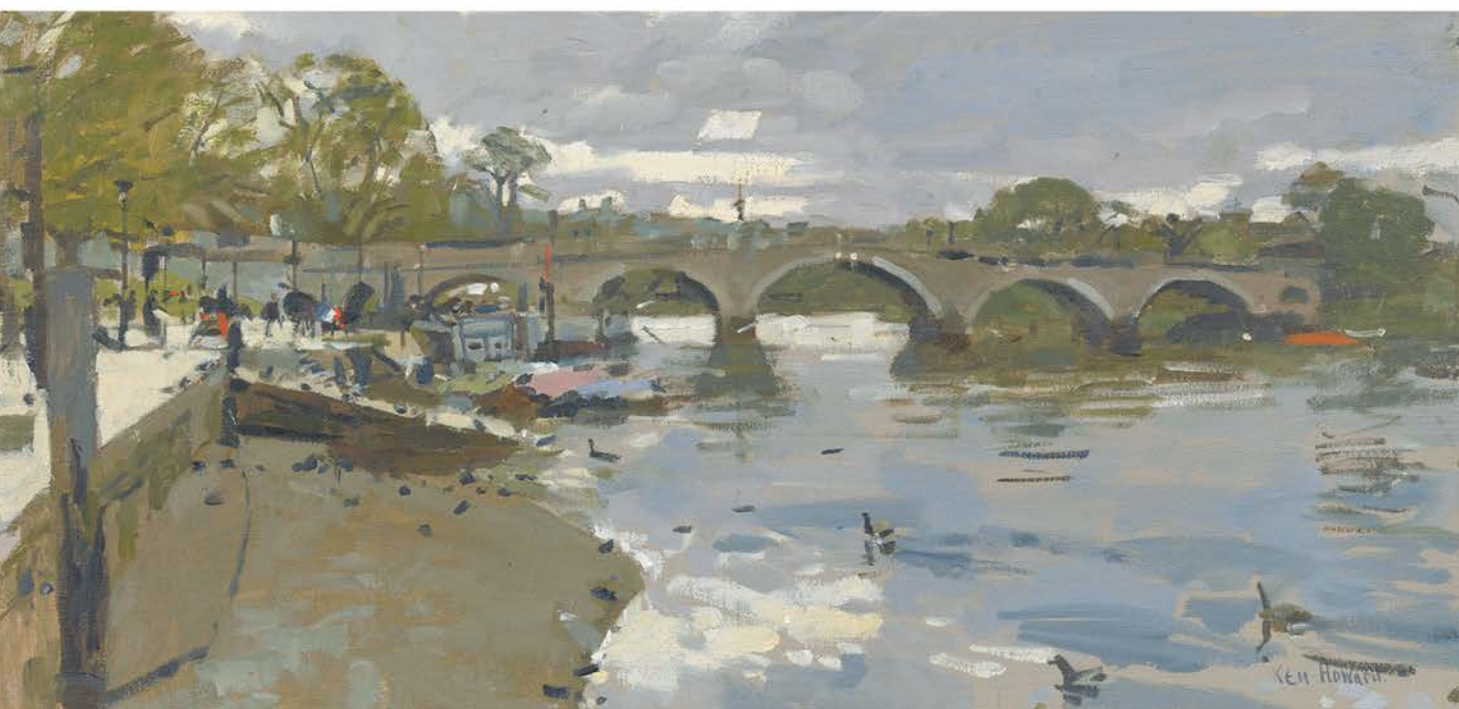
I moved into Oriel, in South Bolton Gardens, south west London, in January

1974; when I first saw this incredible studio I knew I would be there for the rest of my life. I was 42 years old and it was the first real studio I had ever lived in.

It was also here that I first realised that an artist's subject matter is on his doorstep, in the immediate environment. At the time I was travelling all over the world, working on commissions; on returning to London for a few days I remember feeling as though I saw my studio as if for the first time, even though I had already lived there for seven years, but without really 'seeing' it.

▼ *Richmond Bridge, Spring, 2015, oil, 12×24in (30.5×61cm).*

Painted in two sessions of approximately one hour and 40 minutes each, it was essential to do so at the same time of day when the bridge was *contre-jour*, and in very similar weather conditions





▲ *Interior at Oriol*, oil, 48×40in (122×101.5cm).

This is a relatively large canvas, which is easier to work on in the studio as you can return to it over a period of time provided the light conditions are the same



▲ Ken in his London studio



▲ *Snow Effect, Hyde Park*, oil, 10×12in (25.5×30.5cm).

This was painted from a photo taken during a walk in Hyde Park, after leaving hospital following a hip replacement. The result is what matters, not the means

It is strange how it can take time and familiarity to 'see' a subject. I remember walking up the Earls Court Road for many years before I really saw it, and I lived in Mousehole in Cornwall for ten years before I could see the village in terms of painting; now I can't get enough of it.

London of course also has iconic subjects such as the Royal Exchange, Westminster Abbey and Hyde Park, and I always find myself reacting to iconic subjects because they are visually exciting and inspirational – as such we should not avoid them. We must, however, create our own interpretations of them, which can sometimes be difficult, and often difficult in London because of the weather conditions. I frequently have to find a covered environment in which to work, because of rain, although on the other hand rain effects can also be visually inspiring.

Whenever I leave London for Venice, or America or some other exotic location I wonder why, because for me



▲ *Bramham Gardens, Chelsea*, oil, 20×30in (51×76cm).

I first really saw this subject when out working for a day with Peter Brown. I find it good to work alongside other painters as they can help you see things that you have never seen before



▲ *Basilica Santa Maria della Salute, Morning Light*, oil, 24×12in (61×30.5cm).

This was painted in one wet, in spite of the larger size. I was able to do this after making several smaller studies of the same subject over the years

London is just as exotic. It is a question of seeing your immediate environment and realising that it has everything you need to make paintings.

Venice

If London is part of my very being, Venice is an environment that is always new and exciting. I must have been to Venice over 100 times and I now have a studio there. I can definitely counter the argument that familiarity breeds contempt, because I never arrive without being excited, as if visiting for the first time, and I never leave without wondering when I will be back. Venice is the only place I know where I could stand on the same spot for the rest of my life and turn through 360 degrees and see a new composition at every turn.

Venice is unique and will become more so. Unlike so many cities where the car rules, Venice functions without them. It is supposed to be full of tourists yet where I live in the Cannaregio you hardly ever see a tourist. If you go to San Marco, the Rialto, or the Accademia Bridge, there are thousands of them, but that is not the whole of Venice.

When I first went to Venice I was very much into industrial north London and I tried to see Venice in those terms. Instead of dark horizontal London I saw dark vertical Venice in the narrow streets. But it didn't satisfy me. I soon realised Venice was essentially about light and water and was drawn to the iconic subjects such as the Grand Canal, San Marco and San Giorgio.

When I think of the artists who painted these subjects, Manet, Monet, Renoir, Boudin, Corot, Turner, Bonington, Sergeant, Brabazon Brabazon, Sickert and a host of others, I realise these subjects are iconic because they inspire, but the key is that each of these artists saw and expressed their interpretations of these subjects differently.

A few years ago a friend who had been born in Venice and lived there all his life came to London to open one of my exhibitions and said that I had given him a new way to see Venice. He could not have said anything more pleasing, for if it is about anything, painting should be about revelation, about a way of seeing. Each of the painters mentioned saw Venice differently, in their own unique terms. Critics love to say, 'You can't paint Venice, it's been done.' Rubbish! It all depends on how you see it. The most precious thing we have as painters is



▲ *Grand Canal, Venice, oil, 20×30in (51×76cm). Painted in the studio from small oil studies*

'It has taken me a lifetime to realise two simple truths about working on the spot: never work too long and never work too large'

our own language. It needn't be revolutionary, but it must be personal to you and then it will be unique and precious.

Working on the spot

It has taken me a lifetime to realise two simple truths about working on the spot: never work too long and never work too large. Regarding the time you need, I would say when painting outside, that one hour and 40 minutes should be the maximum. If you try working on a painting for longer than this, you will be working on an image that will have nothing to do with your first impression. The light will have changed, the tide will have changed and even you will have changed. Corot, one of my favourite painters (I particularly love his early Italian landscapes), said: 'Always stay true to your first impression.' He also said: 'First establish the sky and relate everything to it.'

I often thought of buying an instamatic camera, taking a photo at the beginning of an on-the-spot painting session and then looking at it again after an hour and 40 minutes to see how different it had become. I never did buy that

camera but I still try to keep outdoor painting to limited periods of time. Practice is essential to painting quickly, which is crucial if you want to get your sensation down in one hour and 40 minutes. Remember, a painting is done when it gives you back the sensation that made you start it.

With regard to the size of on-the-spot paintings, when I was young not only did I work too long in front of the subject, and wonder why after the first ten minutes the painting got worse, I also painted too large. I now mainly work on panels 8×10in or 10×12in. Only on that scale can you complete the work in 'one wet'.

If I had my life again I would concentrate on a very limited number of subjects. Having travelled the world I feel that I have only just touched the surface of some subject matter. There is of course excitement in the contrasts of working on different subjects, but I still feel to concentrate on one over a long period of time is essential.

London makes me see Venice more vividly and vice versa. In a way, London or Venice would be enough on their own for both are full of variety and inspiring subject matter.

KEN'S PLEIN-AIR PAINTING EQUIPMENT

- Jullian box easel
- Winsor & Newton cadmium red, cadmium yellow, French ultramarine blue, raw umber green shade, Naples yellow, blue black, zinc white, titanium white
- Brushes: Rosemary & Co Ivory filberts Nos. 10, 8, 6, 4; ebony soft hair round Nos. 2, 4, 6, 8; or Green & Stone filbert hog hair Nos 4, 6, 8, 10 and round soft hair Nos. 2, 4, 5, 8
- Pure turps, small jar, absorbent rag, single dipper, Winsor & Newton Artists' Painting Medium
- Two spare boards, 12×10in (30.5×25.5cm) and 10×8in (25.5×20.5cm), primed with half-tone grey mixed with ultramarine blue, burnt sienna and Dulux oil-based white undercoat

*Ken Howard's exhibition London and Venice is at the Richard Green Gallery, 147 New Bond Street, London W1S 2TS, from January 13 to February 6; open 10am to 6pm weekdays and by appointment on Saturdays. Ken will be at the gallery all day on Wednesday, January 13. All are welcome to visit and meet him; no invitation necessary. Telephone: 020 7499 4738; www.richardgreen.com.

Join Ken for our reader holiday to Bruges in June, see www.spencerscotttravel.com or telephone 01825 714310 for details.

ITA



Lachlan Goudie

Sally Bulgin caught up with **Lachlan Goudie ROI** to discover what he's been working on since *The Big Painting Challenge* and discuss his move to a new studio

Television commitments continue to take up a lot of Lachlan's time and energy, meaning that painting time in his studio has to be fitted around a variety of competing demands. He enjoys the variety of working in different creative spheres, which he acknowledges might not suit everyone. 'When I'm doing TV I tend to shut down the painting side. If I were an artist who created work just through the paintbrush I would find this less rewarding. Instead, I see creating a programme as a tailoring of words and ideas with the help of a team of people. In terms of creating something in the studio, it's never like that.'

Media commitments after *The Big Painting Challenge* were tricky for him, with invitations every couple of days to travel somewhere for an interview: 'Painting needs gestation time when you might not be doing very much but you are considering ideas and plans for the next painting, so although half a day here and there might not sound like much to a TV producer, for me it meant in effect the loss of three days' painting.'

Had Lachlan experienced any

increased interest in his own work as a result of his appearance on the BBC1 series? 'People told me I'd become a superstar, but I've always written articles and presented radio and TV programmes, and there's no real correlation between that kind of exposure and your own work or identity as an artist. I didn't expect to sell lots more paintings, but there was an increase in the number of people who came to see my last exhibition. The art world only acknowledges what you have done on canvas. But working on TV documentaries allows me to express myself in another way, so it doesn't really bother me too much.'

Research for the series of four

'The art world only acknowledges what you have done on canvas. But working on TV documentaries allows me to express myself in another way'

programmes on the history of Scottish art* absorbed a huge amount of his time over two years and represents his biggest project so far. In the final stages the production team took six weeks or so to form the final script for each programme before filming and a further six weeks of post-production work. It

sounds unrelenting, but for Lachlan it's an exciting process that has always been part of his life.

A time for reflection

Lachlan says that creating art programmes for TV feeds into his painting by encouraging him to reflect on how and why he creates his work. His research for the Scottish art series introduced him to artists he might otherwise not have known, and provided a springboard to try out new things and become a little braver in his choices. 'I did a series of paintings that were nudes with narratives attached. They started out as still lifes, and the plan was to make them simply about drapery, collections of fruit and objects. But the more I researched into Scottish art and artists who were important in my childhood, such as James Cowie and David Donaldson (my father's teacher), the more these still lifes developed into something different.'

'James Cowie made strange compositions and groupings of people where there are clearly other things going on in the background but you're never quite sure what they are. So the idea of telling open-ended stories that



involve not just painting fabrics and objects but introducing people and connections was something I tried out in three or four large paintings. I believe you have to be conscious to push at another door in your work as often as you can, and be alert to not just giving the gallery or yourself what you know you can do.'

Because of his TV work, Lachlan's studio time varies considerably. On a good day he might still be painting at 11pm, 'The problem being of course that after I've dealt with emails and so on, I probably won't start painting until 10:30 to 11am. And some paintings take longer than anticipated. I always think I'll create 20 paintings, so I spend the

► *Summer*, oil on board, 30×40in (76×102cm).

'This painting includes various visual quotations taken from Veronese and Caravaggio. It's an homage to baroque extravagance; the nude, the tumbling splendour of exotic fruits and the rich and sensual draperies that form the background to many paintings of that era. I was also influenced by recent research into the history of Scottish art. I wanted to paint in a more lyrical way, inspired by the work of David Donaldson and James Cowie. It's nice to have some unexplained mystery in a painting.'

▲ *Spring*, oil on board, 30×40in (76×102cm).

'This is a partner piece to *Summer* (below). I wanted to explore the seasons in four separate images, each one borrowing details from the work of old masters. This pays tribute to Titian, Tiepolo and Veronese, whose work is luxuriant in subject and colour. I wanted these images to be pleasurable, joyful – to suggest ideas of abundance that almost go over the top. I also wanted to paint the nude in a way that celebrates its forms. Too often nowadays I get the feeling that artists are encouraged to be painfully realistic and photographic instead!'



IN CONVERSATION

first week sketching them out on the boards or canvas; as each week goes by the number that make it to the next stage reduces.'

A new studio

The recent relocation of his painting space to a converted room at the top of his house was disruptive, but also cathartic: 'Having objects and books that inspire you close at hand and not in a complete clutter is very useful. I loved the studio I had before but I'd been there seven years and it had become virtually impenetrable given the amount of rubbish I had. The de-cluttering took about two weeks. I learnt a good lesson from an art school tutor who said photograph work and get rid of it if it's not getting you any further or is cluttering up your space; you have

to be brave about dumping it.'

Lachlan emphasises the importance of the lighting: 'You get used to certain lighting set ups, you know where the daylight is coming from or you set up your spotlights. Here the majority of light comes from windows down the left-hand side. I'm left-handed, so I've had to tweak the way I look at things.' He isn't a fan of daylight bulbs. 'A lot of my still lifes are illuminated by normal light bulbs, because if I'm painting from artificial light it warms up the colours. Daylight bulbs seem only to suggest the very coolest colours of the spectrum. I've got a mixture of halogen and LED bulbs and the light is quite good.'

Lachlan's new studio is a bit smaller than his previous space, but he uses another room to store most of his work. 'I have to keep it as tidy as possible but I love it. Working at home does have its problems though, because the enforced travelling time to my previous studio helped me to disengage from my work. Now, I can think I'll just do ten minutes more and then it gets later and

later, so that has been a bit tricky to manage.'

What's next for Lachlan?

Lachlan's next aim is to paint some big landscapes, 'I love working on a large scale, it's very liberating. I've got a few ideas for some mountain landscapes that I've seen over the last few years, and beaches that are almost desolate apart from one little thing happening.' Lachlan's ideas for paintings tend to act as a catalyst for series of works; having the studio space to accommodate a number of paintings is important: 'Unless you have the space to let paintings spark other paintings you might lose the potential.'

Travelling is also an important way for him to generate new work. Last November he went on a month-long painting trip in California. 'It was an amazing journey; California has always been a mythical place in my imagination; my dad indoctrinated me with a love of Westerns. Cowboys and the big country, deserts and arid

▼ *Snowstorm in the Rockies*, pencil, ink and watercolour, 20×27in (51×68.5cm).

'This is a studio painting from a series of sketches painted during a hike in the Rocky Mountains. Walking along the side of an extraordinary glacier I experienced four seasons in the space of eight hours. A brief snowstorm blew in and I tried to capture and exaggerate the moment in inks, pencil and watercolour.'

'I loved the studio I had before but I'd been there seven years and it had become virtually impenetrable given the amount of rubbish I had'





mountain ranges are subjects I've been meaning to explore for a long time. What caught me out most was the light. Truly different from anything I'd ever experienced, it's a golden, honey hue but in the evening, as the sun sets, the hillsides are turned lavender and then crimson. It takes your breath away and I'm struggling to figure out how I'm ever going to approximate some of the extraordinary things I saw on paper and canvas!

▲ *Deerstalker*, pen, ink and watercolour on paper, 20×26½in (51×68cm). 'It's fun to work in the studio, trying to express what makes being out in the highlands so thrilling. This image was based on sketches I'd completed on the Isle of Mull along with an old photo I had discovered of a deerstalker returning from the hunt. I used ink, watercolour and gouache combined with some splattered masking fluid to give the painting its energy.'

► *Half Dome, Yosemite*, watercolour on paper, 6×16½in (15×42cm). 'This was completed in about 15 minutes with an outline in carbon pencil and then a quick wash of watercolour. The quality of the light in California is exceptional and at that altitude the sky blue is so sharp that it almost becomes citrus-hued as it nears the snowy horizon.'

Tips for travelling artists

Transporting wet oil paintings can be problematic. Lachlan's advice is to use double-ended tacks to sandwich canvases together like a concertina so that they have air in between them. He also recommends using primed linen panels, which don't take up as much room and can be similarly pinned and sandwiched. He also suggests that if you have ten days or so, you can put newspaper on top of the painting on the tenth day, pull it off to remove the wettest, impasto bits and, with another day's drying, 'you will probably get away with it'. But this is always a risk. 'I tend to paint in gouache, watercolour or acrylic if I'm travelling a lot and save oil painting for a more controlled environment, because I work fast and make a lot of mess when I paint.'

Lachlan Goudie ROI

has won numerous awards for his painting and is an elected member of the Royal Institute of Oil Painters. He exhibits regularly in the UK and USA. Join him for our reader holiday to Collioure in the south of France from May 14 to 22, 2016, when he will be sketching and working in gouache and watercolour as well as producing some oil sketches. See page 2 for full details and how to book. He is organising an exhibition of his father's work, 'Alexander Goudie RP RGI, A Retrospective', to go on show from April 11 to 16 at the Mall Galleries, London SW1. www.lachlangoudie.com

**The Story of Scottish Art* will be broadcast as four one-hour episodes on BBC4 in the new year.



Glyn Macey's *60-minute* painting challenge

Boat studies can be one of the most difficult of all subjects to capture successfully; if the angles and shapes are not right, well, they just look wrong! With this in mind, feel free to trace my initial drawing, which will hopefully speed up the boring part so that we can crack on with the fun stuff



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.

Reference photograph

You will notice from the reference photograph that I have missed out certain elements in the study, including names and numbers. But to be fair, for a 60-minute study, these details are really not necessary. It's better to focus on shape, shadow, highlights and lowlights – the detail can always be added on our large works

2 | Boats in acrylics

The challenge in a quick study such as this is to capture the atmosphere of a bright, chilly day, the salt air on the breeze and the orchestrated jumble that forms the soul of a day boat, without losing the freshness of a quick mark, a calligraphic line or a splash or two of flicked paint. We want our boats to have life and interest. And we can ensure that by working quickly, by not pondering on our mark making and by not over analysing every detail.

Okey dokes, so with all of that in mind, grab your paints, brushes and board. Make yourself a cuppa, set the timer for 60 minutes, and let's go! Just remember that when the timer rings that's it – no more mark making, no more fiddling! 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 paintings (no larger than 2MB) to dawn@tapc.co.uk, with GM2 in the subject line by January 29.

YOU WILL NEED

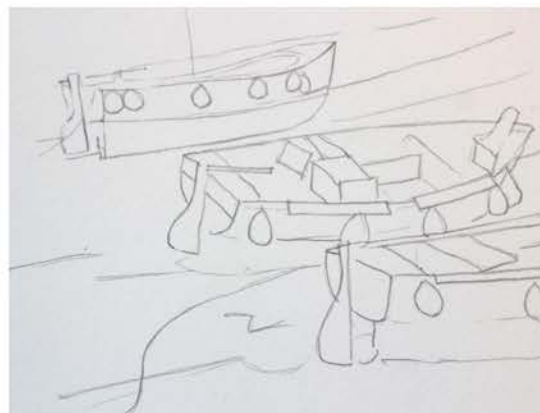
Colours and materials

- As with most of my 60-minute studies, I have chosen a limited palette of Prussian blue, cadmium red, yellow ochre, burnt umber and titanium white
- I used a 4B pencil, a No. 4 round brush and a No. 12 flat brush
- I worked on a sheet of Galeria acrylic paper, but you could use watercolour paper, mountboard or canvas, with equal results

60-minute *Boats in acrylics demonstration*

► STAGE ONE *9 minutes*

Often with my work I just jump straight into it, glue, collage, tinsel and all, with no preparatory drawing whatsoever. But there are occasions when a little chilled-out focus is necessary to get us off to a good start. For me, boats are very much one of those occasions and the attention pays off. The positive and negative shapes, the line and the overall composition can be challenging, but are key to a successful study. I used a 4B pencil to capture my initial lines – they're dark enough to feed me information when covered in paint



▲ STAGE TWO *2 minutes*

I chose a large brush – mine is an inch-wide flat – to lay a loose, wet wash over the sand area. Don't try to be too accurate, this is one of those times when it's a good thing to paint over the lines, despite what your teacher told you at school. Letting a little paint 'happen' where in theory it shouldn't, helps us to create a unity between the various objects and shapes. Also, be happy to let your wash lay opaque in areas, translucent in others, bubble, drip and generally find it's own way; this approach will give texture to the finish



▲ STAGE THREE *2 minutes*

A mix of Prussian blue and burnt umber makes a rich dark. Use this to add basic shadow areas as well as the main darks in the painting. I used the No. 4 round brush for this stage



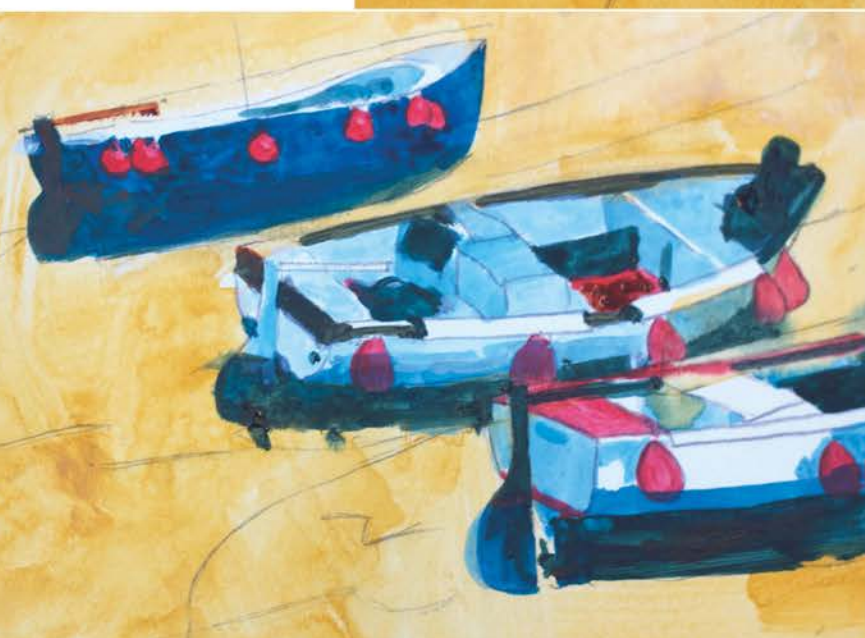
▲ STAGE FOUR *2 minutes*

Dilute a little Prussian blue with plenty of water to create a wonderfully soft blue, perfect for touching in shadow areas



▲ STAGE FIVE *2 minutes*

Add even more water to really wash out that blue. This can then be used to glaze and tone the shadows



▲ STAGE SIX *3 minutes*

A loose cadmium red wash was dropped in to the relevant spots in the composition. The red naturally glows against the existing yellow ochre and Prussian blue. I used the red thinly, to allow the underlying blues to shine through, naturally creating shadows on the fenders

◀ STAGE SEVEN *4 minutes*

A little more of our dark colour was mixed, this time with less water to help build the darks in the painting. You will notice that I used burnt umber neat for the top tiller, while forgetting completely about the centre tiller!



▲ STAGE EIGHT *1 minute*

The dark mix was flicked over the sand area using the round brush. Again, don't be concerned about the flicked drops landing on the boats as they will add texture and bind the compositional elements together

▲ STAGE NINE *4 minutes*

An umber wash was used to shadow the plastic pipe fenders on the boats together with the seat tops. I also used the dark mix to add in some fast, wrist-flicked ropes

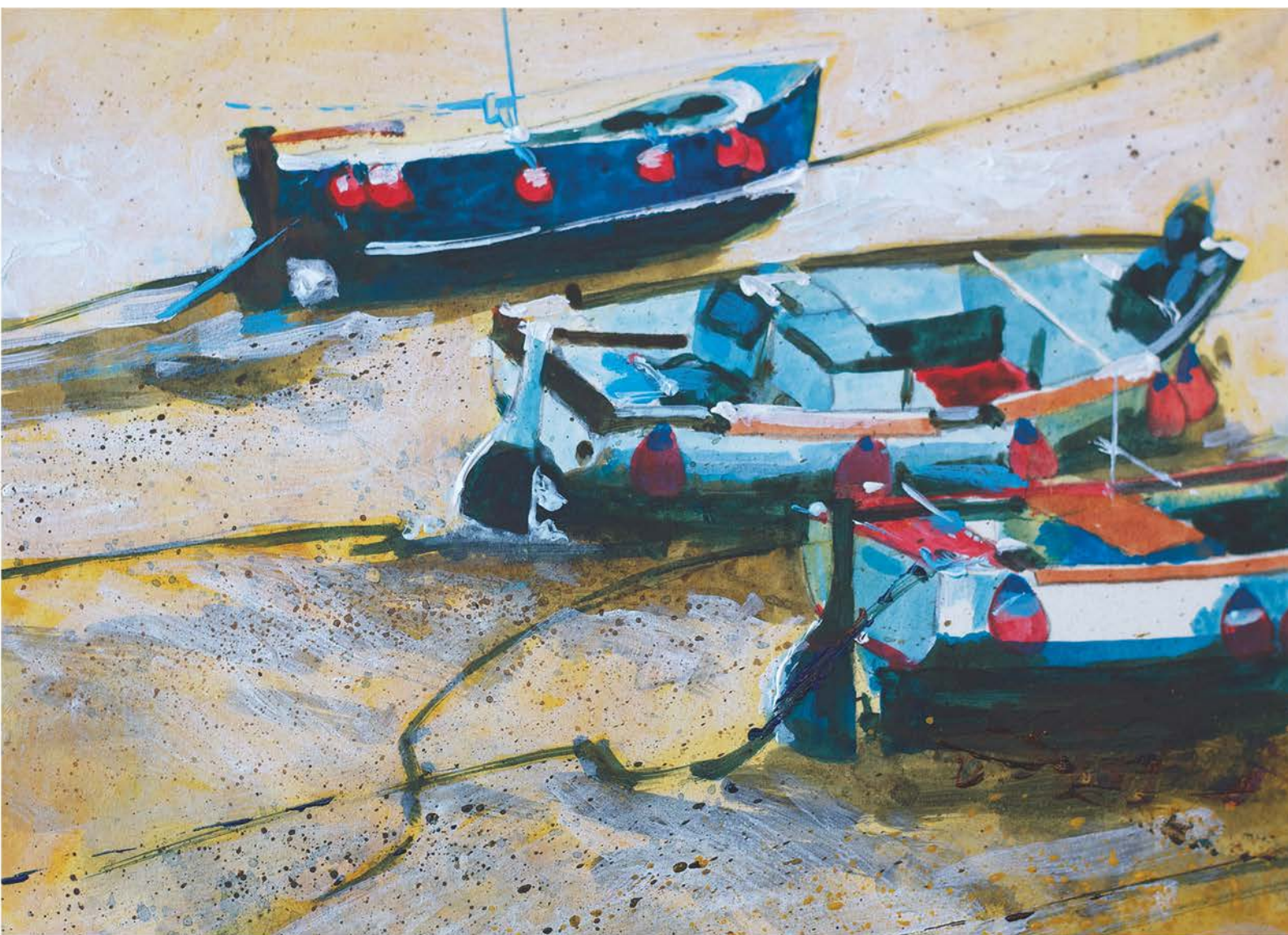
► STAGE TEN *7 minutes*

This is where we really begin to bring this painting together. Water down a good blob of titanium white, just slightly, to the consistency of single cream, and scumble it over the sunlit sand. Note that I stopped as I reached the sand in shadow.

A little extra white, this time neat from the tube, was added as highlights on the rudders and fenders using the point of the round brush

▼ FINALLY *17 minutes*

A piece of shoreline stick was used to create sharp lines, implying the various verticals on the boats. You can of course use a palette knife, cut-up credit card or any similar sharpish object with which to scrape, stamp or draw lines. These sharp verticals created a neat contrast to the loose brushwork. My timer had just gone off, so I had to stop. But if you would like to work more on your study, this is a really good time to pull out your scissors and add collage elements, or beach sand, or rope, or shell, or...



▲ FINISHED PAINTING *Boats*, acrylic, 10×14in (25.5×35.5cm).



◀ *Southwark Bridge*, oil on canvas, 39½×47½in (100×120cm).

I began with a series of thin glazes using only turpentine in the mix, rather in the manner of a watercolour. When dry I proceeded to apply a series of glazes using the glaze mix described in the text. I alternated between transparent and opaque glazes. The final touches were the impasto paint to the bridge and highlights. The speckles were flicked on using the fan brush



▲ Tools for glazing

From the left: Liquin Original, for quick-dry glazing; turpentine, for thinning (don't use white spirit, it will dissolve the underpainting); dammar varnish; retouching varnish, which can be used as a substitute for dammar, it is thinner; linseed stand oil; fan brush; porcelain dish

Glazing and overwashing

What is meant by glazing, and is it the same for oils and watercolours? Why, when and how is it done? **Paul Riley** provides the answers

In oil painting glazing is a process whereby a thin film of colour may be superimposed over the body of the image to achieve various aims. This film of colour is a form of coloured light transforming the under colour. For example, a layer of blue over yellow will result in a green, rather in the same way as in watercolour painting.

Glazes can be used to achieve different effects, for example to change colour – blues over reds to produce violets and mauves; yellow over reds for oranges etc. Another use is to tone down aggressive colour by laying a blue grey over all or a part, depending on the effect required. This technique can also imply depth, especially if the glaze

is laid on as a graduating tone.

Rembrandt would lay a complex series of darkening tones to add immense depth and atmosphere to his portraits and epic images. Creating atmosphere is often achieved through over glazing and this is particularly noticeable in Turner's work.

Glazes are also used to provide local colour over a monochromatic underpainting. For example, portraits were painted by modelling the features, clothing etc tonally, then glazing over the flesh colours and adding local colour for clothing. This is a relatively simple technique and well worth exploring if you are not confident with colour mixing.

There are two basic types of glazing

- **Transparent** as referred to above.
- **Semi-opaque** I use this version in landscapes when I want to achieve a milky opalescent look to the image. To make a glaze semi-opaque, a small quantity of white may be added. I use titanium white. Together with a milky effect the use of a semi-opaque additive will tone down over brilliance where needed.

Pigments for overglazing

For transparent pigments, we usually use the dark pigments such as Prussian blue (phthalocyanine), alizarin crimson (quinacridone), ultramarine, transparent violet (cobalt violet), and the earth colours: black, burnt sienna, raw sienna, sepia, raw umber, olive green. There

◀ Glaze colours

Typical transparent colours I use for glazing: From the left: ultramarine, phthalo blue, violet (transparent); permanent rose (or alizarin); phthalo green; burnt sienna; raw umber; black. The clue to glazing colours is that they are dark. By all means experiment





▲ Over glazing

To show the over glazing effect I put some opaque colours beneath the glazing colours then pulled the glaze over them. Note how the under colour is changed, for example the blue over the yellow has produced green. This is the same effect achieved with watercolours when over washing

▼ Opaque glazing

Over glazing with opaque pigments has a completely different effect to the transparent glazes as seen here. The top glaze is white; underneath, Naples yellow produces a subtly different effect. Over glazing like this calms down the undercolour and creates depth



are quite a number. To check, just mix with the medium and observe. You will soon note those that are transparent.

Medium for glazing

To mix the glaze you will need a specific medium. It is possible to buy a proprietary glazing medium as supplied by Jackson's, for example. Failing that I use a very fast-drying system with Liquin Original. Purists may turn up their noses but it works. If you are into experimenting with a more traditional approach, use the following:

- Gloss varnish or retouching varnish or dammar varnish – four parts
- Linseed stand oil – two parts

- Turpentine – five to six parts.

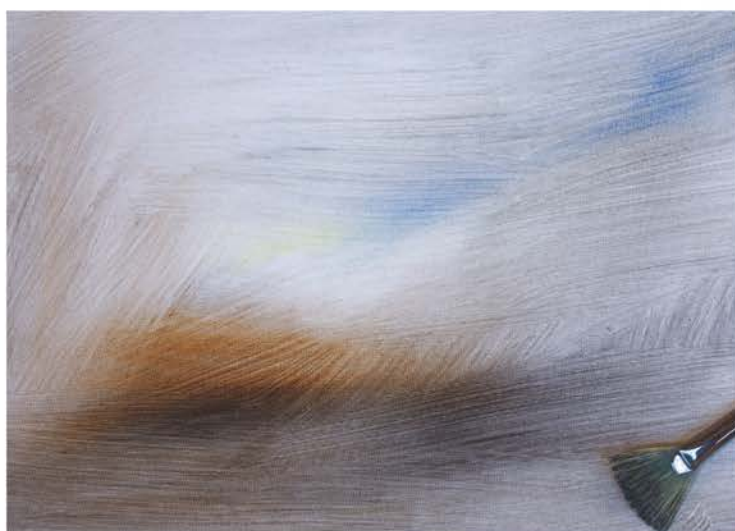
The consistency needs to be such that it can be applied to a vertical canvas without running, though it is best applied to a horizontal surface. Apply with a badger (blender) or cotton cloth when the underpainting is touch-dry. If a large quantity is needed, use saucers.

Watercolour

Strictly speaking, glazing does not apply to watercolour but over washing does. This is applying veils of transparent colour over a dry substrate to achieve the similar effects and requirements to those in oil painting. Manufacturers' catalogues have

information about which pigments are transparent. Having said that, glazing as such is not a watercolour term. It is, however, possible to achieve glossy effects. This greatly enhances very dark tones. To achieve the effect either use a few drops of pure gum arabic or a proprietary glaze medium such as Schminke's Aqua gloss. This can be applied after painting or mixed with the pigment. TA

Paul Riley runs short residential courses in both oil and watercolour from his home and studios in south Devon. For details, email lara@coombefarmstudios.com, telephone 01803 722 352; www.coombefarmstudios.com.



▲ Glazing exercise 1

I thinly painted a diffuse image using my fan brush and Liquin Original for fast drying. The colours are a mixture of ultramarine blue, black, burnt sienna and a tiny touch of lemon yellow



▲ Glazing exercise 2

Two days later the underpainting was dry. Using my dammar, turpentine and stand oil mix I indicated a mountain range using a soft squirrel brush to glaze in the feature. Then, with the fan brush, I created additional effects with glazes of blue/green (transparent) and white (opaque)



Simply drawn to black and white

In the first of a series of three articles, **Robert Dutton** demonstrates how exploring ideas with black and white mixed media can inspire you to create finished paintings with better tonal values and added depth

Drawing is exciting and all-encompassing. Above all, the visual translation skills you acquire through direct observation support your artistic development in many ways. Drawing is the backbone to everything you do as an artist. Weak drawing means weak paintings. You cannot hide poor skills in drawing behind fancy techniques. It just doesn't wash.

Drawing skills are acquired with time – the more you put in, the more you acquire. A pencil and paper is all you need and I would also suggest that you start to learn with perspective, tonal appreciation and awareness. Start simply, taking small positive steps each time you draw, then

when you look back you will amaze yourself how far you have come.

The importance of drawing

Working from initial on-site sketches I develop ideas in the studio through a series of drawings, often using black and white mixed media. The more resolved working drawings are also looked at in terms of compositional values to see which format would work best and it is not uncommon for me to cut off sections of full-scale drawings to make a composition stronger. Being too precious about your work in progress may lead to disaster.

Incorporating pastels or acrylic paint in

▲ *Winter Snow Clouds over Langdale Valley*, black and white mixed media on Canson "C" à grain 224gsm drawing paper, 19½×26in (49.5×66cm).

The white finish of the paper contrasted brilliantly with the deep blacks. The initial 29½×43½in (75×110cm) sheet was chopped to make the composition stronger

monochrome at the drawing stage helps you to concentrate on composition and tone. Colour can be explored later in terms of mood and temperature for the final painting. I continue with the mixed-media process on canvas, board or MDF using acrylic, mostly in combination with

Robert's tips for drawing success

- Try different paper; cheap papers may not be right for you nor give you the desired effect
- Combine charcoal and black pastels in the same drawing – you will be amazed at the depth of tones you will create
- Use different types of charcoal – vine, willow, compressed, soft and hard. Nitram make many of the grades you may be looking for
- Combine graphite and charcoal. Graphite will appear to shimmer in contrast to charcoal, which absorbs more light. Work one over the other with different pressures and grades for fabulous results
- A variety of soft-grey toned pastels add another dimension and tonal scale to your studies
- Conté pastel pencil and hard sticks are useful for details in a drawing. Keep things sharp by using the Nitram sharpening bloc
- Use a scalpel for scratching into a paper surface and cutting erasers to give clean new edges to help with subtractive drawing techniques
- Using water-based media as an underpainting with drawing media creates a very different line and wash approach to your work, especially with graphite sticks



▲ *Winter Trees and Pennine Snow*, mixed-media drawing on Strathmore 300 Series 140lb (300gsm) Not watercolour paper, 22×30in (56×76cm).

This drawing was accepted for last year's Pastel Society annual exhibition. Quink Ink washes were used initially to create the tonal areas. Of equal importance to the positive shapes were the negative areas around them, which create a strong dynamic rhythm in the landscape. The drawing was made using combinations of soft and hard pastels and soft and hard grades of Nitram charcoal. The initial high surface resistance of the paper allowed the first ink washes to run down the sheet, which was really exciting

other media such as oil pastels, so I both draw and paint at the same time. Oil pastel has a great resist to thin glazed acrylic washes and is also very useful for applying over more heavily worked areas and passages of paint. I also work on paper and mountboard. Even at the final painting stages I let things go and adopt an experimental approach.

Keep it lively

Nowadays I value my preparatory drawings just as much as any finished painting. They often display a freshness and spontaneity that can be difficult to recapture in a final painting. If I feel a completed painting looks a little wooden I re-gesso and start again. This might happen several times but each time the underpainting marks are built on to add texture and surface interest. I see this as a positive process.

The important thing is not to accept second best or adopt a 'that will do' attitude to any of your work. There is more competition than ever before, so a

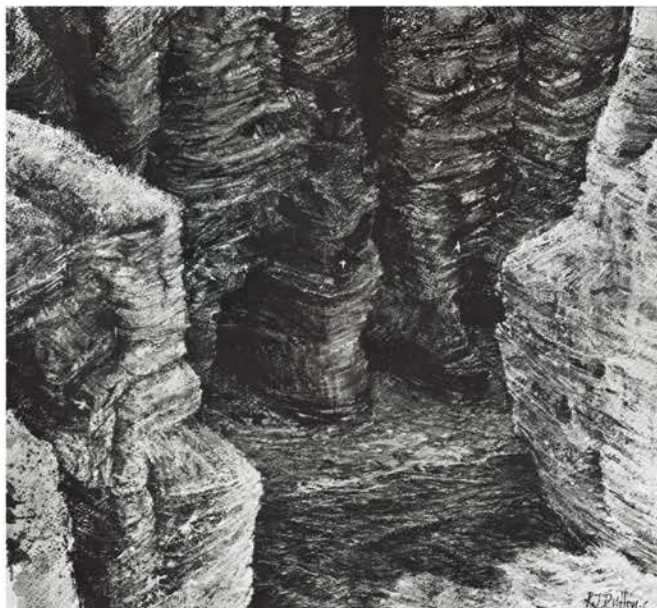


▲ *High Pastures, Malhamdale, the Yorkshire Dales*, mixed-media coloured drawing on Arches 140lb (300gsm) Not, 17×30in (43×76cm).

This exploratory mixed-media drawing helped me to understand how a future larger painting might work. Tonal assessments, mood, compositional values and so on are judged at this stage and will be a continual process throughout the studio painting. This is also looking a little tight – something to bear in mind when I come to the actual painting. It's better to put the time in at this stage rather than become bogged down trying to resolve these issues during the painting process



▲ *Winter Road Towards Kirkstone Pass – Cumbria*, black and white mixed media on Canson Moulin du Roy 140lb (300gsm) 100 per cent rag Not watercolour paper, 22×30in (51×76cm). Here the strength of the Canson paper support was so important. A weaker wood pulp paper would not have been able to take the amount of vigorous mark making and layering it was subjected to. This paper is an absolute joy to work on because it is so responsive to every mark you make on it



▲ *Sunlight and Shadows, Bempton Cliffs, East Yorkshire Coast*, black and white mixed media on Canson Moulin du Roy 300gsm (140lb) 100 per cent rag Rough watercolour paper, 20×20in (51×51cm). I captured all the energy, excitement and drama in the studio painting from on-site sketches. I incorporated Liquitex black and white acrylic paint, India ink, Winsor & Newton black and permanent white gouache for all the painted effects. Unison, Rembrandt and Daler-Rowney black, white and grey-toned pastels were used for all the expressive line work; deep shades of black (heavily worked into the surface) together with lots of scratching, cutting, incising and so on created extra texture and expressive marks



◀ A typical studio set up for mixed-media drawings

Clockwise from top left – Derwent XL charcoal and graphite blocks; Quink and India inks; hard and soft pastels (different brands, different tones of grey, white and black); compressed charcoal and Nitram charcoal; Daler-Rowney System 3 acrylic paint in Payne's grey (useful for underpainting and washes on which to draw), graphite sticks (soft grades; 2B to 9B); Nitram sharpening bloc – a superb tool for rubbing all drawing tools on to create beautiful sharp points. The hard-wearing pads on each side of the bloc are made from 180 Grit sandpaper with an adhesive backing which are cleaned so easily by washing them under the tap if they clog (which they seldom do). Various erasers (cut with a scalpel to create sharp edges for 'subtractive drawing'), fixative, black and permanent white gouache and black acrylic tube paints and finally the bases of plastic milk bottle containers which slot one into the other (and are very lightweight and space saving), ideal for washes. This basically is my field drawing kit as well

personal high standard of excellence is a necessity, but it is equally important to enjoy your art as well.

Keeping to the same expressive direction of the initial *plein-air* study, studio drawings resolve any unclear directions that would otherwise slow down the process of vigorous painting I want to maintain in the larger work.

Paper choices for mixed-media drawing

For drawings created outside in one place I often select heavy-duty watercolour paper, such as Canson Moulin du Roy Not

140lb (300gsm) 100 per cent cotton paper, to take with me on a board, Canson "C" à grain, 224gsm, or Arches 140lb (300gsm) Not watercolour paper. I select different weights depending on what I intend to do.

Stretching paper is a real bore and besides, I like the deckled edges to be displayed and celebrated in my work, not hidden under brown tape. If I know I am going to want to work with water media, adding washes and so on within my mixed-media drawings, I select a watercolour paper with a minimum weight of 300gsm.



Robert Dutton

regularly teaches mixed-media drawing and painting approaches and methods. For more information about his art classes, workshops, art holidays and painting techniques visit www.rdccreative.co.uk.



Six Stacked Bowls, gouache, 10¼ × 11½ in (27 × 30 cm)

Experiment with gouache

Gouache is extremely user-friendly, says **Wendy Jacob**, and even if you are already familiar with it you may not have realised the full potential of this forgiving and robust medium

You have probably come across gouache before without realising, as it is really a smart name for poster colour – the paints we used as children at school. If you have not used gouache before, anything you paint will be an experiment.

Those who are used to watercolour painting sometimes have a problem when they come to use gouache. You have to forget the techniques you learnt to control the difficult medium of watercolour – gouache is not a transparent medium but is opaque. It should be mixed to a consistency of single cream but if you use too much water, as you would with watercolour, the results will be disappointing. Gouache paint, sold in tubes and

sometimes called Designer's Colour, has high levels of pigment bound with gum arabic and is not intended to be used thinly.

Density of colour

The vibrant, dense colours of gouache are a great joy and at their best when used with panache. If you use plenty of white paint when you are mixing your colours you can also create paintings with a range of delicate, light tones.

Modern gouache was developed for its excellent covering properties and it enables you to correct and paint over any areas of your work you would like to change. This gives you the opportunity to develop your painting as you go along – improvising and

feeling your way into a painting in the knowledge that you can over-paint and move the composition around as well as change colours and tones along the way. I began to use gouache to rescue watercolour paintings that had gone badly wrong – and found a medium that suited my way of working. I feel so comfortable working in gouache that I would not return to the anxiety and tensions of working in pure watercolour.

It is a strange fact that many artists find it really hard to see their own work with a clear and critical eye. The original idea clouds your vision of the actual painting on your easel. So I often have several paintings on the go at the same time, putting them aside in turn when I am uncertain as to what to do

DEMONSTRATION *Six Stacked Bowls*

This is how I go about making a gouache still-life painting, from making the first marks, drawing a bold first statement with the aim of keeping the painting strong and clear



◀ My still-life set up

▶ **STAGE ONE**
I started by blocking out the main structure of the painting with charcoal to make a very simple drawing – you could equally well draw with paint



▲ **STAGE TWO**

I continued to draw with paint and bit of pastel. The objects were set up with care so that the light from the window was coming from the left; I painted in late afternoon to catch the most dramatic tones when the low sun shone into the studio. At this early stage the drawing was not quite right – the objects were too close together and the top two pots were too tall and thin



▲ **STAGE THREE**

Using white gouache and more orangey-red pastel I corrected the pots by drawing in the negative space between them. The drawing still wasn't right but looking a mess is acceptable at this stage, as Walter Sickert said: 'Load your brush with the right colour and when the drawing is right, the painting is finished.'

next. After a decent interval I can very often see ways to resolve and, hopefully, improve a painting.

Practical points


I use various sizes of brush but find Nos. 6 and 8 round are the ones I use most frequently. Sometimes I use larger or much smaller ones, depending on whether I am putting in broad areas of paint or being uncharacteristically detailed. I am happy with synthetic and use Da Vinci and Pro Arte.

I may economise on brushes, but I would recommend Winsor & Newton Designers' Gouache. If you have each of the primary colours in a warm and cold version and a tube of white, you should

be able to mix any colour you could wish for. Be generous with the amount of paint you squeeze from the tubes so that there is enough on the palette to make a really good creamy mix and then load your brush with plenty of paint. You don't need to clean it all off your palette at the end of a session or worry about it drying out. Although it is more pleasurable to use the paint straight from the tube, you can easily refresh the dried paint. Add some water and attack it vigorously with your brush until it has dissolved to a good consistency again.

My personal preference is for a smooth paper. I like to work on stretched paper for the stability it offers.

Sometimes I work over an old unwanted painting, still attached to the board with gum-strip. I wash the paint off the surface under the tap, using a large brush to dislodge the surplus paint and leave a ghost of the old painting. If you have a stack of watercolour paintings that don't please you, think about continuing to work on them with gouache.

Gouache also works very well alongside other materials such as charcoal, pastels or collage as a component in mixed media. So have fun with gouache and the confidence you gain from experimenting with this accommodating medium may lead you to find a personal approach and create work that is truly yours. 



◀ STAGE FOUR

I am always on the lookout for errors and am prepared to adjust the colour. The painting needed a firm hand, so out came the charcoal, paint and pastel again, to make the pots more convincing. The ellipses were clearly revealed by the shadows and the whole thing made brighter, with a bit more contrast. My earlier mistakes in drawing were corrected and I started to use thicker paint



▲ STAGE FIVE

I made the colours lighter and more glowing. The pots were repainted, paying attention to the very subtly different colour of each bowl, and to the modelling



▲ FINISHED PAINTING

Six Stacked Bowls, gouache, 10½×11½in (27×30cm).

After checking the tones again and redefining the drawing, it was finished. I could have stopped earlier when it was slightly rougher. The painting is still on the board – so perhaps in another few weeks I may look at it again. But for now it is finished

FIVE PEARS



▲ First version

This painting demonstrates the benefits of putting a painting to one side for a week or two. I felt uneasy about this, but failed to see that it was the horrible colour of the table top until a few weeks later, when I had reached a sticky moment on another painting. I turned my attention back to this one and the problem was obvious – how had I not seen it before?



▲ Final version

Five Pears, gouache, 15½×15½in (39×39cm).

I removed as much of the surface paint as needed on the area to change by applying water with a paintbrush and dabbing carefully with some absorbent paper until it was as clear of paint as possible. After leaving it to dry I mixed up a lighter, warmer colour and was able to change the colour easily, and achieve this more harmonious, finished version

**Wendy Jacob**

is vice president the Royal Watercolour Society and shows both with the RWS and at other venues in London. She will be teaching a one-day course 'Experimenting with Gouache' on April 30 at Bankside Gallery, London SE1. Telephone 020 7928 7521 or see www.royalwatercolour.society.co.uk for more information. www.wendyjacob.com



The city in **winter**

Paul Weaver is inspired by the potential for capturing the light and atmosphere of the city in watercolour during the winter months

Towns and cities provide me with a constant source of exciting subject matter. I enjoy the creative mix of structure and figures, as well as exploring form, space and movement and how everything is affected by different atmospheric conditions. As with landscapes, every season brings its own qualities of light and mood to the scene and the winter months can be particularly inspiring.

Potential subjects

Travelling to and exploring different cities is always part of the fun, but it's often a good idea to start on familiar ground and get a feel for the local urban landscape. Having grown up in Bristol I have developed an appreciation and understanding of the areas that appeal to me most and, more importantly, how those subjects look at different times of the day and year.

As with any city, the choice of possible subject matter is enormous, from the bustling main roads flanked with iconic buildings, theatres and shops, to

narrow streets, cafés, tree-lined squares and statues. As I developed ideas and techniques for handling the various elements around Bristol, visiting locations further afield has become more successful.

During the winter, hazy mornings with low sunlight can create dramatic shadows and heightened aerial perspective, whilst rain brings the potential of wet surfaces and colourful reflections. Snowfall changes the scene in an instant, blurring boundaries and providing wonderful tonal contrasts against the roads and architecture.

Whilst buildings, roads, cars and figures provide the physical elements from which to build a composition, it is the light and atmosphere that creates the emotional content and brings it all to life.

Creative approach

Watercolour is perfect for capturing the hazy forms, crisp edges and sparkling highlights that winter brings. By combining a rough surface paper with

▲ *Old Bond Street, Bath, watercolour on Saunders Waterford, 10×14in (25.5×35.5cm). A wet winter afternoon with lots of atmosphere and aerial perspective. I liked the warm lights of the shop windows against the cool greys of the buildings*

wet-in-wet, sharp and dry brushstrokes, a wide range of expressive marks and textures are possible.

I prefer to sketch and paint from life whenever possible, the experience of being in front of the subject charges the creative senses and this hopefully finds its way onto the paper. The main thing is to make sure you are safe, dressed for the weather and don't block the pavement. Tone, colour and the subtleties of reflected light are so much easier to assess on site. Photographs can provide valuable reference for details such as passing cars and figures. However, they are prone to creating false tones, deadening shadows and distorting perspective and depth, so they need to be used with caution.

When painting *en plein air* I never work larger than 10×14in (25.5×35.5cm) to ensure I can complete the work in an hour-and-a-half. This is the deadline I work to, as beyond that time the light will have significantly changed. I prefer to develop larger work in the studio, using my on-site studies for the overall mood, tone and colour and photographs for details where required. As mentioned earlier it is often an atmospheric effect that drives the choice of subject. The fact that it is a particular building or street becomes secondary to what the light is doing to it and I am often amazed by how a fairly ordinary scene can suddenly be transformed into something quite special by a change in the weather.

Composition is the crucial stage; planning the balance of shapes and the tonal pattern is vital, as once painting commences it's not easy to turn back. A viewfinder is invaluable and with the design and main elements resolved with a tonal sketch, my painting process is much more focused and decisive.

I follow the principles of working from light to dark with big shapes first and little shapes last, striving for freshness and transparency in the final result. Whilst my ambition is to capture an



▲ *Farmers' Market, Corn Street*, watercolour on Saunders Waterford High White Rough, 10×14in (25.5×35.5cm). The low morning sun created strong shadows from the buildings on the left, which in turn accentuated the sunlight striking the market stalls

▼ *Bright Cold Day, Queen Square*, watercolour on Saunders Waterford, 10×14in (25.5×35.5cm).

Looking into the sun helped to simplify the complex architecture and winter trees, enabling me to make a strong focal point of the statue and reflected light around its base





DEMONSTRATION *Winter Sunshine, Bristol*

It was a very cold winter's day with hazy sunshine. This *contre-jour* view from the city centre provided a dramatic light effect that was perfect for watercolour. It was too cold for a *plein-air* painting but I was able to get the composition and main tones down with an on site charcoal sketch, along with a few photos of passing figures for reference

◀ STAGE ONE

I took some time to plan the positions of the figures as I wanted to use their strong tones to emphasise the aerial perspective. A first wash of raw sienna, cerulean blue and permanent rose established the sky and lightest areas

impression of the scene with a loose, free style, I try to ensure my initial drawing is accurate. I pay close attention to perspective and constantly check the heights, distances and proportions throughout.

Buildings and architecture

Every city offers the artist something unique, but it is often the buildings and architecture that define its style and personality. There are many approaches to consider. A building can form a study in its own right, with the focus on a single weathered doorway, window or fascia, or become a backdrop to highlight the passing figures and traffic.

With the focus on light and atmosphere it is important to simplify complex detail. I first squint at the scene through half-closed eyes. This helps me see forms in terms of mass and tone. A Georgian townhouse might have 50 sash windows but are they all needed to tell the story? I will therefore indicate a few here and there with just enough detail, and then blur and suggest the rest by allowing them to dissolve into the walls. Brickwork can be suggested with clusters of small horizontal marks and directional brushstrokes. Drybrush and splattering water onto a damp surface is effective for suggesting weathered stone, peeling plaster and paint. I keep such details minimal and mainly in the foreground to help push the background away and create distance.

I will always remember the advice of the late James Fletcher-Watson, that when compressing 20 miles into 20 inches we must dilute the detail accordingly, otherwise it can all become visually congested and lifeless.



▲ STAGE TWO

The sunlight reduced the buildings to hazy silhouettes. I washed in the distant shapes with a pale warm tone, dissolving the top edges with water to create the effect of the sun's rays

Figures, transport and furniture

Figures help convey scale and movement, as well as providing useful shapes and colour accents that can be arranged to lead the eye through the painting. Placing them in the picture can often make or break a scene; if in doubt, I will sketch them out on scrap pieces of paper that I can then move around to test the options. Proportion and posture are important; I want a shape that reads as a person without becoming too illustrative, allowing legs and feet to blur and dissolve at ground level to suggest motion. Cars and buses are other useful shapes for creating

movement and direction in the composition. Headlights and taillights can make colourful patterns and reflections on a wet road.

Trees, overhead wires and street furniture such as lamp posts and traffic lights are final elements to consider. They can help create depth and space by overlapping distant shapes, but need to be used with discretion. Quite often I will move or delete lamp posts and bollards if they are not helping with the final design, especially if they cut the picture in half. Cities, towns and street scenes make compelling subjects, especially when draped in the atmospheric qualities that winter brings. **TA**



Paul Weaver

is a full-time artist and demonstrator and an elected member of the Pure Watercolour Society. For further examples of Paul's work and details of his teaching DVDs, painting courses and holidays, please visit his website at www.paulweaverart.co.uk.

▲ STAGE THREE

Once the background was dry I developed the other buildings with stronger, cooler tones. I strengthened the groundwork with burnt sienna and a little splatter work with a toothbrush before adding the distant figures and foreground tree

▼ FINISHED PAINTING

Winter Sunshine, Bristol, watercolour on Saunders Waterford High White Rough, 10×14in (25.5×35.5cm).

I finally developed the remaining figures, paying close attention to their stronger tones and highlights, as well as blurring edges to create movement



Working up a steam

Gerald Green

demonstrates how he captures steam trains to perfection, using watercolour for a spontaneous and lively result

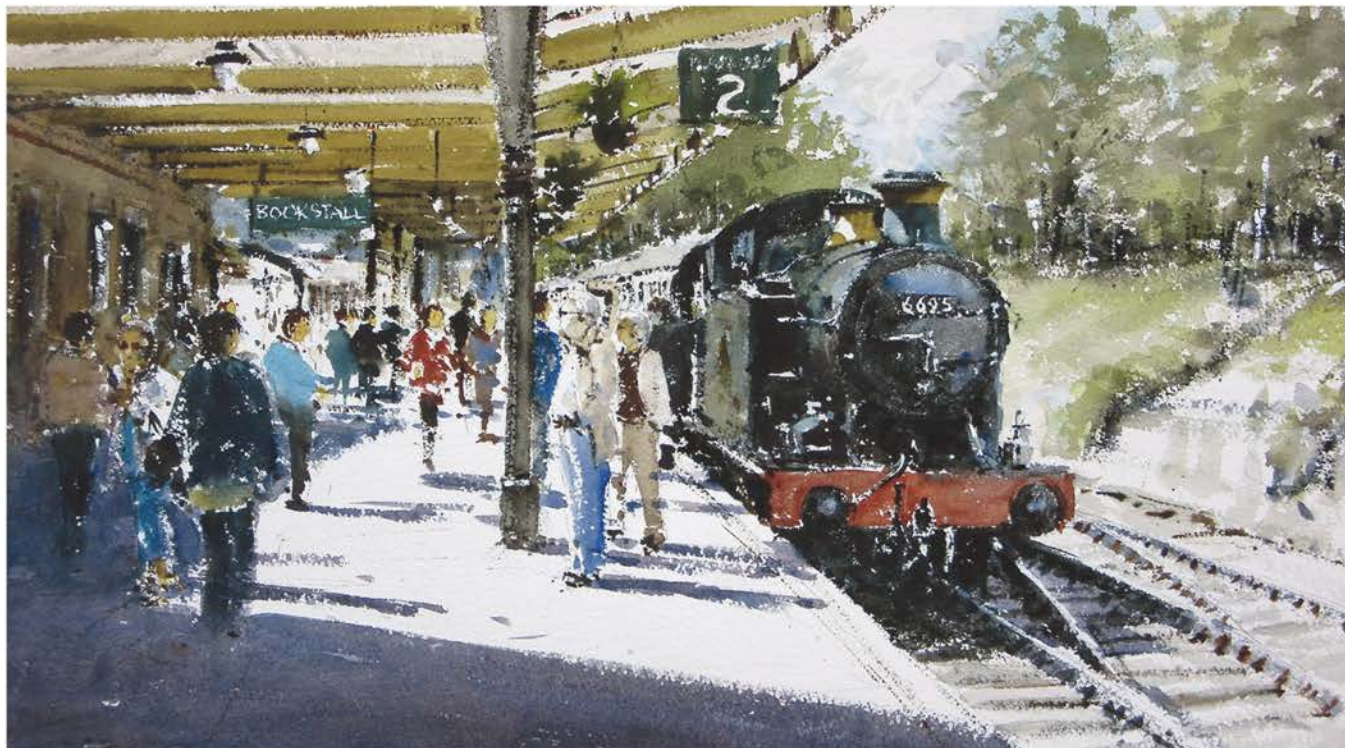
Although challenging, railway subjects and steam engines in particular offer an appealing source of subject matter for painting. To look convincing they need to be depicted accurately, but for me the real test is doing this without over elaboration, whilst at the same time retaining the freshness and spontaneity in the painting medium. For this article I used a worked example to show how this can be achieved using watercolour (see pages 40 and 41).

I chose a three-quarter view of a steam engine from the Great Central Railway at Loughborough that had momentarily stopped before backing into the station. I produced it as a studio painting based on a couple of lineside photographs taken on a fairly overcast day.

Preparatory sketches

To begin with I made one or two small exploratory pencil sketches to test the viability of the subject before deciding on the final format for the painting. I then drew it out in pencil on a 12×16in (30.5×45.5cm) sheet of 640gsm Not surface Arches paper. Although I would normally suggest keeping an initial drawing to a minimum, with just enough detail to set out the general structure of a painting, I find that a more thorough drawing is required when painting mechanical subjects, especially when the moving parts are such a dominant feature, as here. So I had to ensure that the relative shapes and proportions of the wheels in particular, together with





▲ *Swanage Station*, watercolour on Arches Not, 640gsm, 13×24in (33×61cm). I used strong tonal contrasts here to create the feeling of bright sunlight



the various pistons, were right and set in the correct horizontal and vertical planes so everything would appear to 'work'. Viewing the drawing in a mirror helped me to highlight any discrepancies. When completed I went over the drawing with a lightfast, waterproof felt-tip pen to fix it prior to beginning the painting.

◀ *Sunlight and Steam*, watercolour on Arches Not, 640gsm, 13×24in (33×61cm). My aim here was to capture the power and movement of the subject as it burst from beneath the bridge enveloped in smoke and steam



Gerald Green

relinquished his career as an architect to follow his passion for painting. He is represented by a number of commercial galleries in the UK and has exhibited in Europe, USA and China together with a number of the London art societies. He has been a finalist in several national art competitions. He has undertaken commissions for many national and international clients; his work features in nine books and he has appeared on television and taken part in radio interviews about his work.

Fixing the tonal range

When painting from photographs it is essential to strike a balance between religiously copying everything and just picking out the essentials. If you copy exactly what is shown everything will turn out to be painted with the same amount of detail, which usually results in a meticulous painting of a photograph of the subject. Since my aim here was to create an impressionistic interpretation portraying something of the character and vitality of the subject, I adapted the photographs by primarily using them for the technical details of the engine, but only as a general guide for everything else. So with this in mind I first made a preliminary tonal sketch (page 40).

This allowed me to decide where I might usefully include hard and soft edges, either to draw attention to my focal features where the light reflected along the top edge of the engine against the background, or to play down other less important parts, namely the foreground and background features, even though the photographs portrayed everything in the same amount of detail. I then used this study as a guide to the relative lightness and darkness of my colour applications in the final painting, enabling me to be more confident in applying the painting medium in a direct way.

Based on the solid foundation of an accurate under drawing and a well worked-out tonal plan, I was able to apply the painting medium with added certainty in one go and with minimal over painting, which in turn helped to retain life and vitality in the surface marks of the painting.

WATERCOLOUR

DEMONSTRATION

9F 2-10-0 at Loughborough on The Great Central Railway

► Preliminary watercolour tonal sketch for demonstration painting on cartridge paper, 8×12in (20.5×30.5cm). Resolving the tonal values first helps to resolve much of the complexity of a painting. I used lamp black watercolour to work out a more simplified overall pattern of lights and darks that would enhance the subsequent painting



◀ STAGE ONE

I began at the front of the engine. I mixed a strong dark from indigo and light red with very little water, matching the mix to the dark tonal value on my sketch, and applied it to the right-hand smoke deflector (these are the elements that resemble ears on the sides of the engine). I used the same mix for the other areas on the front face of the circular fire box door, painting across the forms where the tonal values of adjacent areas appeared to be the same, and lightening the mix where shown whilst at the same time working around the handles, number plate and front lamp as I went. I prefer not to use masking fluid for these areas as it creates too solid an edge when removed. I continued with the red front buffer plate with a mixture of cadmium scarlet with a little ultramarine blue to reduce its intensity. While that was drying I painted in the entire lower line of wheels as a single shape, beginning at the back of the engine below the tender and working my way forward, adding more water to lighten the shapes of the wheels and painting around the pipes at the front of the engine as I went. I used the same indigo and light red mix but varied the combination of each in turn every time I picked up more paint. The complexity of these elements makes it difficult to see them all in isolation, so rather than trying to depict each one separately I concentrated on painting only their general relationships so that the whole area read as a single relatively dark mass, to correspond with my tonal study. I also painted the piston box in a muted green made from raw sienna and lamp black

◀ STAGE TWO

Moving on to the upper parts of the engine I used the same muted green, mixed from raw sienna and lamp black, varying the combinations of each colour to depict the tender and boiler whilst leaving areas of white paper along the top of the boiler and cab to match my tonal sketch. Where I wanted to show steam rising above the engine I first dampened the paper to soften the edges of the adjacent colour patches. Whilst this was drying I continued with the rest of the painting

◀ STAGE THREE

I blocked in the general shapes of the building above the bridge using sepia and ultramarine blue for the grey roof and raw sienna and purple lake for the gabled front wall. I also painted in the bridge, cutting around the outline of the engine and leaving hard-edged shapes of white paper for the areas of steam above it. I laid in the grassy foreground area to the right with cadmium lemon and lamp black and the distant coaches with raw sienna and light red plus ultramarine blue for the two-colour sides, painting in the window shapes against the still damp paint. I lastly added the sky with cerulean blue and a little neutral tint when the background buildings were dry, again leaving white paper for the areas of rising steam.



▲ FINISHED PAINTING

9F 2-10-0 at Loughborough on The Great Central Railway, watercolour on Arches Not, 640gsm, 11×15½in (28×39cm).

All that remained was to include the foreground rail tracks using combinations of my original colours, trying not to get caught up in the details.

I also decided to darken the sky a little to highlight the steam a little

more, and I included a suggestion of some background trees on the right. To complete the painting I added in one or two further touches of drawing with a fine brush to the upper parts of the engine using a warmer dark mix made from burnt sienna and ultramarine blue. Also I used a light grey mixture made from permanent white gouache and neutral tint to refine one or two areas around the wheels and pistons

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.



▲ Charmian Hayes *The Art Demo*, oil, 20×30in. (51×76cm)

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 120×150cm 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 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*



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 or through his website www.talbot-greaves.co.uk.

2 | Explore acrylics

Although there are many avenues to explore with this versatile medium, Paul Talbot-Greaves recommends you begin by considering your design and invites you to complete another painting exercise for appraisal

Compositional grid

I base my design loosely around the compositional grid. There is no right or wrong here but ideally you should avoid cutting pictures in half or allow one feature to line up directly with another. A useful trick is to place the focus of the painting somewhere around one of the points where the lines intersect, then try to lead the eye towards it. Also think about using variations in shapes, values and colours, for example use a large area of dark value against a smaller area of mid value and a tiny area of light value or a large amount of key colour against a smaller amount of its complementary and so on. Play around with proportions to create that all-important variety. If I feel something doesn't look right I try another configuration.

Marking up a design

Whilst it is nice to be able to shape a scene as you go, I generally need some sort of guideline to work to, as changes to

the painting can be distracting. I make the point about working to a guideline as opposed to an outline. If you spend hours labouring over a drawing you will be more inclined to fill in between the lines than apply paint in an expressive manner. With acrylic I always draw in paint using a small flat brush, as this ensures the lines and marks I make don't disappear too quickly. Pencil can vanish after the first application of paint.

To make sure my drawing will fit the painting space I use one of two methods. For a simple design I mark halfway points on my paper and the same halfway points on my reference material. As I draw, I compare distances to the marks. It is then a matter of building up the same proportion within the shapes in my painting.

In a more complex design I use scale dividers (sometimes called callipers). On the dividers a sliding pivot gives different scales and I begin by selecting the one nearest the size I need by measuring the edges of my reference photo and checking that the scaled end fits onto my support. When I measure from one end of the dividers the distance to mark on the painting is automatically formed at the opposite end, saving time changing shapes or getting the scale completely wrong. This makes the process of measuring strategic points and distances quick

Composition and design

Rules stifle creativity so I like to view composition as a guide. Firstly, I consider how acrylic will affect the results – it's a fast-drying medium and unless managed successfully a whole series of hard edges will form. There is nothing wrong with hard edges but they are best complemented with some soft edges, otherwise the painting may appear too harsh or detailed. Therefore I try to avoid compositions with lots of small details or fiddly areas, as these generally involve the use of smaller brushes, less paint and hence dry fast. Instead, I look for bigger shapes, bold colours and contrasting values to bring visual interest to the painting. It also creates an opportunity to paint broadly with bigger brushes full of paint, which means slower drying with better opportunities to blend and soften areas.



▲ I measure with one end of the scale dividers

► When a measurement is taken, as above, the bigger measurement is automatically formed at the other end of the dividers. Here I used the dividers to mark up or check the placement of a feature on the painting





▲ STAGE ONE

An unwanted painting on Bockingford paper provided a coloured ground. I turned the image upside down and drew out the proportions for the new painting in black paint using a small size 2 short flat brush



and easy. I aim to mark in a few important lines and the rest of the drawing is then completed by the old-fashioned method of looking.

Coloured grounds

Whilst it is fine to paint on to a white surface, a coloured ground helps to unify a painting by infusing it with a common colour or colours, either through transparency where it is allowed to show through in places, or by leaving small slivers exposed as the image is built up. Your painting ground can be any colour, which makes the practice really exciting, but if it is too strong it will require a lot of paint to cover it. I often decide on this

colour at the design stage. Sometimes it is a plain colour, sometimes I create marks and textures and sometimes I paint on top of old paintings. There are no hard and fast rules but as a suggestion, here are some of the more successful uses that I have come across:

For an all-round neutral ground try using raw or burnt umber. Black can be a bit dark but I have used it successfully before and it helps to provide a neutral tone to a painting. Red works surprisingly well by zinging up the colours. Consider something that fits a particular colour scheme, such as a complementary orange ground for a blue scene or a red ground in a green scene. For analogous schemes

▲ STAGE TWO

I began by painting the darkest areas loosely using Mars black paint and allowed them to dry. Next I worked in some mid values with mixes of burnt sienna, yellow ochre, ultramarine and a little white. To keep things loose I used a size 16 short bright brush that was slightly oversized for the job, thus avoiding careful detailing. The sky was painted with ultramarine and titanium white. I mainly used a creamy consistency of paint but occasionally I added variety with fluid paint, as seen on the left where the sky colour has run down

◀ STAGE THREE

I worked up the lighter values with applications of yellow ochre, cadmium red and titanium white using sizes 6 and 8 short bright brushes for tighter control. At this stage small slivers of the old painting can be seen showing through from underneath, adding colour interest

(those side-by-side on the colour wheel), colours such as a yellow ground in a green scene or a red ground in an orange scene will work well. If you branch into triadic schemes (an equilateral triangle on the colour wheel) you open up even more options such as a violet ground in an orange and green scene. Even multi colours work just as well, as do warm and cool variations or any colours with varied contrasting values. It isn't always possible to allow the coloured ground to show, especially if you end up doing a lot of over painting, but when a painting flows with lots of expression and the ground shows through in places, the colours really do pop like jewels.

ITA

DEMONSTRATION *On Top of the Moor*





▲ FINISHED PAINTING

On Top of the Moor, acrylic on Bockingford paper, 9×13in (23×33cm).

I continued working up the colours in semi-opaque layers using varied criss-cross marks to generate depth and interest to the ground. Some of the darks were repainted where I had lost them. The composition is simple and made more interesting by offsetting the track, therefore breaking the scene into a variety of different sized shapes

THIS MONTH'S EXERCISE

Paint your own interpretation on any surface of your choice of 'shadows across a path' using my photograph, right, as reference. First consider and apply a coloured ground of your choice, then use a small brush to draw out the scene in paint. I would particularly like to see both thin and thick applications of acrylic used expressively to allow some of the under colour to show through. **Take a good-quality digital photograph of your work and email a copy, no larger than 2MB, together with a brief description (no more than 100 words) about the materials and techniques used to dawn@tapc.co.uk with PTG Exercise 2 in the subject line by January 29.**



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

Paint in pouches

David Wiseman finds that the new Abstract Acrylics from Sennelier keep their intensity even when diluted and come in innovative transparent pouches

Sennelier have been making quality colours since 1887 so when I was asked to use and review these new Sennelier Abstract Acrylic paints I eagerly anticipated using colour of the same high quality as their oil paints and pastels. I was not to be disappointed.

Innovative packaging

Having used acrylic paint for over 40 years, mainly in tubes and pots, Sennelier's innovative containers took a little while to get used to, but I soon found that the flexible transparent pouches had a number of advantages.

The transparent window in the pouch allows you to see exactly the colour it contains. In a traditional tube, paint often gets left behind as you near the end of the tube. Although I didn't finish any of

the Sennelier pouches during this trial I found the paint easy to squeeze out and I am sure it would be far easier to get that last precious bit of paint out than it would from a tube. The screw top worked well and didn't clog with dry paint, plus the plastic container looks pretty indestructible.

Using the paints

My brief was to make a painting on canvas from scratch using only Sennelier Abstract Acrylic. I use acrylic paint in all its various guises in any one painting, from diluted and transparent to thick and opaque. I always begin with the painting stapled to the floor, working with mostly fluid, diluted paint in a series of calligraphic marks and stains using various brushes, rollers, sponges etc.

I mix the paint for this stage and for later staining and glazing in clear containers. It is essential that the paint is well pigmented to allow for dilution and I usually use Golden or Liquitex colours to fulfil this requirement. The Sennelier Abstract Acrylics stood up very well to

this test when diluted with both water and acrylic medium. In fact some colours, such as cerulean blue, were so intense I had to use them with care. The problem with a lot of cheaper colours is their low colour density, so this was definitely not a problem with the Sennelier paint. My paintings are about the quality of the light and I need colours to be clear, luminous and intense in their fluid form.

Acrylic paint is at its best when exploited to the full, so it also has to work well in a thicker, heavy body consistency, for painting wet-into-wet or applying coats of thicker colour. As my painting progresses it is taken up from the floor and subsequently all the changes are made with the painting stretched on its support and on the wall. Some more thinly stained areas are added layer over layer, for which the Sennelier paint with its rich intense colours were ideal.

Next I add detail and make changes using the paint straight from the tube – or pouch in this case. Sometimes I use a traditional palette made from a sheet of glass or Perspex painted white; also,



▲ I mixed the more opaque paints on a palette and also in the lidded containers I like to use. Sennelier Abstract Acrylic has a good buttery consistency

► STAGE ONE

After its first exploratory phase the painting was ready for developing and changing, stretched on its support and on the wall. The paint was applied with brush, roller and sponge without any problems

DEMONSTRATION *Where Glimmering Pebbles Lie*





▲ FINISHED PAINTING

Where Glimmering Pebbles Lie, Sennelier
Abstract Acrylic on canvas, 20½×27½in
(53×70cm).

I very much enjoyed using Sennelier Abstract Acrylics to create this painting

colour for small areas of detail are mixed in flat round screw-top containers that can then be kept airtight. Acrylic paint naturally dries faster than oil and so should be used in a positive way, for overlaying areas of paint, glazing, etc. But you don't want the paint to dry too quickly and the Sennelier Abstract Acrylic passed this test too, whether exposed on the palette or in my screw-top containers. I also apply using rollers and sponges and the paint flowed well from its container for this purpose.

Colour choices

As I progress with a painting certain areas are more heavily worked to add detail with a brush, and I had no problem with the paint in its thicker form. The colours mixed well to make tertiary colours, greys, browns, tinted whites and so on. I had a good range of colours to experiment with but am looking forward to using some that I didn't have, such as titan buff, burnt green earth, azurblau and carmine red.

The full range consists of 36 satin finish colours, 34 of which are high pigment, plus 12 high gloss colours, 12 iridescent

'These are not expensive paints and would be ideal for somebody beginning their first experiments with acrylic'

and 12 fluorescent colours. The range of single pigment colours is, at 34, a bit lower than some other brands but I am sure this will be expanded in the future. These are not expensive paints and they would be ideal for somebody beginning their first experiments with acrylic. They are also good enough for the more experienced painter and I will definitely use them in conjunction with other brands that I have used for years.

The innovative packaging works well but I would also like to see the colours in pots. At the moment there are no mediums to go with the colours, such as acrylic medium and gel that Golden and Winsor & Newton produce, but these colours worked fine when used with mediums from these other manufacturers.

Sennelier Abstract Acrylics perform really well against the more established and more expensive brands and I will look out eagerly for future developments. 

Sennelier Abstract Acrylics are distributed in the UK by Global Art Supplies. See page 67 for further details.



David Wiseman

studied at St Martins School of Art and the Royal College of Art. He taught painting in numerous art schools and has exhibited widely, including in the New Contemporaries, John Moores Painting Prize, Hayward Annual, Royal Academy Summer Exhibition, the Discerning Eye and the London Group Open. David has received many awards and is represented in private collections across the world. He is an elected member of the National Acrylic Painters' Association and The London Group. For more information about David and for details of his book *Water's Edge*, see www.davidwiseman.org.uk.



▲ *One Hundred Per Cent Super*, oil, 15½×39½in (40×100cm)

A portrait with **life** and **energy**

'Portraiture is a natural field for me,' says **Leanne Rutter**, 'I find meeting and talking to different people endlessly fascinating.' She describes how she painted a portrait in oils of one exuberant character

I love to hear peoples' stories, to get to know a little of their personalities, experience their idiosyncrasies. I rarely know I want to paint someone immediately. It creeps up on me slowly, sometimes over hours, sometimes over years. My other passion is travel – travel and art go hand-in-hand – when, where and how else would I meet so many people from so many walks of life, and be inspired by them?

I think a great deal about composition, and have no qualms about sawing off what I consider excess to create a more satisfying arrangement. Colour comes very naturally to me but I look carefully before, during and after I mix; you have to use your eyes and think about the colour you want to create. As a teenager I experimented with a limited palette, but as time has gone on my palette has widened. It flows down through the spectrum from lemon yellow and

cadmium red to sap green, Winsor violet, Prussian blue, yellow ochre, burnt sienna and alizarin crimson. Some colours are there solely for the purpose of mixing, such as cadmium yellow hue, and the useful flesh tint, a touch of which can bring subtlety to most shades. Mixing is extremely important – your palette is awash with infinite possibilities.

I do not use black paint. At school I was counselled against ever using it and that has been one of the most important pieces of advice I have ever received. A ready-made black is not a true colour, will not provide the depth of tone I desire and if used in colour mixing, creates bland and washed-out shades. For my darkest tones I mix indigo and burnt umber. Sometimes, once dry I will work into this with pure indigo to create the deepest dark possible. All of my paints are Winsor & Newton, but my brushes are a mixed

bag, always synthetic and often designed for watercolour.

My painting style is very intuitive; I am self-taught and rely heavily on what feels right – instinct will either take you to something wonderful or teach you a lesson you would otherwise not have learnt. I begin by blocking in an area of the face with a base coat, using a medium flat brush and paying heed to colour. Going in with high detail so immediately, teamed with my somewhat erratic methods, can lead to an odd patchwork effect that creates moments of despair before it eventually comes together in a hugely satisfying manner – hopefully. The eyes are the life in a portrait, and where so much of the character lies – if they go awry, the painting cannot come alive. Look for colours you do not expect to see, seek out the highlights, discover what colour the white of the eye really is, what shade the shadows are. If the

▷ p50

DEMONSTRATION *One Hundred Per Cent Super*

▲ STAGE ONE

I sketched Fred centrally on a board primed with thinned white oil paint, applied with a rag to achieve a smooth finish that would allow paint to be moved around whilst wet. Fred's skin tone runs through a gamut of shades where the light touches his skin. I blocked out the eye area using mostly flesh tint for the cheek and burnt sienna for the brow, both mixed with other colours



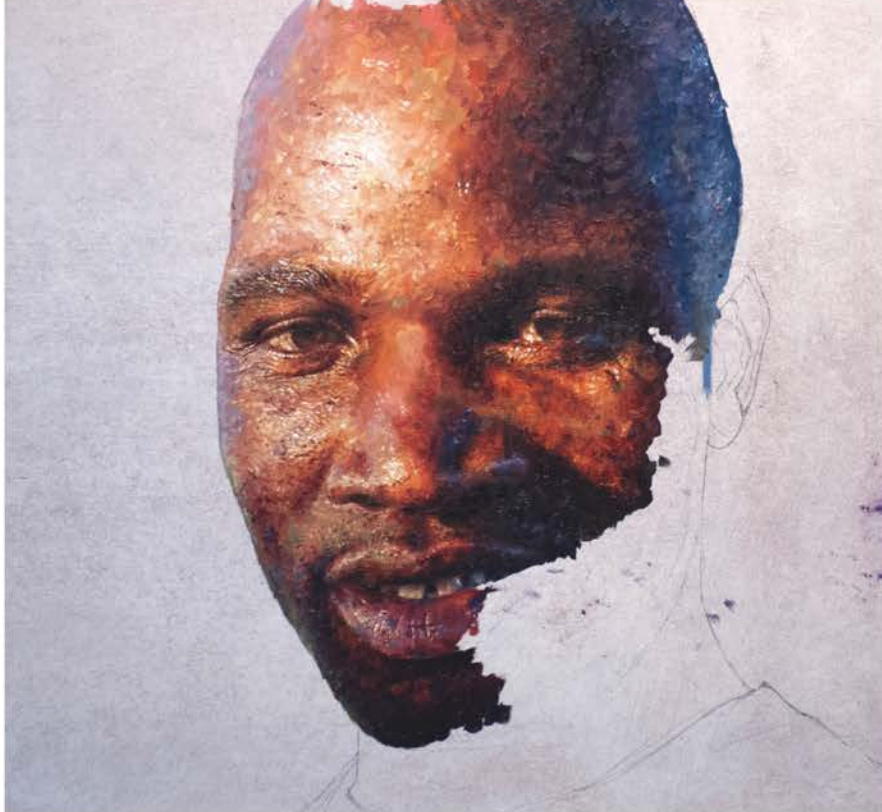
▲ STAGE TWO

There is no need to be overly precious with your blending, as on the forehead here – rough brushstrokes can be beautiful things, creating energy and movement and can stop a piece being too overworked. Whilst the paint was still wet, I added texture, detail and plenty of colour with a fine, round brush. I applied the strokes in dots, spots, stabbing and jabbing, sweeping and smoothing, sometimes blending, sometimes not



▲ Eye detail

► Forehead detail



▲ STAGE THREE

I added pores and flaws as I built up the dots of paint – these are part of what makes a face unique. We are not naturally smooth and airbrushed creatures and I like to emphasise rather than blur these beautiful imperfections. Stubble was added with a fine brush, in dots and dashes, made from a wide spectrum of colours



▲ FINISHED PAINTING

One Hundred Per Cent Super, oil, 15½×39½in (40×100cm).

I applied the background with a business card, using thick streaks of titanium white to add plenty of texture, offsetting the complexity of the face without being too plain, finishing with a rough dark border around Fred's face for a contemporary feel

eyes are successful, everything else will flow.

I like to give into flaws, especially in non-commissioned work. That sprinkle of pores, a hint of a wrinkle, a shadow of a mole – these are what set a piece apart. They make it as individual as your sitter. I also like to exaggerate colours, emphasising unexpected greens, purples and other bruised shades, especially when addressing unique skin tone. Seek out leafy hues in skin and use sparingly. A dot here, a daub there, may give the faces in your paintings a luminance they had been missing before. Lighting is very important, allowing for bright rainbows

of colour to play across a face. The shadows of this portrait tumble through rich reds and umbers to smoky purples and blues where Freddie's skin reflects the sky. If an area is not working for you, leave it and move onto something else. You can always go back to it later, with a fresh outlook. I cannot tell you why, but for some reason I regularly leave eyebrows until much later.

Keep looking at your work. This seems a ridiculous thing to say but it is easy to look yet not truly see. I like to look at a painting close up, from afar, after a break, in the mirror, in photographs – all helps to spot if anything needs to be altered. Do not

be afraid to rework areas you are not happy with – oil paint is an exceedingly forgiving medium.

The portrait of Fred

I met Fred in Jeffery's Bay, South Africa. He had a permanent smile on his face and made everyone very welcome. If asked how he was, Fred would reply '100 per cent super, but I'm going up to 200,' or even loftier numbers. This is a strong composition; as with many of my pieces, he looks out, meeting the viewer's gaze – eye contact is a very powerful thing, both in reality and artwork; it can captivate and ensnare, leaving a lasting impression. There is a great deal of negative space around Fred's face, reminiscent of the long seascape horizon, which allows the reflections and colours on his skin to reveal the vibrant sky of his homeland.

I will be delivering Fred a print of this painting in person when I am back in Africa next year with my new, charitable art project, Unearthing Art. My partner and I will visit ten different countries, seeking out talented, unknown artists to develop friendships with. We would like to help put their work online, growing their audience and their confidence. We hope to put on an exhibition in London of six of the best, with them in attendance, to help them sell their work and raise their profiles, ideally helping them to create sustainable careers for themselves using their artistic skills and sparkling originality. I will of course be painting en route as well. I do hope you will take an interest in our artistic adventure and follow our journey into Africa.

TA



Leanne Rutter is a professional portrait artist. She is an Associate Member of the Royal Institute of Oil Painters and co-founder of the Unearthing Art project. Her work has taken her to Tanzania, South Africa, Thailand, New Zealand and Malaysia. For more information see www.unearthingart.com and www.leannerutter.com.



Watery subjects

Streams and rivers are fascinating to study. Depending on the meander, terrain and obstacles in the water, complex surface ripples constantly break up and re-form to display ever-changing patterns that indicate the speed, depth and direction of flow.

Reflections

The flat smoothness of calm water reflects sunlight as parallel rays, almost like a mirror. The angle at which light strikes the surface of water is the same at which it is reflected from it. This explains why, standing at the water's edge, we see more of the reflected landscape than when we look down from a cliff.

Surface disturbance causes ripples that appear as alternating light and dark lines. These lines correspond to the changing angle of the wave plane that reflects light towards and then past our eye as the ripple rolls forward. Reflections from the rocking movement of waves create the effect of glittering

John Owen shares his tips and advice for capturing water to perfection, in watercolour

water, particularly in the early morning and late afternoon. A rough surface scatters light in all directions and appears less sharp. We have to look harder to see detail whereas water and wet surfaces are bright and clear, making them easy to distinguish from their surroundings.

Painting water

Drawing and painting recognisable images demands that we interact intensely with what we are looking at. For an artist, 'seeing' is an experience that engages all the senses. Creating a convincing illusion of reality on paper does not mean jotting down every detail; we just need to identify and emphasise certain essentials. This is not a recipe for an easy quick fix – quite the opposite. Only when we see the full picture can we start deciding

▲ *River Waldaist*, watercolour, 14¼×21¼in (36×54cm).

It is worth trying every idea to capture the energy of flowing water. Motion is the subject here, not reflection. Masking fluid is too inhibiting so I scratched back to white paper with a sharp blade to create a spontaneous feeling of the glinting light and energy of a country stream. Timidity was not an option – I went for it with gusto!

what to leave out. My aim is to paint an impression that immediately 'feels' like water, one that jumps off the paper but looks totally natural. I am not interested in distorting for its own sake.

It is a fine line between convincing illusion and near-miss, so I always set up my easel close to the water's edge in order to get a strong sensation of the energy I want to translate into paint. ▷

DEMONSTRATION *Altaussee Reflections*



▲ STAGE ONE

I taped a sheet of paper to a board angled at 30 degrees and drew a faint pencil line across the middle, then pencilled in the main elements



▲ STAGE TWO

Using a loaded squirrel mop brush and horizontal strokes, I painted a graduated wash in blue, concentrated at the top and fading off to colourless at the line. I continued with plain water below the line and kept increasing the concentration of pigment until I reached the bottom. This is the simplest rendition of what appears in nature – the sky reflecting as a mirror image in a still lake



Trying to imagine the changing subtlety of tones and colours that naturally appear in water is pointless. Knowledge is useful but no substitute for direct observation. I work quickly in a continuous process and feed in strokes of more concentrated paint while the first application is soaking into the paper and evaporating. This plan of attack calls for experience of how paper, water, pigment and ambient humidity affect each other. Timing is vital. A sharp knife for scratching out highlights and the tracks of moving light I see in the water is as important to me

as a brush. I have no conscious plan; I just go where the spirit guides me.

Which factors create 'realness' in a painting of water? Treat any answer not based on your own observations with caution – we may be tempted to replace healthy curiosity with complacency, fooling ourselves that we have 'cracked water' and, in doing so, blocking the path to further discoveries and knowledge. The ultimate kick occurs in those inspired moments when suddenly everything falls into place and we think 'wow, that looks real!'

TA

▲ FINISHED PAINTING

Altaussee Reflections, watercolour, 14¼×17in (36×45cm).

I then painted a simple landmass above the horizon line and its inverted shape below. A few horizontal white lines left out of the reflection automatically translated as water ripples.

I used a warm and cool version of each primary as my palette plus neutral tint. Blues: ultramarine deep, cerulean blue; reds: brown red, alizarin crimson; yellows: yellow ochre, burnt sienna. In the foreground I stroked more concentrated pigment into the damp wash to create soft ripples and to push the landscape back, creating a sense of depth



▲ *Moonlight Fisher*, watercolour, 15×19in (38×50cm).

This was painted in the early evening but I got the colour wrong – or did I? The ghostly turquoise matched the peaceful water in moonlight perfectly and I went to town with all the horizontal and fine vertical scratching out. Hard sparkling light reflections on the sea contrast well with the flowing washes in the sky and the minute boat in black anchors the eye

TOOLS OF THE TRADE

I usually paint on 300gsm or 425gsm High White Saunders Waterford Rough with a broad selection of 16 to 24 artist-quality tube or pan paints from top manufacturers. My palettes are from Holbein, Winsor & Newton, Craig Young and Fusion.

I select a brush according to the task in hand, erring on the large side to dare myself to take risks and maintain momentum. I mostly use:

- Alvaro Castagnet squirrel mops: soft hair; sensitive but accurate point; cover large areas loosely and fast; brushmarks have a gentle, spontaneous feel
- Rosemary & Co kolinsky designer sables: springy hair; excellent quality and point; long lasting; hold a good volume of liquid; a versatile, gentle mark maker with excellent control
- Escoda Perla synthetic rounds: stiffish fine white fibre; fantastic long lasting point; hold a reasonable amount of liquid; ideal for applying thick pigment; can be punished very hard; applies paint loosely or very precisely
- Pro Arte synthetic swordliners: springy fibre; retain less liquid; make long, very fine lines or broad sweeps with ragged edges; drip easily; stimulate a free, spontaneous style of painting; fairly controllable



John Owen

qualified with the Royal Institute of Chemistry and moved to upper Austria in 1974. Primarily a self-taught painter he learnt much from his father Harold Owen, John Blockley, Ken Howard, John Singer Sargent, Joseph Zbukvic and *The Artist* magazine. He has exhibited with the Royal Watercolour Society and in 2010 was a national watercolour prize winner at the Leopold Museum in Vienna, who also bought his work for their permanent collection. In 2013 John opened his own gallery Freistadt. www.owen.at

THE A-Z OF COLOUR

Julie Collins continues her new series on colour and colour mixing with advice on how to use bold, bright colours in 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. www.juliecollins.co.uk

B is for bright

This month we will look at bright colours and various ways to incorporate them into your paintings. Normally I am drawn to a much more subtle palette. Bold colours are not to everyone's taste, especially when considering the English palette, which generally tends to be more subtle and subdued. This subtle palette coincides with our polite English culture and, too often, grey weather. When I am teaching, many English students will be drawn to a

natural or 'earth' palette and will use demure blues and browns, whereas students from more sunny climates tend to love bright colours.

Here I will explain how to create a painting using only bold and bright colours. This is a useful exercise to try as you may find yourself trying colours that you haven't used before, and this will help build confidence in your work. I will also show you how to include bright colours in a more subtle painting. 

A BRIGHT PAINTING

▼ Here is a very freely painted watercolour that was first drawn from life. The plan for this painting was to forget the real colours of the vase, flowers and background and use a limited palette of bright colours. I planned the composition by thinking about shapes and colour. Although it appears to be a very free painting it was very carefully thought out in order to create a pattern with the shapes, colour and tone. To plan a painting like this it is good to use your sketchbook to try out different compositions and then lightly draw the one you want

onto your watercolour paper. Before you begin painting you will also need to mix and test your colours and tones. I have included swatches of the colours used, the colour mixes and pale colour mixes used in this picture, below.

Sonia Delaunay, Henri Matisse and Paul Bonnard are all amazing colourists and although they aren't watercolourists they used bold, and vivid colours very effectively. By studying their work you may find other bright colour combinations you would like to try



Colours used for the bright painting (left)



Winsor violet



Permanent rose



Winsor lemon



Ultramarine blue



Winsor green (yellow shade)

MATERIALS FOR A BRIGHT PAINTING

- Watercolour paints: Winsor lemon, Winsor violet, ultramarine blue, permanent rose and Winsor green (yellow shade), plus a touch of black for the stamens
- Nos. 4 and 8 watercolour brushes
- Bockingford 200lb Not surface paper fixed each side with masking tape onto a drawing board
- Pencil and drawing board

You could try any other combination of a bright blue, red, yellow, violet and green for this exercise. Experiment with any bright colours you may already have in your watercolour box.

Swatch of colour mixes for a bright painting



Permanent rose + Winsor lemon = orange



Ultramarine blue + Winsor violet = a blue violet

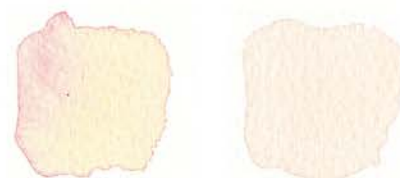


Ultramarine blue + permanent rose = a pink violet

Swatch of pale colour mixes for a bright painting



Pale permanent rose + pale Winsor lemon = pale orange



Add more water = paler

Add more water = paler

USING BRIGHT COLOURS IN A SUBTLE PAINTING

MATERIALS FOR A SUBTLE PAINTING

- Watercolour paints: ultramarine blue, cobalt blue, burnt sienna, Winsor red and Winsor orange
- Nos. 1, 4 and 6 watercolour brushes
- Bockingford 200lb Not surface watercolour paper, paper fixed each side with masking tape onto a drawing board
- Pencil and drawing board

Colours used for the subtle painting (right)



Ultramarine blue

Winsor red

Burnt sienna



Cobalt blue

Winsor orange

50% ultramarine blue +
50% burnt sienna50% burnt sienna +
50% cobalt blue75% Winsor red +
25% Winsor orange75% Winsor orange +
25% Winsor red

▲ This is a subtle watercolour painting. It is a very simple example of how, when you include a splash of bright colour in a subtle painting it will come alive. Imagine how this picture would look if I hadn't included the red/orange in the flower heads. When you are including your bright colour, remember to consider the tone of each colour used so that it works within your picture

Next month: "C" is for complementary colour



John Bryce

is a member and regular exhibitor with the Society of Wood Engravers (SWE) the Royal Society of Painter-Printmakers (RE) and the Wapping Group of Artists (WGA). He also exhibits regularly with the Royal Society of Marine Artists (RSMA) and the Royal Society of British Artists (RBA) and has had work selected for the Royal Academy Summer Exhibitions.



▲ *Thames Barrier*, watercolour on Two Rivers paper, 10×13in (25.5×33cm).

A *plein-air* watercolour sketch. My objective for the wood engraving was to depict this view through the barrier to the Dome and Canary Wharf in the distance, then to show the machinery and the cabins in stark contrast and, lastly, to introduce a slightly surreal atmosphere with dramatic light in the sky and turbulence in the water

► *Thames Barrier*, limited edition wood engraving printed on ENE Zerkhall 150gsm acid-free paper, 6×7in (15×18cm). The engraving demonstrates the way in which a painting can be interpreted. It shows the beauty of the medium and its strength of creating light by contrasting white against black. Also, the precision of the tool cutting enables the finest line or speck to be produced with clarity. Bold and vigorous cutting can create mood and atmosphere, as seen in the sky and water. This was my diploma work for election to fellowship of the Royal Society of Painter-Printmakers

Try something new

Wood engraving

Watercolourist and printmaker **John Bryce** demonstrates the powerful and creative medium of wood engraving

In today's rapidly changing digital world the process of wood engraving is not generally understood, even by some artists! Wood engraving is a relief printmaking process. It involves cutting the image onto the smoothed, polished surface of a wood block and taking a print off the inked surface. Another important point to emphasise is that it is carried out on an endgrain hardwood, such as boxwood, which enables very fine detail to be engraved. A woodcut is made with a block cut on the side grain of a plank of wood, which allows larger works to be created, but the cutting is of a coarser nature.

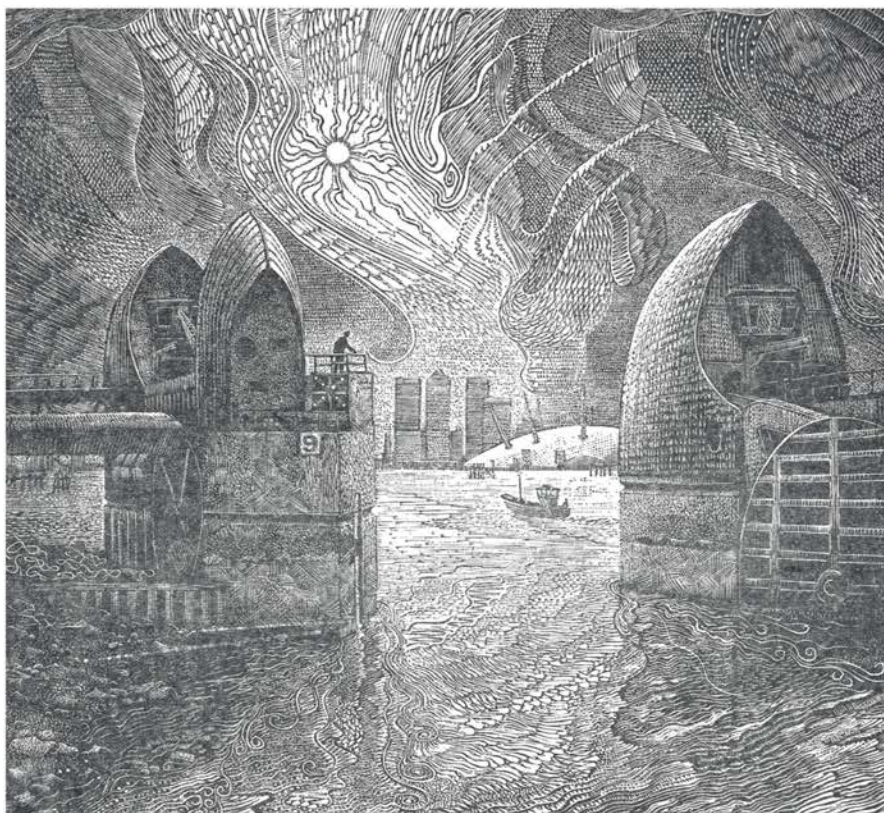
I have spent many a happy hour painting on the banks of the River Thames with the Wapping Group of *plein-air* painters and over the years I have used my watercolours as inspiration for wood engravings. The subtlety and spontaneous quality of watercolour can capture the dramatic changes of light in

the sky or on water, making an exciting image that can be interpreted by a wood engraving. It also frees one from slavishly copying a photograph, which can lead to dull work.

The clean-cut quality of wood engraving is particularly attractive in a vignette. As a record of my time with the Wapping Group I decided to make a series of small engravings recording my artistic journey down the Thames. *Along the Thames* was a major project; it took over a year to complete and involved engraving 15 separate boxwood blocks featuring buildings, bridges and life along the banks of the Thames, beginning at Goring Lock in the west, through London to the Thames Barrier.

The engraving process

To start the process, I transfer the mirror image of the design to a darkened block using tracing and carbon paper. This ensures that the engraved block will print



the correct way round. Now engraving can begin and it follows that wood engraving is a white line process, where every cut made on the block will print white. Cuts are made with a variety of tools of different shapes and sizes.

Tint tools are used for the finest white lines of even depth. Gravers, because of their shape, are used for cutting lines of varying depths and making interesting marks. Curved lines are cut with spitzsticker, scorpers are used for cutting out large areas of white. The tool handles are flattened on one side so that they don't interfere with the surface of the block. Note that I place the block on a leather sandbag, so that it can be rotated easily to achieve a curved line or change of direction.

Proofing and printing

When completed, the engraved block can be proofed and any faults or changes engraved on the block. Black printing ink is systematically rolled over the block and paper placed on it. Printing can be done by hand burnishing using a tablespoon rubbed firmly over the back of the paper.

I print the block using a Victorian Albion press which, after proofing, allows me to print a limited edition of artist original prints of uniform quality. Before



▲ Wood engraving tools are made in various sizes, from fine to coarse. A large number of tools is not needed, five to six is generally enough

inking for print, the engraved blocks are placed in reverse sequence before being locked up on the bed of the press.

Each block takes me about 50 hours to engrave (a total of about 800 for this work) and printing also takes some considerable time. However, the engraving can be done over a long period and the engraver will derive great physical and mental enjoyment from the creative process. For me, cutting into the wood and seeing the image gradually emerge on the block is a source of great pleasure. TA



▲ Engraved boxwood blocks before inking

SUPPLIERS

Readers can obtain information about wood engraving from The Society of Wood Engravers' website, www.woodengravers.co.uk.

Lawrence Art Supplies, 208 Portland Road, Hove, East Sussex BN3 5QT. www.lawrence.co.uk, telephone 01273 260260.

Intaglio Printmaker, 9 Playhouse Court, 62 Southwark Bridge Road, London SE1 OAT. www.intaglioprintmaker.com, telephone 020 7928 2633.

Engraving blocks can also be obtained from Chris Daunt, 1 Monkridge Gardens, Gateshead, NE11 9XE, www.chrisdaunt.com, telephone 0191 4208975

Paper can also be obtained from John Purcell Paper, 15 Rumsey Road, London SW9 0TR, www.johnpurcell.net, telephone 020 7737 5199.

In addition, a roller (called a brayer) will be required for inking and a plate of glass so that the ink may be rolled out smoothly before transferring a film of it to the surface of the block. A sandbag (a round leather pouch filled with sand) is useful, but a smooth leatherbound book will suffice. A printing press is an expensive item and not essential for the student. Hand burnishing with a tablespoon is sufficient, as described earlier.

See also *Wood Engraving: How to Do It* by Simon Brett, published by A&C Black, ISBN 9781408127261, price £16.99. www.bloomsbury.com/uk.



▲ My 1862 Albion press with the 15×11in platen and engraved blocks locked in position on the bed. After inking and placing paper on the blocks, the bed is rolled under the plate. Then, by pulling on the bar, the lever pushes the platen down and applies high pressure onto the paper and blocks



▲ Along the Thames, original limited-edition wood engraving printed on ENE Zerkhall 150gsm acid-free paper, 5×11in (12.5×28cm).

From left to right the images are: Goring Lock, Henley, Windsor, Teddington Weir, The Thames from Richmond Hill, Hammersmith, Battersea, Westminster and the Eye, St Pauls, The City, The Shard, Tower of London, Tower Bridge, Greenwich, the Thames Barrier

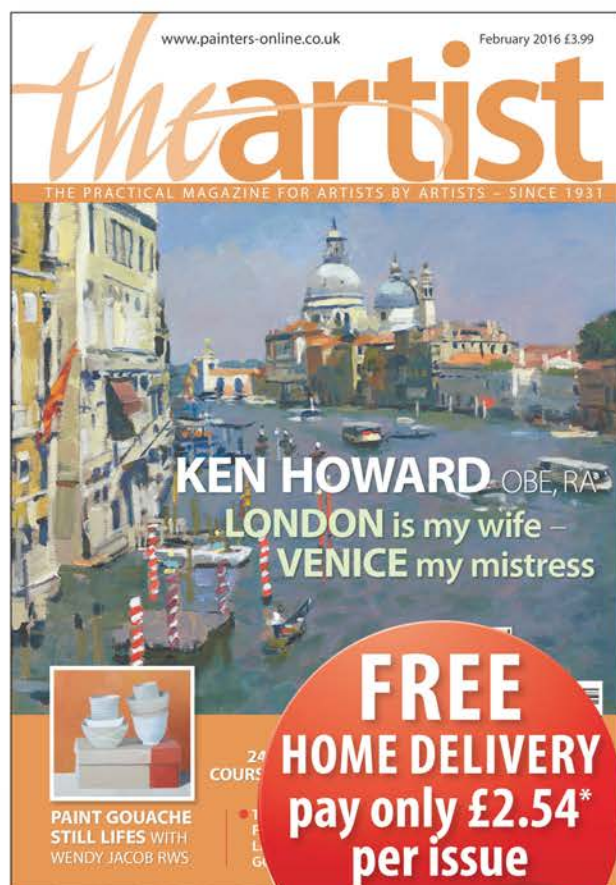
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OPPORTUNITIES & COMPETITIONS

Check out the latest competitions to enter and make a note of important deadlines

Sending-in days

Royal Society of Botanical Artists

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. Up to five works may be submitted. The exhibition is at the Westminster Gallery, Central Hall Westminster, Storey's Gate, London SW1 from April 15 to 23. See website for full details: www.soc-botanical-artists.org.

When: Handing in, February 22.

Cost: £5 per work, to be confirmed.

Contact: SBA, 1 Knapp Cottages, Wyke, Gillingham, Dorset SP8 4NQ; pam@soc-botanical-artists.org; ☎ 01747 825718

Wildlife Artist of the Year

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.davidshepherd.org for full details. Submit online or post entry form and images on CD to DSWF at the address below. First prize, £10,000; runner-up, £1,000; other category winners, £500 each and *The Artist Award* of a feature in the magazine. Prize giving and selected works to be shown at the Mall Galleries, The Mall, London SW1 from June 27 to July 2.

When: Submission deadline, February 15. Entrants will be notified of handing-in days.

Cost: £25 per work.

Contact: Full details and online submission at: www.davidshepherd.org. David Shepherd Wildlife Foundation, Saba House, 7 Kings Road, Shalford, Guildford, Surrey GU4 8JU. ☎ 01483 272323.

Royal Society of Portrait Painters (RP)

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. The exhibition is at the Mall Galleries, The Mall, London SW1 from May 5 to 20.

When: January 29, 12 noon; handing-in, February 27, 10am to 5pm.

Cost: £15 per work; under 35s, £10 per work.

Contact: Full terms and conditions available at www.mallgalleries.org.uk. ☎ 020 7930 6844

Jerwood Open Forest

Details: There is no brief. 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 at the Jerwood Space, 171 Union Street, London SE1 from November 2 to December 11, followed by a commission in one of England's Public Forest Estates. During the exhibition one artist will be selected to receive a £30,000 commissioning budget to realise their proposal.

When: Submissions deadline, February 1, 5pm.

Cost: £10 per application.

Contact: To enter, please visit www.jerwoodopenforest.org. For more information contact the

project managers, Parker Harris: jo@parkerharris.co.uk. ☎ 01372 462190

World Illustration Awards 2016

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 (undergraduates, post-graduate students or graduates within two years of graduation) or Professional (all other professional illustrators) and must have been created during the year January 2015 to 2016. Work must be entered in one of eight categories: advertising, books, children's books, design, editorial, public realm, research and knowledge communication, self-initiated work. See website for full details of categories, full terms and conditions and to enter. There is no limit to the number of works that may be entered, regardless of category. Works will be judged by an international panel of industry professionals; shortlisted work will be showcased online and award winners will be announced at a ceremony at Somerset House, The Strand, London WC2. Selected works will be exhibited in the Terrace Rooms in September/October and then tour for 12 months.

When: February 8, midnight.

Cost: £25 for single entry; £45 per multiple entry (UK and EU; see T&Cs for rest of world).

Contact: Download full terms and conditions and enter online at: www.theaoi.com/awards.

United Kingdom Coloured Pencil Society

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. Online submission at www.ukcps.co.uk/london2016. The exhibition is at the Menier Gallery, 51 Southwark Street, London SE1 from May 4 to 14. For full details, go to www.ukcps.co.uk.

When: Submissions deadline for entries, February 10. Handing-in, May 3.

Cost: £20 per work.

Contact: If unable to submit online, send sae for entry form to Liz Ridley, 63 Hilden Park Road, Hildenborough, Tonbridge, Kent TN11 9BW. Exhibition queries to: london2016@ukcps.co.uk. www.ukcps.co.uk. ☎ 01732 834335

BP Portrait Award

Details: Competition to encourage artists to focus and develop portraiture within their work. Open to all artists aged 18 and over on January 1, 2016. One entry may be submitted, completed after January 1, 2015 and not previously entered into the competition. Paintings must predominantly be oil, tempera or acrylic, on a stretcher or board. No watercolours or works on paper or pastels will be considered; minimum and maximum size limits apply. Digital entry in first instance. First prize, £30,000 plus a commission worth £5,000; second prize, £10,000; third prize, £8,000; Young Artist Award for artists aged between 18 and 30, £7,000; BP Travel Award, £6,000. For full details, and to enter, go to www.npg.org.uk/bp. The exhibition is from June 23 to September 18 at the National Portrait Gallery, St Martin's Place, London WC2H 0HE.

When: Entry deadline, February 2.

Cost: £40.

Contact: The National Portrait Gallery, as above. ☎ 020 7321 6699

A much larger selection of opportunities can be viewed on our website, where you will find a list of workshops, tutors, painting holidays and more.

www.painters-online.co.uk

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; until January 24.

Society of Wood Engravers; February 2 to 21.

The Courtauld Gallery

Somerset House, Strand WC2.

☎ 020 7848 2526

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

Dulwich Picture Gallery

College Road SE21.

☎ 020 8693 5254

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

Making Discoveries: Dutch and Flemish Masterpieces; January 12 to March 5.

Estorick Collection of Modern Italian Art

39a Canonbury Square N1.

☎ 020 7704 9522

Giacomo Manzù: Sculptor and Draughtsman; January 15 to April 3.

Jerwood Space

171 Union Street SE1.

☎ 020 7654 0179

Jerwood Encounters: Common Property; January 15 to February 21.

Llewellyn Alexander

124 The Cut, Waterloo SE1.

☎ 020 7620 1322

Colourful Duos: two oil painters and two watercolourists; January 19 to February 10.

Mall Galleries

The Mall SW1.

☎ 020 7930 6844

FBA Futures 2016;

January 19 to 30.

The Columbia Threadneedle Prize 2016: Figurative Art Today;

February 3 to 20.

Messum's

28 Cork Street W1.

☎ 020 7437 5545

Peter Brown;

January 13 to February 12.

The National Gallery

Trafalgar Square WC2.

☎ 020 7747 2885

Delacroix and the Rise of Modern Art;

February 17 to May 22.

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.

Painting the Modern Garden: Monet to Matisse; January 30 to April 20.

Tate Britain

Millbank SW1.

☎ 020 7887 8888

Frank Auerbach;

until March 17.

Artist and Empire: Facing Britain's Imperial Past; until April 10.

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

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.

stART Exhibition; affordable original artworks up to £200, until February 6.

BRISTOL

Royal West of England Academy

Queen's Road, Clifton.

☎ 0117 9735129

Deth and the Mayden & Other Follies; recent mixed-media collages by Ros Cuthbert, until January 24.

Inquisitive Eyes: Slade

Painters in Edwardian

Wessex, 1900-1914;

February 6 to June 12.

CALVERTON

Patchings Art Centre

Oxton Road.

☎ 0115 965 3479

Story of Art; original artworks copied, from Dürer to Freud, January 23 to February 28.

CAMBRIDGE

Fitzwilliam Museum

Trumpington Street.

☎ 01223 332900

Beauty and Balance: Kettle's Yard at the Fitzwilliam

Museum; key arrangements from Kettle's Yard recreated; paintings and sculpture by Henri Gaudier-Brzeska, Ben Nicholson, Alfred Wallis, Joan Miró and Christopher Wood, 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.

DURHAM

Bowes Museum

Barnard Castle.

☎ 01833 690606

New Light Prize Exhibition 2015; until February 7.

EXETER

Royal Albert Memorial Museum & Art Gallery

Queen Street.

☎ 01392 265858

Exeter's Fine Art collection; until May 8.

FALMOUTH

Falmouth Art Gallery

Municipal Buildings, The Moor.

☎ 01326 313863

Serpentine - Artists of the Lizard; until January 31.

GUILDFORD

Guildford House Gallery

155 High Street.

☎ 01483 444751

Frank Brangwyn - The Graphic Art of the First World War; January 9 to March 5.

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

John Bratby: Everything but the Kitchen Sink, Including

The
Royal
Academy



▲ Pierre Bonnard *Resting in the Garden (Siesta au Jardin)*, 1914, oil on canvas, 39½×98in (100.5×249cm) in *Painting the Modern Garden: From Monet to Matisse*

the Kitchen Sink; paintings, letters, photos and personal recollections, January 30 to April 17.

IPSWICH

John Russell Art Gallery

4–6 Wherry Lane.
☎ 01473 212051

Graham Giles; recent paintings and drawings, until 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.

LEICESTER

Sock Gallery

Loughborough Town Hall.
☎ 01509 231924
Leicester Sketch Club; drawings and paintings, January 28 to March 19.

LIVERPOOL

Tate Liverpool

Albert Dock.
☎ 0151 702 7400
An Imagined Museum: works from the Pompidou, Tate and MMK Collections; until February 14.
Matisse in Focus; until May 3.

Walker Art Gallery

William Brown Street.
☎ 0151 478 4199
Pre-Raphaelites: Beauty and Rebellion; February 12 to June 5.

MANCHESTER

The Lowry

Pier 8, Salford Quays.
☎ 0843 208 6001
Right Here, Right Now; a thought-provoking snapshot of what's happening in contemporary digital art, until February 28.

MARGATE

Turner Contemporary

Rendezvous.
☎ 01843 233000
Francis Downton Awards; recognising the achievements of the young artists of Kent, aged 11 to 18, until January 25.

NEWCASTLE UPON TYNE

University Gallery

University of Northumbria.
☎ 0191 227 4424
The People Show; until January 22.

NORWICH

Sainsbury Centre for Visual Arts

University of East Anglia.
☎ 01603 456060
Magnificent Obsessions: The Artist as Collector; until January 24.

NOTTINGHAM

Djanogly Gallery

Lakeside Arts, University Park.
☎ 0115 846 7777
Elisabeth Frink: The Presence of Sculpture; until February 28.

OXFORD

Ashmolean Museum

Beaumont Street.
☎ 01865 278002
Andy Warhol: Works From the Hall Collection; spans Warhol's entire output, with less well-known works, February 4 to May 15.

PENZANCE

Newlyn Art Gallery

New Road, Newlyn.
☎ 01736 363715
Transitions; works are in a constant state of flux as artists try out new ideas without the constraints of a finalised exhibition, February 16 to March 12.

Penlee House Gallery & Museum

Morab Road.
☎ 01736 363625
Ithell Colquhoun: Image and Imagination; combines naturalistic painting with experiments in surrealism and abstraction, January 16 to March 19.

PLYMOUTH

City Museum and Art Gallery

Drake Circus.
☎ 01752 304774
The Influence of Italy; ongoing.

SHEFFIELD

Graves Gallery

Surrey Street.
☎ 0114 278 2600
Work in Focus: Godfrey Sykes; includes paintings, watercolours, designs and metalwork, January 21 to May 3.



▲ Pieter de Hooch (1629–1684) *A Courtyard in Delft at Evening, a Woman Spinning*, 1657, oil on canvas, 25½×21in (65.5×53cm)

Millennium Gallery

Arundel Gate.
☎ 0114 278 2600
In the Making: Ruskin, Creativity and Craftsmanship; explores Ruskin's ideas on making through art and craft, January 23 to June 5.

STOW-ON-THE-WOLD

Fosse Gallery

The Manor House, The Square.
☎ 01451 831319
Charlie Calder-Potts: Book of Kings; looks at the ancient and contemporary relationship between the Middle East and the UK, February 7 to 27.

THIRSK

Zillah Bell Gallery

Kirkgate.
☎ 01845 522479
Norman Ackroyd: Skellig Revisited; until January 13.
Mixed Print Show; includes Victor Pasmore – rare proofs from White Ink Print Studio, January 16 to February 13.

WORCESTER

City Museum and Art Gallery

Foregate Street.

☎ 01905 616979

Worcester Society of Artists; annual exhibition, until January 30.

SCOTLAND

EDINBURGH

Scottish National Gallery

The Mound.
☎ 0131 624 6200
Arthur Melville: Adventures in Colour; until January 17.
Turner in January: The Vaughan Bequest; until January 31.

Scottish National Gallery of Modern Art

75 Belford Road.
☎ 0131 624 6200
Modern Scottish Women: Painters and Sculptors; until June 26.
British Art Show 8; February 13 to May 8.

Scottish National Portrait Gallery

1 Queen Street.

☎ 0131 624 6200
BP Portrait Award; until February 28.

GLASGOW

RGI Kelly Gallery

118 Douglas Street.
☎ 0141 248 6386
Winter Exhibition; until January 31.

WALES

CONWY

Royal Cambrian Academy

Crown Lane.
☎ 01492 593413
Annual open art exhibition; January 10 to February 20.

RUTHIN

Ruthin Craft Centre

Park Road.
☎ 01824 704774
Jerwood Makers Open; until January 31.

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20 tactics for buying art materials

In the first instalment of her new series, **Katherine Tyrrell** dispenses advice on how to be sensible and save money when buying your materials

If you're organised when ordering and storing your art materials and keep an eye on what you spend, you can save money, afford to experiment with new materials and find exactly what you want when you want it. If you're trying to make money from your art, the bonus of adopting some of these practices could mean the difference between making a profit or a loss.

How to organise yourself

Do

- Learn about good-quality materials – they often have better-quality ingredients, offer the potential for more impact and last longer.
- Organise your art materials. If you can see them easily you will: be surprised by how much you own; be able to find what you need more quickly (1 box stock and use lots of labels); use what you have rather than forget about it; easily see what you need to replace; buy much less on impulse.
- Practise stock control. Work out re-order levels for items with a high turnover, based on how long it takes to obtain new stock.
- Keep a running list of what you need to buy or replace. It's scientific fact that those who buy from a list have much better control on their spending than those who impulse buy.
- Record how much you spend each year, the total may surprise you! You also need to keep a record for tax purposes if you sell your art. Don't forget to keep the invoices and itemised receipts for payment.
- Calculate your margins. Your cost of production includes materials and your labour. Have you worked out what art supplies represent as a percentage of the price you charge for an artwork?
- Buy a calculator to make life easier. Check your numbers before you place an order or while walking around an art shop.

Don't

- Lose your grip on stock control. This is a primary cause of businesses failing to make a profit in many economic activities. Artists are no different.
- Create waste by failing to store materials properly. Avoid paints drying out

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or brushes being ruined when not cleaned. Paper needs to be stored somewhere clean, dry and flat. Make sure you know about the safety aspects of any potentially hazardous art materials.

How to deal with suppliers

Do

- Support your local art shop. Independent art shops only stay in business if you buy from them.
- Ask their advice. Value the art shops and online retailers that have staff with real expertise. I've had some excellent advice about different manufacturers and products from suppliers and avoided some expensive mistakes as a result.
- Research your suppliers and compare prices. People are always happy to recommend reliable and good-value suppliers and tell you about those to avoid.
- Investigate online suppliers. Ordering online can save a lot of time and effort in terms of trips to your local store, particularly if items are bulky or heavy.
- Check shipping costs. Some suppliers offer free shipping if you order above a certain amount.

- Build a relationship with your suppliers. A good art materials supplier is one that wants your account long term, not just for their next sale. If you keep buying from the same people you may find you enjoy some extra perks such as free samples, better discounts or faster deliveries.
- Sign up for email newsletters from your favourite art suppliers – you'll find out when they're discounting stock you use regularly and when you can afford to experiment at a reduced cost.
- Follow their social media accounts. Good art suppliers keep their information on new products and deals relevant and interesting to their customers. Some also highlight artwork by their customers and fans.
- Secure a discount using one of three methods: buy a larger quantity at a reduced unit price; use coupon codes – usually only offered in adverts and to customers signed up for newsletters; generate a large value order. A discount on cost (or shipping) is often offered for high-value orders. Your local art group could negotiate a discount for a bulk order of popular art materials.

Don't

- Cheat art shops. Do not try out art supplies in an art shop on the high street and then buy online – that's what puts an art shop out of business and next time you won't have somewhere to test out new materials.
- Order art materials just because they're on offer. Advertising is seductive; only splurge if you can afford to.

Katherine Tyrrell

writes 'Making A Mark', a blog for artists and art lovers providing news and reviews of major art competitions and exhibitions, interviews with artists and techniques and tips for art and business. She is a founding member of Urban Sketchers London and also curates resources for artists on specialist websites. Her book *Sketching 365*, was published by Apple Press, ISBN 978-1845435561, price £12.99.

<http://makingamark.blogspot.com>
<http://www.artbusinessinfo.com/>



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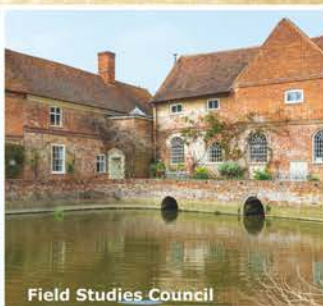
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and abroad

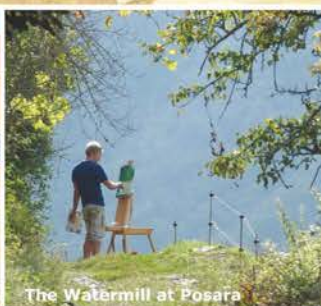
Detail from *Outside the City Walls, Split* by Barry Herniman



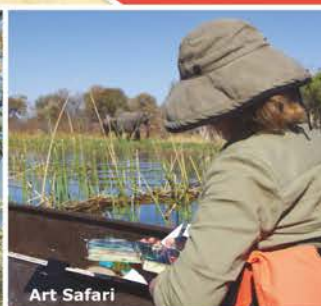
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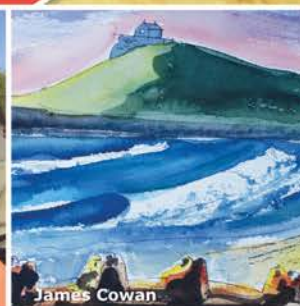
Field Studies Council



The Watermill at Posara



Art Safari



James Cowan

Holiday painting with James Cowan • Barry Herniman introduces painting on cruises



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The Times Travel - January 2015

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◀ Lose yourself in the landscape at The Watermill at Posara

1 EPC Art Courses

Tutors Joseph Zbukvic, Alvaro Castagnet, Liu Yi, Thomas W. Schaller, Chien Chung-Wei and David Taylor
Medium Watercolour

Subjects Cityscapes, seascapes, landscapes, portraits, ballerinas and studio work

Locations Girona, Cadaqués, Calella, Tossa, Besalú and Barcelona

Skill levels From beginners to experienced, but mainly intermediate to advanced

'Quality painting holidays with every detail fully organised for a stress-free painting experience to really improve your watercolours.'

E angela@epc-artcourses.com

T 00 34 645 767 403

www.epc-artcourses.com

2 The Watermill at Posara

Tutors Janie Pirie, Sarah Yeoman, Sandra Strohschein, Lea Nixon, Terry Jarvis, Amanda Brett, Mike Willdridge, Sarah Spencer and Lisa Fu

Media Watercolour, oils, acrylics, pastels, gouache and drawing

Subjects Landscapes, *en plein air* painting, flowers, still lifes and portraits

Locations Unspoilt Tuscany, Italy region

of Lunigiana with vineyards, olive groves, medieval walled towns, castle, convent, mountains and hill-top villages

Skill levels All levels from beginners to more experienced painters

'For centuries artists have drawn their inspiration from the Tuscan landscape and you couldn't find a better place than the watermill to enjoy your painting holiday and improve your skills than on our relaxing, inspiring and fun-filled painting courses with hand-picked internationally renowned tutors.'

E info@watermill.net

T 0207 193 6246

www.watermill.net

3 Arte Umbria

Tutors Antony Williams, Yara Damian, Grahame Booth, Paul Alcock, Mitchell Albala, Kelly Medford, Caroline Bays, Patrick Cullen, Adele Wagstaff, Simon Keeley, Francesco Fontana, Belinda Biggs and Claudia Tulifero

Media Oil and watercolour

Subjects Portraits, landscapes, still lifes, botanical, stone carving and illuminated manuscripts

Locations Painting in the grounds of the estate, local towns and villages and, from

2016, Venice, Prague and Udaipur!

Skill levels Beginners, intermediate and experienced

'All courses are designed to make painting, drawing and creative writing a pleasure in a totally relaxed environment, and our tutors aim to motivate and encourage students to realise their potential, discover their own style and explore new media.'

E info@arteumbria.com

T 00 39 0763 837347

www.arteumbria.com

www.paintingineurope.com

4 Norfolk Painting School

Tutors Martin Kinnear and his team of in-house tutors

Medium Oil painting

Subjects Landscapes, still lifes, impressionism and Old Master painting

Locations Studio workshops in north Norfolk

Skill levels Courses for absolute beginners to professional oil painters

'Since 2007 we have become the place to start or improve your oils in the UK.'

E jane@norfolkpaintingschool.com

T 01328 730203

www.norfolkpaintingschool.com

5 Bath Painting Summer School

Tutor Jane Blundell

Medium Watercolour

Subjects We will work from the ground up, building skills and understanding in pigment properties, colour mixing, simple colour wheels, limited palette studies, controlling washes, glazing, wet-in-wet, negative painting, sketching with watercolour, still life, special effects in watercolour, botanical and so much more

Location Bath

Skill levels All abilities

'Being in the historic and beautiful city of Bath as a background to learning exciting and challenging techniques from inspiring artists and teachers is a joy.'

E lynne@roche-dolls.co.uk

T 01225 318042

www.bathpaintingsummerschool.co.uk

6 Cottage Flowers

Tutor Jan Blanch

Media Watercolour, line and wash, ink and Brusho

Subjects Flowers, corners of gardens, landscapes and still life

Locations Norfolk and Corfu

Skill levels All abilities

'I teach and demonstrate all watercolour techniques, and give inspiring and individual attention to students, fulfilling all their needs.'

E janblanchartist@gmail.com

T 01493 393639 or 07702 069300

www.janblanch.co.uk

7 Painting in Italy

Tutors Fiona Graham-Mackay,

Jennifer Johnson, Chris Forsey, Adrian Wiszniewski, Sarah Miatt and Charles Mitchel

Media Watercolour, oils, pastels, acrylics, charcoal and pen

Subjects Still life in studio, portrait painting, buildings and landscapes en plein air

Locations Venice, Florence, Cortona (Tuscany), Lake Garda, Saragano (Umbria) and Montefalco (Umbria)

Skill levels Beginners, intermediate and experienced

'Each guest is taken care of from pick-up to drop off, offering high standard hotels, excellent food, tuition by successful artists with teaching experience, and excursions to interesting places with a professional guide.'

E info@paintinginitaly.com

T Freephone 08081 185729

www.paintinginitaly.com

8 Bettina Schroeder Painting Holidays

Tutor Bettina Schroeder

Media Watercolour; oil and acrylic painters are also welcome

Subjects Landscapes and still lifes

Locations Devon, Scotland, Morocco, Portugal, Tuscany and Sicily

Skill levels Beginners, intermediate and experienced

'I had the most wonderful time on your painting holiday, enjoying every single minute of it and you looked after us so well, arranging the most beautiful places to paint.' Painting student 2015

E bettina.schroeder@virgin.net

T 0207 609 0843 or 07960 086104

www.art-holidays.com

9 Little Dane Court

Tutor Peter Delahaye

Media Principally watercolour, but also acrylics and mixed media can be added

Subjects Urban and rural landscapes, both figurative and abstract

Locations Tenterden and Weald of Kent, England; and Trujillo and surrounding Extremadura, Spain

Skill levels Proven success with beginners and experienced intermediates, and able to challenge them to reach more proficient painting styles

'Proven success as a high-energy,

creative and fun mentor, who helps all watercolour artists progress beyond their own initial perceived level of expertise and celebrate their success during five-day workshops.'

E littledanecourt@gmail.com

peterdelahaye@hotmail.com

T 01580 763389

www.littledanecourt.co.uk

www.peterdelahaye.com

10 Inspired Painting Holidays

Tutor Catherine Stott

Media Watercolour, soft pastels, drawing

Media acrylics and solvent-free media

Subjects Landscapes, scenery, gardens and studio subjects

Locations Devon, Somerset and Exmoor countryside, gardens, villages and coasts

Skill levels Beginners to experienced painters welcomed with individual attention in small groups

'Our small group courses with four-star accommodation and meals, spacious studio and wonderful locations combine individual attentive art teaching with a relaxing holiday atmosphere.'

E info@catherinestott.co.uk

T 01398 332094

www.inspiredpaintingholidays.co.uk

11 Gorgiano Studios

Tutor Caroline Crawford

Media Oils, watercolour, pastels and acrylics

Subjects General painting, drawing for beginners, sketching and journalling

Locations Camerino and Le Marche, Italy

Skill levels Beginners, intermediate and experienced

'An opportunity to try new media and techniques with plenty of one-to-one tuition, in a relaxed informal atmosphere.'

E gorgianostudios@yahoo.co.uk

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12 Watershed Studio

Tutors Tim Fisher, Jamel Akib, Paul Alcock, Nat Young, Melanie Cambridge, Laura Reiter, Soraya French, Carole Baker, Brian Coppard, Roger Dellar, Joe Dowden, Kay Elliott, Charles Evans, Margaret Glass, Lavinia Hamer, Roy Lang, Andrew Pitt, John Shave, Richard Taylor, David Webb, Sue Williams, Christine Lester, Carole Massey, Christine May, Keith Morton and Sylvia Paul

Media Most media covered

Subjects Cityscapes, portraits, crowd scenes, landscapes, flowers, still lifes, seascapes and animals

Location St Osyth (approximately eight miles east of Colchester and four miles west of Clacton on Sea) on the north Essex coast

Skill levels All abilities

'We specialise in single and two-day courses, priding ourselves on good quality, professional but affordable painting breaks.'

E allison@watershedstudio.co.uk

T 01255 820466

www.watershedstudio.co.uk

13 The Old School Studio

Tutors Soraya French, Vic Bearcroft, Paul Alcock, Hashim Akib, Simon Williams SBA, John Glover, Sue Williams, John Shave, Jamel Akib, Valerie J. Pettifer, Rachel Haynes, Lesley Rumble, Prue van der Hoorn and Melanie Cambridge

Media Drawing, acrylics, watercolour, pastels, mixed media, oils, silk painting, creative writing and much more

Subjects All subjects, including life drawing

Location The Old School Studio, Whittlesford, Cambridge

Skill levels All abilities

'Set in an old Victorian schoolhouse, with pretty garden and courtyard, the studio offers a range of one and two-day tutored workshops, plus drop-in and paint sessions every Thursday and Friday.'

E info@theoldschoolstudio.co.uk

T 01223 833064

www.theoldschoolstudio.co.uk

14 Paint Paleochora

Tutor Gail Wareham

Media Watercolour, acrylics, soft pastels and graphite

Subjects Landscapes, seascapes and townscapes

Locations Crete, Greece: Paleochora Chania, Azogires, Prodrumi and Temenia

Skill levels All abilities

'With the group size being a maximum of four students (no minimum) it means that each person attending the course receives plenty of tailored tuition on a one-to-one basis and it is possible to attend the course more than once, as it runs every week in summer from May to October.'

E paintpaleochora@hotmail.com

T 00 30 694 346 3920

www.paintpaleochora.com

15 Pippin Charmouth

Tutors Various or none

Media Painting, drawing and photography

Subjects Landscapes, seascapes, sunrises and sunsets

Locations World Heritage Site: Charmouth Jurassic Coast, Dorset. Beach, sky, countryside and cliffs

Skill levels All abilities

'An opportunity to bring your own tutor or go it alone as a group. Courses are also available and can be arranged to suit.'

E info@pippincharmouth.co.uk

T 07940 061432

www.pippincharmouth.co.uk

16 Turkish Painting Holidays.com

Tutors Eljay Dickins and Sandra Pond

Media Oils, acrylics, watercolour, charcoal and gouache

Subjects Landscapes, still lifes, life, composition, colour mixing, scale, perspective and preparing a canvas

Locations Our local village, Gokcebel, Yalikavak, Iasos and the Bodrum peninsula. Coastal and inland locations

Skill levels All abilities

'Warm days with warm people, having fun by the sea, making new friends, discovering history and Turkish culture, and eating the best food tasted on a painting holiday ever!'

E enquiries@

turkishpaintingholidays.com

T 07971 082605 or 0208 883 8545

www.turkishpaintingholidays.com

17 The Old Bakery Studio

Tutor Mary Greenacre

Media Oils, acrylics and watercolour

Subjects Landscapes and still lifes

Locations Around Chateaufort-du-Faou, Finistere, Brittany, France

Skill levels Beginners, intermediate and experienced

'Beautiful scenery, great hospitality and experienced tuition in our unforgettable holidays.'

E tom.sarah@blueyonder.co.uk

T 01902 652360

www.theoldbakerystudio.org

18 Shorland Old Farm Holidays

Tutors Annie Monk, Paul Weaver, Carol Kibble, Anthony Barrow, Anne Kerr, Penny Wilton, Sue Ford, Bill Lupton and David Webb

Media Watercolour, pastel, acrylic, mixed media, water-soluble oils, drawing and sketching

Subjects Landscapes, portraits, animals and abstract

Locations Exmoor, north Devon and studio based

Skill levels All abilities

'Art holidays in a 17th century Exmoor farmhouse, with good food and a relaxed and friendly atmosphere.'

E enquiries@shorlandoldfarm.co.uk

T 01598 763505

www.shorlandoldfarm.co.uk

19 Tarnincolour Holidays

Tutor Allan Kirk

Media Pen and wash sketching and watercolour

Subjects Landscapes and historic architecture of southwest France

Location Midi-Pyrenees, France

Skill levels All levels are welcome

'In addition to our watercolour holidays, we are offering a Sketch 'n' Cycle holiday, led by artist, Allan Kirk, where you will explore on two wheels and create a wonderful journal of your trip.'

E tarnincolour@gmail.com

T 00 33 563 820706

www.tarnincolour.com

20 Art Retreat Holidays Cornwall & Scarborough

Tutor Tony Hogan

Media Watercolour, acrylics, pastels, oils, coloured pencils, Inktense, charcoal, mixed media and iPad art

Subjects Seascapes and landscapes

Locations Cornwall and North Yorkshire

Skill levels All abilities

'Stunning locations, all abilities and all media with professional artist, Tony, known for his relaxed and fun way of helping all.'

E admin@hoganart.co.uk

T 01208 895088 or 07888 852503

www.hoganart.co.uk

21 Linda H Matthews Artist & Tutor

Tutor Linda H Matthews

Media Watercolour, oils, acrylics, pastels and drawing media

Subjects Painting from life and *plein air*

Locations UK, France, Morocco

Skill levels All levels; beginners' courses are specified

'Small groups, traditional techniques and unique locations.'

E linda@paintncanvasholidays.co.uk

T 01692 630485

www.paintncanvasholidays.co.uk

22 Robert Dutton Fine Art Tutor Robert Dutton

Media Pastels (soft, water soluble and oil), acrylics and acrylic inks, Nitram charcoal, graphite (stick, powder and water soluble), gouache, watercolour and mixed media

Subjects Marine, landscapes (mountains, moors and lakes), towns and cities, villages and wildlife in context

Location Yorkshire Dales

Skill levels Intermediate to more advanced and any artist wanting to 'loosen up' and explore new dimensions with mixed-media contemporary art techniques in their work.

'International award-winning artist, offering value for money popular art holiday and workshop tuition, which is all about the student and not about the tutor!'

E rdcreative@ntlworld.com

T 0113 2252481

www.rdcreative.co.uk

23 Field Studies Council Tutors We have a range of

experienced tutors

Media Acrylics, oils, watercolour, pastels, felting, printmaking, glass making, basketry, book repairs, willow weaving, calligraphy, enamelling, woodwork and creative writing

Subjects Painting, drawing and the arts, photography, crafts and traditional skills

Locations Field Centres are located in Buckinghamshire, Cumbria, Pembrokeshire, Essex, Suffolk, Surrey, Perthshire, North Yorkshire, Port Talbot, Isle of Cumbrae, Somerset, Devon, Shropshire and Conwy

Skill levels Beginners, intermediate and

www.painters-online.co.uk

experienced are welcome

'Our programme of day and residential experiences includes a wide variety of painting, craft and photography breaks, which use the beautiful surroundings of our centres as inspiration for your art.'

E enquiries@field-studies-council.org

T 01743 852100

www.field-studies-council.org

24 The New Pastel School

Tutors Rebecca de Mendonça

and Nel Whatmore

Media Pastels

Subjects A whole range, from landscapes, figures, animals and horses to portraits and floral

Locations Devon and Yorkshire

Skill levels All abilities on a range of courses

'The New Pastel School offers the unique chance to learn from two exciting pastel artists, who teach together on every course, sharing their 50 years of combined experience.'

E thenew.pastelschool@yahoo.co.uk

T 01943 864389

www.thenewpastelschool.co.uk

25 La Brèche

Tutor Duncan Barker

Media Acrylics provided; oil, watercolour and pastel tuition are also available

Subjects Landscapes and townscapes

Location La Bastide d'Engras, Gard Provençal

Skill levels All abilities

'We offer friendly, expert tuition to groups of no more than six people and stylish, comfortable accommodation in our stylishly refurbished Provençal farmhouse, with excellent regional food and wine in lovely Languedoc, just north of the beautiful Renaissance duché of Uzès.'

E alabreche@orange.fr

T 00 33 466 33 82 84

www.alabreche.fr

26 Arnold Lowrey Painting Courses

Tutor Arnold Lowrey

Media Watercolour in Beniganim, near Valencia, Spain; watercolour and acrylic in Torquay, Devon

Subjects Landscapes and still life

Locations D'Alvaro in Beniganim, near Valencia, Spain and Toorak Hotel in Torquay, Devon

Skill levels Beginners, intermediate and experienced

'Teaching with great clarity and a good sense of humour, Arnold demonstrates the techniques, composition and design to really give your painting the wow factor.'

E alowrey@freezone.co.uk

T 02920 891482

www.lowrey.co.uk

www.dalvaro.co.uk

www.tlh.co.uk

27 Rodney Munday Sculptor (Painting Holidays)

Tutor Rodney Munday

Media The choice of materials you use is entirely up to you

Subjects Mountain landscapes and its elements, including scenery, lakes, waterfalls and skies, studies of water, moss, rocks, tree trunks, logs, stone, and light and shade, as well as local markets, towns and architecture

Locations Mountains of the Haut-Couserans, Ariège-Pyrenees, France. Local beauty spots, villages, medieval Foix, Gallo-Roman St Lizier and St Giron's market

Skill levels All abilities

'Coupled with stunning scenery, sympathetic tuition, a warm welcome and good food, we believe that small group sizes and flexibility are the special ingredients of our painting holidays.'

E info@rodneymunday-sculptor.co.uk

T 01279 843652 or 00 33 561 96 46 72

www.rodneymunday-sculptor.co.uk/paintingholidays.html ▶





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28 St Ives School of Painting

Tutors Alice Mumford, Gary Long, Kerry Harding, Liz Hough, Amy Allbright, Hannah Woodman, Marion Taylor, Neil Canning, Liz Luckwell, Hilary Jean-Gibson, Emma McClure and Ilker Cinarel

Media Oils, acrylics, watercolour, gouache, collage and drawing

Subjects Painting landscapes, abstracts and portraiture

Locations St Ives, Cornwall and Tuscany, Italy

Skill levels All abilities

'Expert tuition and an inspirational setting in historic studios on the beach in west Cornwall.'

E info@schoolofpainting.co.uk

T 01736 797180

www.schoolofpainting.co.uk

29 The Sandpiper Studio

Tutors Julie McLean and visiting artists

Media All

Subjects All

Location Wirral

Skill levels Beginners to advanced

'Large bright studio, rural location and a variety of teaching methods for all abilities.'

E info@thesandpiperstudio.co.uk

T 07788 412480

www.thesandpiperstudio.co.uk

30 Marlborough College Summer School

Tutors Over 50 specialist tutors

Media Oils, watercolour, sketching, knife painting, acrylics, alkyd oils, pastels, fine art, iPad drawing, calligraphy, wire and paper modelling, printmaking, collage, willow weaving and much more

Subjects include architecture, Cubism, Chinese Brush Painting and over 125 arts and crafts based courses available

Locations Marlborough, UK and Andalucia, Spain

Skill levels All abilities

'With over 125 arts and crafts courses, superb cuisine and excellent accommodation, Marlborough College makes for the perfect education break.'

E admin@summerschool.co.uk

T 01672 892388

www.summerschool.co.uk

31 Learn to Paint in France

Tutor Mike Hall Des RCA

Medium Acrylics

Subjects Landscapes and still lifes

Locations Mezieres-sur-Issoirs, Limoges, France

Skill levels All abilities

'Small painting groups (a maximum of six) in stunning medieval French villages with plenty of time for one-to-one tuition; £550 for one week all inclusive.'

E bscshep@aol.com

T 01256 850167 or 07774 616361

www.learnpaintinfrance.co.uk

32 West Norfolk Arts Centre

Tutors Roger Dellar, David Bellamy, Jenny Keal and Derek Daniells

Media Oils, watercolour, pastels, acrylics and mixed media

Subjects Landscape and architecture

Locations Tuscany, Croatia, Crete and Oxford

Skill levels Intermediate and experienced

'We are very proud of our average 86 per cent repeat business achievement built on our 15 years' experience of providing the highest standards of tuition, customer care and attention to detail throughout.'

E info@westnorfolkarts.co.uk

T 01553 631689

33 Art in the Algarve

Tutors Roger Dellar, Bettina Schroeder, Paul Weaver, Grahame Booth, Janet Weight-Reed, Amanda Hyatt (from Australia) and Doreen Hunt

Media Watercolour, drawing, pen and wash, oils, acrylics and sketching

Subjects People and places, light and shadows, perspective, choice of colour, composition and *en plein air*

Location Olhao, a small fishing town, *en plein air* and in a large art studio

Skill levels From beginner to accomplished painter

'Family atmosphere with exceptional facilities, including a large studio, markets, harbours, stunning islands, conveniently located 15 minutes from the airport, worldwide renowned tutors and eight years of experience.'

E info@artinthealgarve.com

T 0203 287 7140

www.artinthealgarve.com

34 The Artists' Publishing Company Ltd (TAPC)

Tutors Peter Brown, Lachlan Goudie, Ken Howard OBE, Pamela Kay, Glyn Macey, Fiona Peart and Terry Harrison, Richard Pikesley and Hazel Soan

Media Most media covered

Subjects Landscapes, cityscapes, gardens, chateaux, figures and still lifes

Locations Europe and North Africa

Skill levels Some holidays are geared towards beginners and intermediate levels, others intermediate and more experienced

'Leisure Painter and The Artist magazines have been offering overseas painting holidays since 1990 through fully-licensed operator, Spencer Scott Travel.'

E art@spencerscott.co.uk

T 01825 714310

www.spencerscotttravel.com

35 Staithes Art School

Tutors Robert Brindley RSMA; David Howell PPRSMA; Haidee-Jo Summers; David Curtis RSMA ROI and Bruce Mulcahy RSMA

Media Oils, watercolour, gouache and acrylics

Subjects Landscapes, seascapes and townscapes, and fishing boats, people and paraphernalia

Locations Seaside village offering many opportunities for *plein air* painting: cliffs, sea and rooftops. Lovely large light studio for indoor work

Skill levels All abilities

'Go to Staithes! There's no place like it in all the world for painting!' This advice led young Laura Johnson (later Dame Laura Knight) to Staithes in 1894 ... and it's hardly changed a bit!

E al@staithesgallery.co.uk

T 01947 841840

www.staithesgallery.co.uk

36 Steve Hall

Tutor Steve Hall

Medium Watercolour

Subjects Landscapes, seascapes and architecture

Locations Throughout England and New York

Skill levels All abilities

'My courses are thoughtfully planned to provide professional tuition in a relaxed and informal atmosphere and to meet the needs of all who are interested in watercolour painting, regardless of age or ability.'

E info@stevehallartist.co.uk

T 01225 868086

www.stevhallartist.co.uk

37 La Terraza Atico

Tutor Paul Raymonde

Medium Watercolour

Subject Urban *plein air*

Location In and around Barcelona, Spain

Skill levels All abilities

'Small, intensive courses running all year with the unusual distinction of being city based.'

E info@la-terrazza-atico.com

T 00 34 611 36 01 22

www.la-terrazza-atico.com

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Media Watercolour, oils, acrylics, pastels, gouache and drawing

Subjects Landscapes, moorland scenes, seascapes, medieval towns, gorges, boats, harbours, rivers, bridges, cottages, castles and cathedrals

Locations Somerset, north Devon coast, Exmoor National Park, the Wye Valley, the Lake District and the Monchique mountains in western Algarve, Portugal

Skill levels Beginners, intermediate and experienced

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39 Rainsbury House Exmoor

Tutors Various tutors

Media Watercolour, acrylics and water-soluble oils

Subjects Landscapes and wildlife

Locations Exmoor, Devon, Somerset, northern Cyprus and Kenya

Skill levels All abilities

'Our tutors have been hand picked for their friendly and down-to-earth teaching style as well as for their artistic talent, and because the love of their subject shines through and really enhances your learning experience.'

E terryandangela@rainsburyhouse.co.uk

T 01398 371595 or 07775 511058

www.rainsburyhouse.co.uk

40 Art Safari

Tutors Mary-Anne Bartlett,

John Threlfall, James Willis, Karen Pearson, Jackie Garner, Julia Cassels, Mark Boyd and Sian Dudley

Media Watercolour, pastels, acrylics and sketching media

Subjects Architecture, wildlife, people, landscapes and travel

Locations UK, Italy, Spain, Norway, Greece, Slovenia, Japan, Morocco, USA, Galapagos, India, Bhutan, Sri Lanka, Cambodia, Papua New Guinea, Madagascar, Malawi, Zambia,

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Subjects Still life, landscapes and flowers

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42 Richard Holland Landscape Artist

Tutor Richard Holland

Media Oils and watercolour

Subjects Landscapes and seascapes

Locations Derbyshire and the Scilly Isles

Skill levels Beginners and Intermediate

'I aim to let people experience what they will be painting first hand.'

E ricardo2244@yahoo.co.uk

T 01629 583359

www.richardhollandlandscapeartist.co.uk



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43 L'Age Baston Ltd

Tutors John Barber, Jennifer Johnson, Lulu Hancock, Caroline Johnson, Jenny Halstead, Susie Hunt and Chris Forsey
Media All media covered
Subjects Landscapes, portraits, still lifes and architecture
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44 Creative Getaways

Tutor Anna Martin
Media Acrylics, watercolour and pastels
Subjects Colour mixing, perspective, capturing landscapes and colour, development of style and technique, and developing a looser painting
Locations Kalkan, Turquoise Coast, Turkey: beaches, Lycian amphitheatres and ruins, Taurus mountains, bustling local markets and old fishing villages. Frigiliana, Andalucia, Spain: local bodega, lost mountain village, remote beaches, white-washed villages and mountain scenery dotted with white pueblos
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45 Indigo Brown Creative Holidays

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Subjects Seascapes and landscapes
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46 HF Holidays

Tutors Various
Media Drawing, watercolour, pastels, water-mixable oils, water-based inks, mixed media, and pen and ink drawing
Subjects Arts and crafts, including portraits, landscapes, life, natural world, sketching, Chinese Brush Painting and art appreciation
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47 Henllan Mill Summer School of Painting & Drawing

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Media Drawing, oils, watercolour, acrylics and oil pastels
Subjects Heightened perception, colour theory with after images, negative and positive shape, light and shade, egg tempera, composition and much more

Locations Llangynyw, Welshpool, Powys in Wales

Skill levels All levels, beginners to professional artists

'Hopefully, the place, the ambience, the routine, good food and fellow students working at their art will all go into producing a rich cocktail of inspiration, a full portfolio of work and good memories to take home with you.'

E dwynnmillward@aol.com

T 01938 810269

www.henllanmill.co.uk

48 Wild and Tame

Tutor Cate Wetherall
Media Pastels, oils, watercolour and graphite
Subjects Wildlife, animals and natural history
Locations Nash, Buckinghamshire and art societies throughout the south of England
Skill levels All abilities
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E cate@wildandtame.co.uk
T 07702 060113
www.wildandtame.co.uk

49 Churchgate Gallery & Tearoom

Tutors Val Cansick, Peter Massey, Carolyn Powell and Sharon Green
Media Watercolour, acrylics, oils, pastels, graphite and egg tempera
Subjects All aspects of drawing and painting
Locations Hertfordshire and Cornwall
Skill levels Beginners to experienced
'We try to make all attendees feel that they can achieve more than they thought they could, at any level, to build confidence in themselves and their medium.'
E art-valcansick@hotmail.co.uk
T 01462 504052
www.churchgategalleryandtearoom.co.uk

50 Dalvaro Art

Tutors Arnold Lowrey, Sue Ford, Barry Herniman, Claire Warner, Roger Dellar, Paul Weaver, Anne Kerr, Robert Dutton, Les Darlow, Sue Bradley, Keiko Tanabe, Viktoria Preschedko, Igor Sava, Pablo Ruben, Olga Litvinenco, Anna Ivanova, Ekaterina Ziuzina and Nicholas Poulis
Media All
Subjects Landscapes, portraiture, flowers, seascapes, townscapes, still lifes
Location Beniganim, Valencia, Spain
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▲ **Summer day on the Beach.** This was painted across two pages of my sketchbook directly in front of the scene. It was mid-afternoon on a bright and sunny day in July. The intensive colour increased the pleasurable sensations of the scene.



Time to linger

James Cowan discusses the value of time spent simply getting to know your subject as he paints the same beach scene at different times of the day and in different conditions

For many artists these days the struggle is just to find time to paint. Consumed on all sides by the demands of life, the chance to sit down with paintbrush, palette, sketchbook or pencil and seriously contemplate a scene becomes a luxury in itself. What better time then than during the annual seaside holiday for the aspiring artist to settle down to the views of sea and sand, boats and bathers? Buckets and spades at the ready, children occupied in serious sandcastle building and for the artist there is an unlimited supply of sun-worshipping models.

Alternatively, for the committed amateur, there are many art courses and art-related holidays on offer. These suit all requirements from the Englishness of Constable country with Willie Lott's cottage at its heart, to those for art lovers in Italy or the south of France and other Mediterranean shores.

The contemplation of a scene can bring its own rich rewards. For an artist who normally paints detailed urban scenes and still-life subjects, there is nothing I like better than the freedom of

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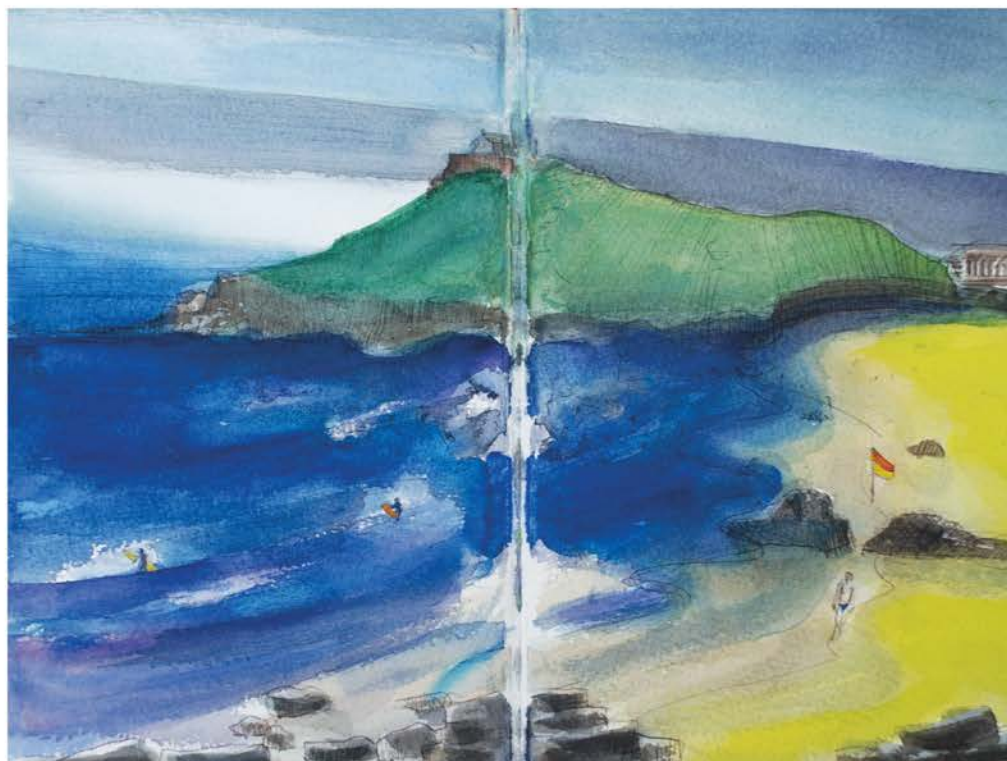


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▲ **Porthmeor Beach from the Rocks.**

Stepping back from the beach and moving up to the rocks overlooking Porthmeor, this sketch was done on a dullish day, which gave me ideas for painting a more dramatic picture that looks down on the scene.

working outdoors in a sketchbook. My particular favourite is 30x21cm, which doubles up in size for a double page spread. Sketchbooks come in all shapes and sizes; alternatively try working on individual sheets of paper, fixed to a firm backing, which allows for a choice of different sizes and textured surfaces. Then, working directly in front of the subject, it can provide support for a spontaneous interpretation and appreciation of the scene.

Like many artists, I enjoy returning to a favourite spot to paint the scene at different times of the day and with different atmospheric effects. Monet had his haystacks and the façade of Rouen Cathedral, whereas I have the view from Porthmeor Beach in St Ives, looking towards St Nicholas' Chapel on the island.

▲ **Surfing on Porthmeor Beach.** This was sketched late in the afternoon, going into evening. People had already left the beach, leaving only the surfers to contend with the waves. The colour scheme comprises cool blues with acid yellow as contrast. The red surfboard and flag attract the eye to areas of the picture.

St Ives has always been a special attraction for artists, who flocked to this part of west Cornwall for its amazing light and dramatic coastline. Painters, both abstract and figurative, have painted the sea and shore, while its rocky cliff formations and standing stones have inspired many a sculptor.

It is easy to become absorbed in painting variations of familiar scenes and it is to this view of the chapel that I most often return.

Holiday colours

I prefer to use a sketchbook from TN Lawrence when working in watercolour. They are suppliers of paper and printmaking materials with a shop in Hove near Brighton but who now, like most retailers, supply their products online (www.lawrence.co.uk). The paper

is either Bockingford or Saunders Rough watercolour paper and is ideal for drawing and painting. I use full pans of Winsor & Newton watercolour, which are ideal for transporting and using in the field or on the beach.

My holiday box of colours contains two reds, two yellows, three blues, a white (usually gouache) and black. All secondary colours I can mix or else create optically with washes. The colours I prefer tend to be bright and are built up with repeated washes to maximum intensity when required. In this way you can create lighting effects that conjure up a feeling or mood that reminds you of a particular time and place. By using more intense colour, greater expression can be added to a picture.

Blues are important for the skies and can vary from ultramarine to cerulean



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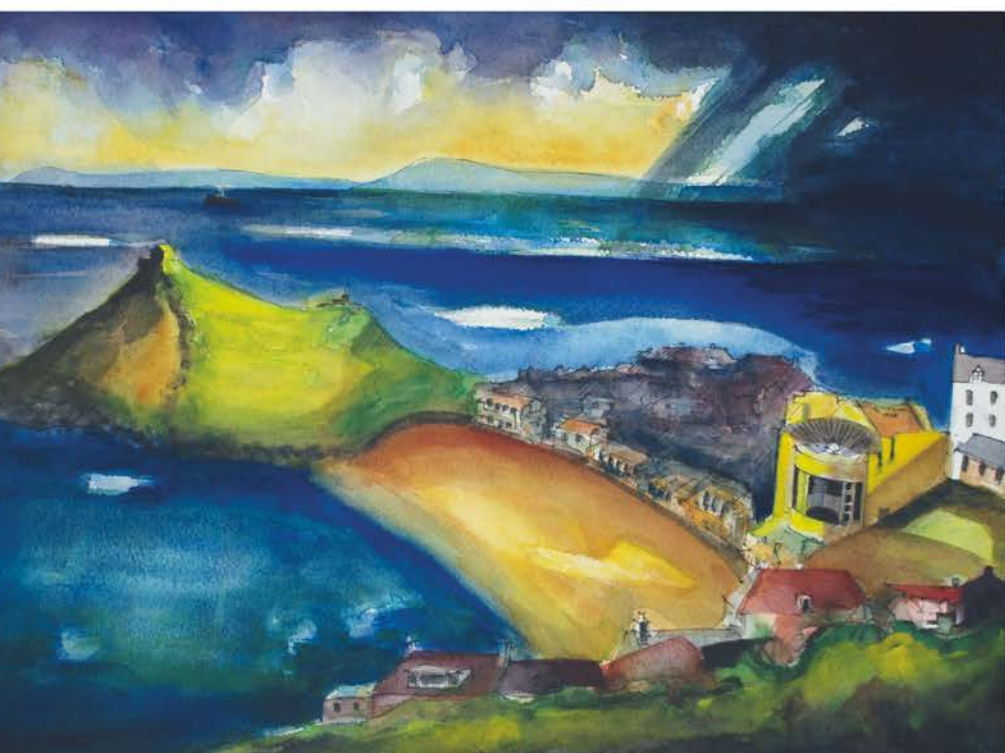
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▲ **Sandcastle on the Beach, watercolour, 8×11¼in. (20×30cm).** This is an independent sketch done on a separate piece of watercolour paper. Inspired by the previous sketches on pages 12 and 13, it was made *in situ* and shows a blustery day on the beach with a sandcastle in the foreground complete with patriotic Union Jack flag. The colour register uses cool colours of blue, green, brown and yellow, and the brushstrokes are agitated, rapid and loose to give the effect of movement as the wind blows in from the sea.



on a particularly bright day to darker Prussian and indigo if the weather is particularly inclement. I might use cobalt for the sea, but the time of day and weather conditions will vary my approach. A dry brushstroke is particularly useful for creating the white sparkling effects of breaking waves, making the most of the white paper underneath and, of course, this is best done when used on Rough watercolour paper.

For the yellow of a sandy beach I might use the darker and lighter tones of cadmium yellow and lemon yellow. For grassy areas I tend to mix yellows and blues, while rocky outcrops respond well to darker browns washed over with deeper blues, which serve to provide a good overall contrast. Meanwhile, the effective use of reds, as Constable and

◀ **The Island, Porthmeor Beach, watercolour, 8×11¼in. (20×30cm).** Working from previous sketches and reassessing the vantage point, a more symbolically inspired painting reveals the island with its chapel surrounded by deep blue seas and dramatic changing skies. An atmospheric charge highlights the scene with the new Tate gallery sharing centre stage.

► **Sandcastle Defences.** This quick sketch was made late in the day after children had built sandcastles and walls as defence against the waves that roll in from the Atlantic. Shadows were beginning to form and there were strong contrasts as the light slowly went down.

Turner knew, can be used to draw the viewer's eye into the picture.

Sketchbook work

When working in the sketchbook, I like to restrict myself to pen, ink and watercolour, rapidly drawing the scene with waterproof ink, and trying not to make revisions. My brushes are medium size, either sable or synthetic. A good brush with a point can provide a reasonable size wash as well as fine detail and, as I am working in an expressive manner, that is what I require. Then I try to capture the spontaneity of the scene by working in with colour. I work over the surface with extra washes to increase the intensity of the colour, but otherwise the sketches tend to remain in the sketchbook as a memory and record of a particular time.

Sometimes, however, I turn a sketch or drawing into a larger picture. The painting of Porthmeor beach with the island and the Tate in the foreground



(below left) is a case in point. Inspired by smaller sketches I found in my sketchbooks, and keen to emulate the changing light, I tried to record the last rays of the sun moving over this aerial view of land and sea.

Exaggerating your colour effects can give extra life to a straightforward sketch. This scene provides its own drama with the ever-changing sky and the building on its rocky promontory flanked by the yellow of the beach and the blue of the sea. Surfers and

swimmers brave the cold of the sea while holidaymakers crowd the beach at the height of summer.

When you next venture into the countryside or go down to the sea, remember to take your sketchbook and you just might find that particular view that inspires a painting.

James Cowan is a painter, printmaker and tutor. Visit www.jamescowanart.co.uk for details of his work.

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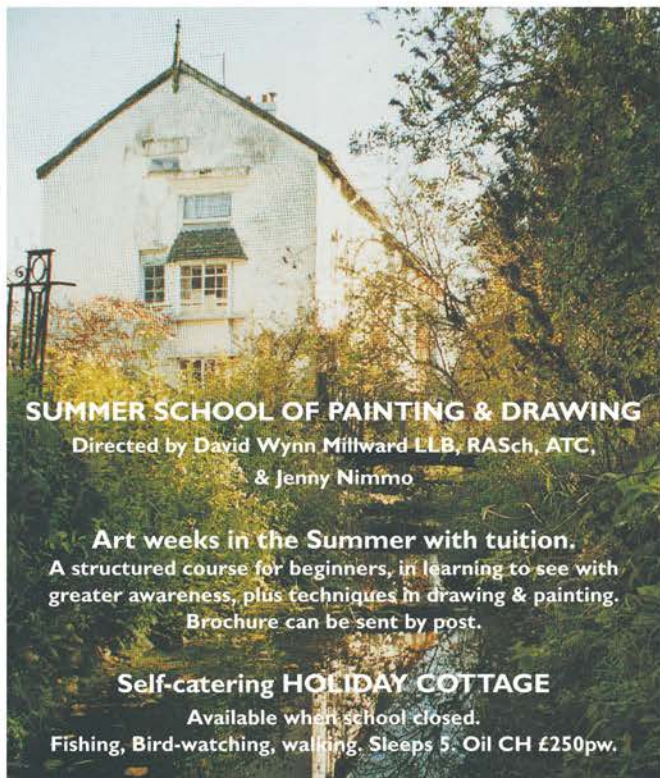


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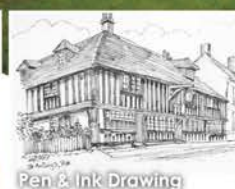
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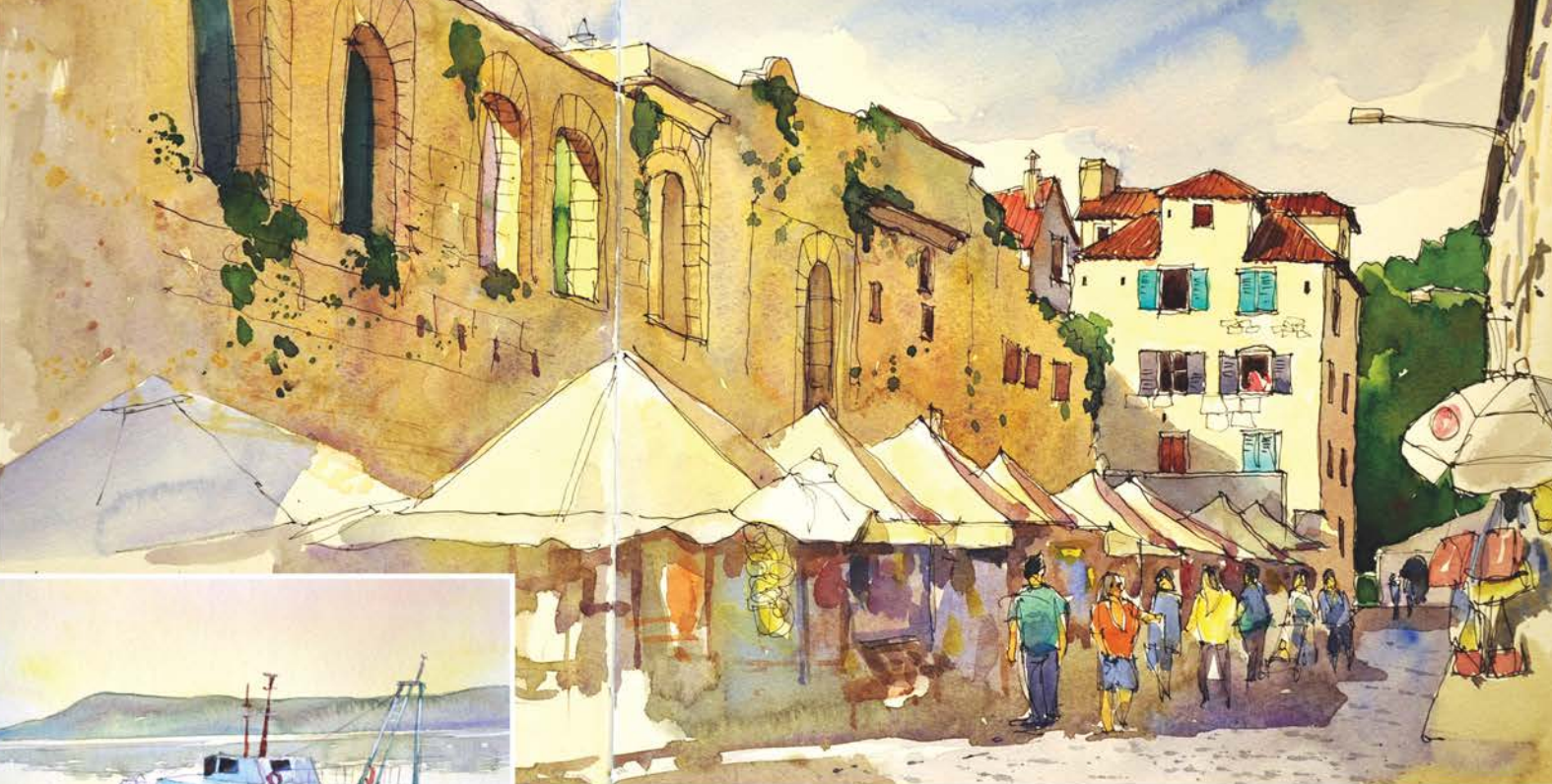
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"Thank you so much for opening a door to a new world for me. In a way, I'm glad I haven't done this sort of painting before, although I realise that this is what I've always wanted to do... last week has given me straightforward, honest steps to follow... The Norfolk Painting School is a totally holistic course. To be taught so many principles and unique techniques in 5 days is a feat, I'll definitely be coming again... You are all to be congratulated for putting on such a comprehensive course. Oh and I forgot all the materials - no small thing.... The camera was extremely helpful, everything in this course is really thought out. Well done.

Five Day Workshop March 2014, MB

Read more student reviews on our website and see their work on our Instagram feed on Facebook.



My travelling kit

One of the main drawbacks to painting *en plein air* is that you have to carry all your painting kit with you. Over the years I have reduced my painting kit to the bare minimum not only for ease of carrying, but also to keep within the ever-decreasing baggage allowances.

- Hardbound sketchbook 10x11in. Containing Saunders Waterford HP paper
- My Cloverleaf paintbox containing Schmincke Horadam Artists' watercolour
- Da Vinci Cosmotop Round brushes Nos. 12, 10, 8 and 4
- Rigger Nos. 6 and 2
- Faber-Castell Artist Pitt Pens Nos. F and S
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◀ **Early Morning Light, Sali.** The lovely light that pervaded the scene in the morning just had to be painted. I laid down some loose overall washes of Indian yellow, rose madder and manganese violet, taking care to paint around the boat, which was a predominantly cool blue colour.

▲ **Outside the City Walls, Split.** Most of this scene was in shadow apart from the end building and the parasols. It was this that grabbed my attention when I came here.

Cruising Croatia!

Barry Herniman discusses a typical itinerary for a painting cruise. Here's what you can expect when you're heading for a life on the waves

Early in May last year I flew to Split in Croatia with a group of painters on what I called the Croatian Island Holiday Cruise. I had arranged a similar painting cruise a few years previously and because it was such a success, decided to do another one this year.

Day 1 On arrival we took a coach to Trogir harbour where our vessel, Amorena, was waiting. After settling in we had dinner then discussed the itinerary for the coming week.

Day 2 We were all ready for the cruise ahead and after breakfast set sail for Skradin where we would then take an

excursion to the wonderful Krka waterfalls. Taking a small ferry, we made our way up river to the foot of the falls. From there some of us journeyed on a path upwards into the forest above, then followed a comprehensive series of duckboards taking us over and around a myriad falls and luxurious turquoise pools.

My initial impression of the area from promotional literature was that there were only the main falls, which everyone photographs. In reality, as you walk around this area – as every good painter does – you realise that you are within a huge labyrinth of land and water, which delights the senses at every turn.



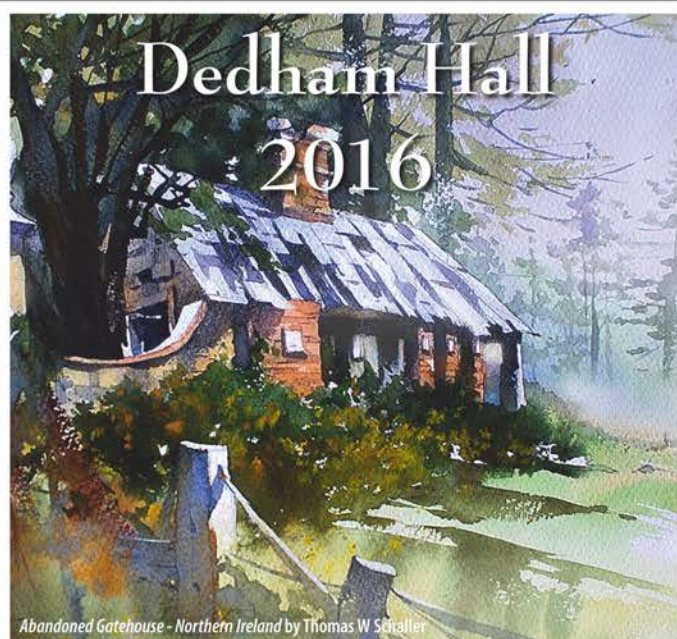
Day 3 We set sail in the morning for Sibenik where we moored up for the day. My painting group went to the cathedral plaza and painted the richly textured scene there. The main restaurant on the plaza was rather swanky with white tablecloths and fancy striped blinds. As it was Sunday, the bells from the church behind us were going full tilt, but it was all rather loud and discordant. We then set sail for Zadar.

Day 4 We took our painting gear to paint in the lovely town of Zadar. The square was very busy so we set up close to the side of a large building, which afforded us both shade and an uninterrupted view of the buildings across the square (see *Across the Square, Zadar*, above). Halfway through the session two men started playing next to us, one with a guitar and one with a mandolin.

◀ **Across the Square, Zadar.** We picked this spot on the corner as we could see down the street to the cathedral in the distance. When visiting a busy venue, take a moment to walk around and get the feel of the place then pick a view that grabs you. Time spent in reconnaissance is always well spent.

In the afternoon we set off for Sali, a quiet little harbour where we moored up for the night. After the rather hectic morning session in Zadar, the afternoon painting session in front of a small café on the harbour front was very quiet and peaceful. There were a couple of boats moored up opposite us, which added nice detail to the panoramic scene across the harbour along with the stern of the Amorena.

Day 5 After witnessing a lovely sunrise across the harbour that morning, we set off for Zlarin (*Early Morning Light, Sali*, page 19). Once moored up, we all took our painting kit and set up in various locations around the small town. As it was early in the year many of the cafés and bars weren't open and the whole place had a quiet calm about it.



Abandoned Gatehouse - Northern Ireland by Thomas W Schaller

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Day 6 I have always been fascinated by Split and on my last visit I remembered passing a view by one of the main gates that caught my eye. So I decided to paint it this time. The Amorena was able to moor up right next to the old town so it was only a short walk to this viewpoint. However it was an incredibly hot day and after an hour or so we retired to a nearby café for iced coffee. We then finished off the sketches in the cool of our ship (*Outside the City Walls, Split*, page 19).

Day 7 Our last port of call was back at the old town of Trogir where we spent a very pleasant day exploring the back streets and alleyways that crisscross the area. On our last night we were given a gala dinner and a huge cake baked by our chef in the shape of the Amorena. It was a lovely end to a super week. 

Barry Herniman organises and tutors painting holidays and breaks in the UK and abroad. His Cloverleaf Paintbox is available online at cloverleafpaintbox.com. Also check out his website: www.barryherniman.com



▲ **Night Time Reflections.** The warm, clear evenings light up the buildings with a soft warm glow. This painting was a demonstration and I used masking fluid for a few highlights before laying down my initial washes. I kept the highlight almost pure colours, yellow and oranges, and overlaid the dark shadows with stronger colours of blues, reds and violets.

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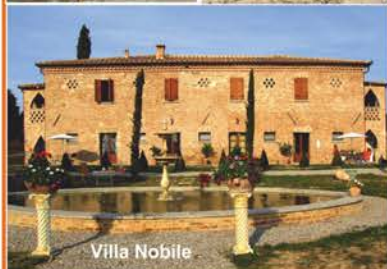
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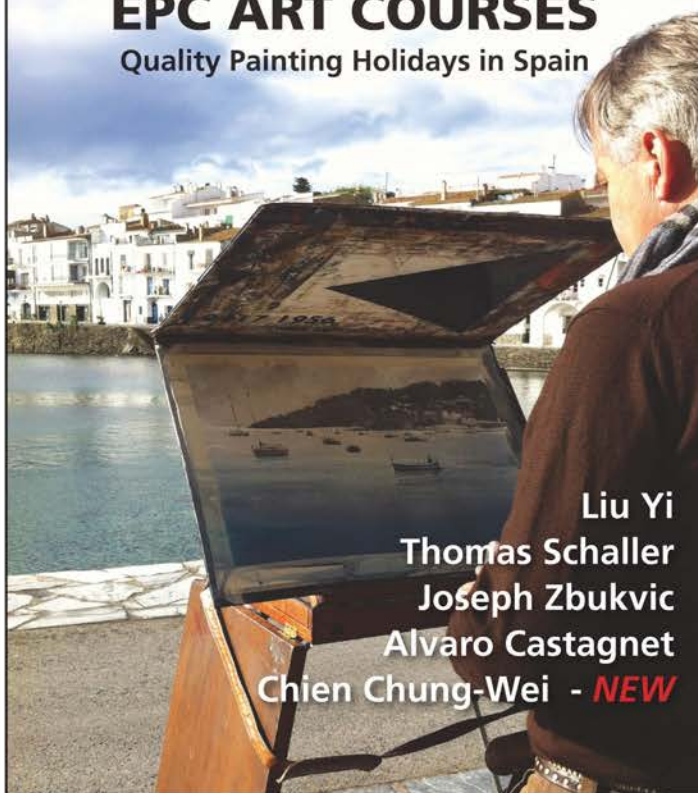


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14-17 Apr	Pets in the Garden	studio based
18-21 Apr	Gorgeous Fantasy Faces and Tresses	studio based
7-10 May	A Taste of Van Gogh	studio based
4-10 Jun	Watercolour in Dorset	studio based
11-14 Jun	Sketching Landscape - Watercolour and Watercolour Pencil	studio based
15-18 Jun	Marine Scenes in Watercolour	studio based
19-23 June	Tell a Story in Your fantasy Painting	studio based
24-27 Jun	Don't Dread Drawing - Help is at Hand!	studio based
29 Jun-4 Jul	Dorset Sketchbook Journal	studio based
11-14 Jul	It's Summer and It's All About Light and Colour	studio based
15-18 Jul	Come and Paint Summer by River and Sea	studio based
20-23 Jul	The Pen-Ultimate Course	studio based
24-27 Jul	Acrylics - So Versatile!	studio based
28-31 Jul	Experimental Landscape	studio based
2-5 Aug	Angles on Reflections	studio based
6-9 Aug	Gardens of Delight	studio based
10-13 Aug	Sand, Sea and Sky	studio based
14-17 Aug	Sketching Buildings with Pen and Wash	studio based
22-25 Aug	Loose and Lively Watercolours	studio based
3-6 Sep	Dramatic Drawing	studio based
11-14 Sep	Flowers in the Style of Da Vinci, Picasso and Matisse	studio based
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