

the artist

THE PRACTICAL MAGAZINE FOR ARTISTS BY ARTISTS – SINCE 1931

Push yourself to the limit



CREATIVE WATERCOLOUR
STILL LIVES

36 TOP TIPS FOR WORKING IN PASTEL

● IMPROVE
YOUR OILS
SKIES &
CLOUDS



● 60-MINUTE
FLOWER
PAINTING
CHALLENGE

● DEVELOP
YOUR
ACRYLIC
TECHNIQUES



PAINT in FLORENCE with Peter Brown NEAC



Capture the rich layers of classical art and fine Renaissance architecture that Florence has to offer, as well as scenes around the Duomo, in Piazza della Signoria and on the Ponte Vecchio. 'Pete the Street' will encourage you to learn by example and provide guidance when needed. He will be working in

charcoal, oil and pastels, but all media are welcome. Fabulous hotel with a rooftop terrace located on the banks of the River Arno near the Ponte Vecchio and the Galleria degli Uffizi. Direct flights, breakfast and dinners included. **Eight to 12 intermediate and experienced students. Price per person £2,895. Single supplement £450**

**September
4 to 12,
2016**



PAINT on the Island of Elba with Richard Pikesley RWS PNEAC



The enchanting island of Elba lies off the coast of Tuscany. Elba's appeal lies in its exceptionally clear waters, fine white-sandy beaches, picturesque bays and harbours, and a lush mountainous interior with medieval hill-top villages. You will learn much by watching Richard work, but he finds it hard to resist teaching and so will also give talks, guidance and some

demonstrations. Richard will be working with sketchbooks, watercolour and oils. Charming Relais du Silence hotel with a garden in the coastal village of Sant'Andrea located on an idyllic bay. Flights, breakfasts and dinners and six days transport included. **Eight to 12 intermediate and experienced students. Price per person £2,795. Single supplement £200**

**September
14 to 24,
2016**



01825 714310 art@spencerscott.co.uk www.spencerscotttravel.com

The Artist magazine has been offering overseas painting holidays led by renowned artists since 1990. They are organised by fully licensed operator Spencer Scott Travel Services Ltd. CAA ATOL 3471

Editor:

Sally Bulgin PhD Hon VPRBSA

Deputy Editor:

Deborah Wanstall

Advertising sales:

Anna-Marie Brown 01778 392048

annamariab@warnersgroup.co.uk

Advertisement copy:

Sue Woodgates: 01778 392062

suewoodgates@warnersgroup.co.uk

Online Editor:

Dawn Farley

Design:

Brenda Hedley

Subscriptions & Marketing Manager:

Wendy Gregory

Subscriptions:

Liza Kitney and Nicci Salmon

subscriptions@tapc.co.uk

01580 763673/01580 763315

Accounts:

01778 391000

creditcontrol@warnersgroup.co.uk

Events Manager:

Caroline Griffiths

Subscription orders

should be sent to: *The Artist*, Circulation Dept, Caxton House, 63/65 High Street, Tenterden, Kent TN30 6BD. Tel: 01580 763673

Rates are:

UK – £36 (includes Northern Ireland);

EC member countries – £67;

USA – \$80 (air freight); Canada – \$92 (air freight). All other countries £50 (air freight).

Payments by credit card are taken in sterling at £50. Foreign currency prices include bank charges. Periodicals postage paid at Rahway, NJ. US subscribers only: Send address corrections to *The Artist*, c/o Mercury Airfreight International Ltd, 365 Blair Road, Avenel, NJ 07001

News-trade distribution by:

Warners Group Publications plc. Tel: 01778

391000 All material copyrighted;

reproduction forbidden without permission.

Views expressed by contributors are not

necessarily those of the publisher

theartist is printed by Headley Brothers Ltd, The Invicta Press, Queens Road, Ashford, Kent, and published every four weeks by THE ARTISTS' PUBLISHING COMPANY LTD

Managing Director, DR SALLY A BULGIN

Financial Director, ANDY TAPLEY

theartist Caxton House, 63/65 High

Street, Tenterden, Kent TN30 6BD Telephone

01580 763673 Fax 01580 765411

Advertising 01778 392048

www.painters-online.co.uk

Publication of an article or inclusion of an advertisement does not necessarily imply that TAPC is in agreement with the views expressed, or represents endorsement of products, materials or techniques. TAPC does not accept responsibility for errors, omissions or images received in good faith

THIS MONTH'S COVER ARTIST



Patsy McArthur *The Ephemeral*, oil, 59x74in (150x190cm).

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

We love to receive readers' feedback and comments about the contents of *The Artist*, as this helps us to craft our features and commission more articles on the artists, subjects, practice, materials and techniques in which you are most interested.

Obviously, as much as we would love to, we realise that we won't always please everyone, all the time, but you can be certain that we work hard to ensure that there is always something to inspire you; this is why you will find articles covering all the main media, and a variety of subject matter and approaches, in each issue.

Sometimes readers contact me to request more articles on a particular medium because this is their main passion. Whilst we understand why a dedicated watercolour painter might wish to see more on watercolour painting in a given issue, our belief, as Pastel Society artist Tom Walker says on page 32, is that an artist who aspires to develop and improve should be able and prepared to work in any medium, genre or style. Painting is a craft as well as an art and, at a professional level, it is a trade, too. As Tom emphasises, it's important not to become stuck in a comfort zone if you wish to keep moving on, learning and developing your own style.

With this in mind, there are lessons to be learnt from Sylvia Paul's experiences. She explains her difficult transition from painting realistically from life, to inventing her subject matter to create semi-abstract still lifes using her imagination, acrylic paint and collage. As Sylvia attests, inventing the subject can be incredibly liberating. Annie Williams is another artist who enjoys creating semi-abstract still-life compositions, although in her case using watercolour, and she has some great ideas and suggestions on how to design and create your own, personalised backgrounds in her demonstration feature on pages 33–35.

Also in this issue, Glyn Macey takes a technically difficult subject – a vase of lilies – and shows how to represent it using loose, fluid mark making to create an abstracted interpretation of the subject in just 60 minutes in acrylics (pages 26–29); leading members of the Pastel Society offer their top tips on how to improve your pastel skills on pages 30–32, whilst Martin Kinnear starts a new four-part oil painting series, with advice on indirect painting techniques to help capture luminous skies in your landscape paintings.

And for something completely different and original, I was delighted when young Scottish artist Patsy McArthur agreed to talk to us about her unusual compositions, featuring fully clothed underwater swimmers. These are different not least because of the extraordinary difficulties she overcomes to obtain her primary source material, which requires her to spend many hours underwater with her snorkel and underwater camera. Her work contains unusual perspectives, foreshortening and light effects, resulting in some beautifully haunting paintings (pages 14–17).

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



CONTENTS

FEATURES

14 Underwater themes

MASTERCLASS Susie Hodge discovers why **Patsy McArthur** needs a snorkel when gathering reference material for her oil paintings

19 Inventing from the imagination

IN CONVERSATION Caroline Saunders talks to **Sylvia Paul** about Japanese influences and how she creates her collages

58 Painting the modern garden

Julian Halsby recommends this exhibition at the Royal Academy



PRACTICALS

23 Interiors in watercolour

Paul Weaver advises on lighting and painting strategies for indoor scenes

26 60-minute painting challenge

Glyn Macey presents this month's subject: flowers in acrylic

30 Top tips for working in pastel

Improve your skills with advice from leading members of the Pastel Society

33 Creative still life

Annie Williams shares her know-how for imaginative semi-abstract still-life watercolours

36 Improve your oils

A new series from **Martin Kinnear** begins with tuition on indirect painting techniques for skies and clouds

40 Positive results with subtractive drawing

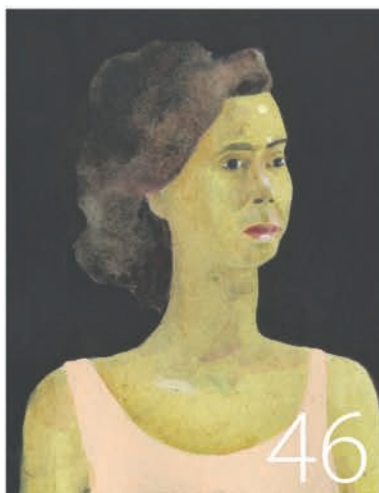
Robert Dutton's series on using black and white media continues with advice on working from a black background

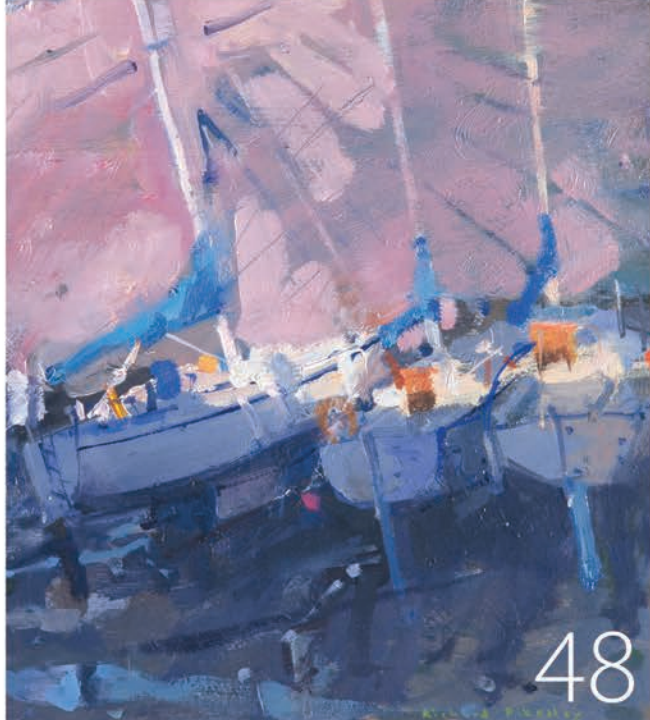
43 Explore acrylics

Paul Talbot-Greaves discusses why soft edges are important and how to avoid harsh lines, plus this month's exercise

46 Jackson's Watercolours

Jackson's Professional Watercolours get the thumbs-up from **Charles Williams**





NEXT MONTH IN *the* artist



FEATURES

◀ MASTERCLASS

Michele del Campo talks about his recent series of oil paintings and why he chose the unusual theme of people falling to create narrative compositions full of intrigue and drama

▶ IN CONVERSATION

Roger St Barbe discusses his passion for combining etching processes with aquatint and watercolour to create landscapes with pastoral appeal



PLUS

◀ Think ink!
Robert Dutton shows how the use of a variety of pens and inks can open up new and exciting dimensions for your work

PRACTICALS

- **Richard Pikesley**, president of the New English Art Club, continues his diary documenting his experiences of working *en plein air* in watercolour
- Follow **Glyn Macey's** 60-minute painting challenge to paint a city scene in acrylics
- Improve your oil painting skills and capture the effects of weather with **Martin Kinnear**
- **Joe Simpson** demonstrates his unique approach to painting celebrity portraits in oils
- **Kevin Scully** shows how to develop a pastel landscape painting using watercolour underwashes

PLUS

- Advice from **Kelly Medford** on how to improve your visual memory
- More ideas from **Katherine Tyrrell** for the cost-conscious artist

And much more! Don't miss out: our April issue is on sale from February 26



48 Starting points

Richard Pikesley gathers reference material, in oils and watercolour, for later paintings

52 The A-Z of colour

Julie Collins continues her new series. This month: 'C' is for complementary

54 Montana Gold spray paints

Soraya French creates a feast of visual effects with these top-quality spray paints

66 Cost effective ideas for artists

Katherine Tyrrell has some tips on framing for the cost-conscious artist

PLUS

6 Your views 11 The Art World
57 Opportunities 60 Exhibitions

EDITORIAL CONSULTANTS



Ken Howard OBE, RA studied at Hornsey School of Art and the Royal College of Art. He is a member of the NEAC, ROI, RWS, 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.

★ STAR LETTER

Make your dreams come true

I first picked up a paintbrush in 1991 after completing my degree to teach primary school children. I painted illustrations for friends and, to improve my techniques, I copied from photographs, illustrations and other artists' work. Eventually my boyfriend and I decided we'd look for a house in the Outer Hebrides, and when the opportunity arose to buy a house on the Isle of Lewis we jumped at the chance. At first we were not successful, but when the house came back on the market we took our chances and made the move of a lifetime.

Our idea was to run a gallery and a coffee shop and, after some slight renovation to the house, my boyfriend and I opened the Island Arts Gallery and Coffee Shop in spring 2004. I now have a studio and am painting professionally, fulltime, having completed over 800 original paintings. I feel totally ecstatic when I have completed a painting – I enter about six competitions a year and have been short-listed for three international competitions. My boyfriend has dabbled in painting in oils, without any experience of formal training, but I paint on a major scale, and I love it passionately. We have the facilities to print artist-quality prints with a top-quality Epson printer and archival K3 inks. I cut out mounts individually, publish my own cards and enjoy crafts. I also teach occasionally at art clubs and give private tuition.

I have achieved so much; my painting style changes all the time and I work in all media. I have no regrets and never look back. I left the rat race, aimed high and made a dream come true.

Debbie Cullis, by email

This month's star letter writer will receive a selection from our lucky dip bag, which could include art materials, books and DVDs, worth approximately £50.

on January 1. It reminds me a bit of Hopper and it's such a great image that I can't stop returning to it. The man on the floor, the lady in the red dress, the person being attended to, the lady in the white coat, the girls in the distance eating fish and chips (so the artist informs us) – the many sub-plots and stories are captivating.

Interestingly my wife, who is not an artist, expressed annoyance at the photo, at the waste of police time and the cost to the taxpayer.

Michael Edwards, via PaintersOnline

You can see the image Michael refers to at: www.manchestereveningnews.co.uk/news/greater-manchester-news/manchester-masterpiece-new-years-eve-10675983. We'd love to hear what you think – Ed.

Useful tools

Like Susan Schmidt (*The Artist* letters, January 2016) I too use Colour Shapers to apply masking fluid. I find a firm size 2 angle chisel most useful for delicate work, and occasionally a size 10 flat chisel for larger areas.

For very fine lines a mapping pen, also known as a dipping pen, can be useful. The pen has two slightly curved metal blades with a screw to adjust the gap between the pointed tips. Simply dip it into masking fluid and pick some up between the blades – not too much. Adjust the screw on the back of the curved blade to set the gap between the blades and therefore the line width and, keeping the pen reasonably upright, draw the line either free hand or using a straight edge – this needs a bit of practice. To clean, simply wipe off with a paper towel when either wet or dry. You can buy them from www.dippennibs.co.uk.

M J Stephenson, by email

Artists for Syria

I have a sketchbook that is being filled with lovely paintings and drawings by local artists and arty friends on the theme 'Song, Film Book or Poem'. Works are in a range of media, including collage, pen and ink, watercolour, acrylic and the sketchbook is a bit bigger than A5. When it is full I intend to auction it and donate the proceeds to help Syrian refugees.

Sylvia Evans, via PaintersOnline

A great experience

The excitement of the long-term goal of my first exhibition in my local gallery has now died down. It was held at the Britannia Gallery in Mellor Brook, Lancashire, in October 2015. The exhibition was a great success. The opening night, with 75 invited guests, was tremendous. I really enjoyed the opportunity to talk about my work and soak up the comments (which you don't get when you are painting alone in the studio or the great outdoors). I had tried to produce a variety of styles using different media and approaches. In fact, a number of people commented that the exhibition of some 50 paintings looked like the work of a small number of different artists. The local scenes and landscapes received the most attention. I did like the fact that people saw that my work showed versatility but the best thing about their comments was that I now feel I have gained a sense of direction for future pieces. I also learned a great deal

about presenting and arranging the work to create the best effect.

I followed the launch event with 'meet the artist' sessions each Thursday afternoon throughout the duration of the exhibition. A small number of gallery visitors came in to have a chat. I was also photographed with the gallery's proprietor for a feature in the local newspaper. All in all it was a great success and certainly an event to be repeated, albeit modified slightly, in the future.

Ian Bott, by email

Captivating moments

I often wonder why a particular image appeals and what makes it special. It's so hard to define and yet when we see it we know straight away.

I have been quite captivated by the photograph, taken by Joel Goodman, of New Years' Eve in Manchester, that appeared in the *Manchester Evening News*



Subscribe at www.painters-online.co.uk or telephone **01580 763673**
Become a fan on Facebook www.facebook.com/paintersonline
Follow us on Twitter [@artpublishing](https://twitter.com/artpublishing)

Ken Bromley Art Supplies

FREE SHIPPING
on orders over £40 to UK
Mainland

GREAT DISCOUNTS UNBEATABLE SERVICE

See our shipping policy for full details



Call for your **FREE** catalogue
Or visit our website for a fantastic
selection of art materials.

www.artsupplies.co.uk

@KenBromleyArt facebook.com/KenBromleyArt

Tel: 01204 690 114 / 08453 30 32 34 Email: sales@artsupplies.co.uk

Make 2016 the year you learn to paint and draw...

Join experienced tutor **Val Cansick** for her painting
courses in her studios based in **Hertfordshire** and
Cornwall with stunning locations nearby.



'Your encouragement and expertise
brought out hidden talents that
were buried very deep, always
helping me to make my arty sow's
ear into a silk purse! Fun, fascinating
to learn new techniques and very
therapeutic...'

Lyn Young, Hertfordshire

- All topics will include plenty of practical exercises
- Trompe L'oeil & Illusion
- Creating Artwork
- Drawing & Perspective
- Illustration
- Painting with different media



SPRING OFFER ONLY
£475 FOR 5 DAYS

Materials, lunch and
refreshments included.

For full details telephone **07544343749** or
email **art-valcansick@hotmail.co.uk**

DALER ♦ ROWNEY



Lay it on thick. Spread it on thin.

System 3 Heavy Body. System 3 Original. Two sources of creative inspiration. Whether you are painting, screen printing, or laying down texture, there is no better complementary acrylic range in the world.

www.daler-rowney.com/ **system3**

the artist and Leisure Painter

Open Art Competition 2016

in partnership with Patchings Art Centre

CALL FOR ENTRIES

OVER £16,000 WORTH OF PRIZES

We are looking for the best work from amateurs in the *Leisure Painter* category and from experienced and professional artists in *The Artist* category.

Selected works from each category will be exhibited at Patchings Art Centre in two separate galleries, opening on the first day of the 2016 Patchings Festival of Art, Craft & Photography on June 9, until July 24, 2016

Over 50 individual prizes will be awarded in both categories comprising

£5,000 *the artist* Purchase Prize Award

Selected by guest judge Ken Howard OBE, RA for a work up to the value of £5,000

www.painters-online.co.uk

£1,700 *the artist* Exhibition Awards

Selected artists from the 2016 *The Artist* category will be awarded a mixed exhibition at Patchings Art Centre in 2017, worth £1,700

www.patchingsartcentre.co.uk

£100 *the artist* Highly Commended Award

A subscription to *The Artist* worth £100

www.painters-online.co.uk

£450 Batsford Awards

Three prizes of Batsford art books to the value of £150 each

www.batsford.com

£600 Canson Awards

Three prizes of £200 worth of paper

www.canson.com

£500 Caran d'Ache/Jakar Awards

Two prizes of £250 worth of art materials

www.jakar.co.uk

£500 Clairefontaine Awards

Two prizes of £250 worth of art products selected from the Clairefontaine Graphic & Fine Art range

www.clairefontaine.com

£700 Daler-Rowney Awards

Five sets of materials to the total value of £700

www.daler-rowney.com

£900 Derwent Awards

Three prizes of £300 worth of art materials

www.pencils.co.uk

£500 Fotospeed Awards

Two prizes of Fine Art Inkjet Papers to the value of £250 each

www.fotospeed.com

£500 Great Art Awards

Two prizes of £250 worth of art materials from Europe's largest art materials' supplier

www.greatart.co.uk

£400 Leisure Painter Awards

Four places on *Leisure Painter* workshops to the value of £100 each

www.painters-online.co.uk

£100 Leisure Painter Highly Commended Award

A subscription to *Leisure Painter* worth £100

www.painters-online.co.uk

£450 Patchings Award

of a gift voucher worth £450 to be used at Patchings Art Centre, Nottinghamshire

www.patchingsartcentre.co.uk

£600 Premium Art Brands Awards

One prize of Daniel Smith artists' materials worth £350 and one prize of Ampersand Artist Panels worth £250

www.premiumartbrands.com

£250 Pro Arte Award

of brushes to the value of £250

www.proarte.co.uk

£1,000 Royal Talens Awards

Four prizes of £250 worth of art materials

www.royaltalens.com

£500 Sennelier Awards

Two prizes of £250 worth of Sennelier art materials

www.globalartsupplies.co.uk

£600 St Cuthberts Mill Awards

Three prizes of £200 worth of watercolour paper

www.stcuthbertsmill.com

£600 Strathmore Artist Papers Awards

Three prizes of £200 worth of paper

www.artistpapers.co.uk

£400 Winston Oh Award

A painting course up to £400 of your choice, sponsored by Winston Oh

www.winstonoh.com

JUDGES

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

(All art materials prizes are quoted at the rrp)

**Patchings
Art Centre
2016**

**Leisure Painter
and *the artist*
Open Art Competition
2016 in partnership
with Patchings Art
Centre is supported by:**



ST CUTHBERTS MILL

DALER ROWNEY

CARAN D'ACHE

CANSON
Papiers d'exception depuis 1557

Winston Oh

Pro
Arte



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

**ALL ENTRANTS WILL RECEIVE
A COMPLIMENTARY
ONE-DAY ENTRY TICKET
TO THE PATCHINGS FESTIVAL
OF ART, CRAFT &
PHOTOGRAPHY, WORTH £9.50**

How to enter & conditions

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

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

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

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

DEADLINE: March 24, 2016

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

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

☐ **Mastercard** ☐ **Visa** ☐ **Maestro**

Card number

Expiry date

Issue no
(Maestro only)

3 digit
security no.

Signature

First name

Last name

Address

Postcode

Day phone/
mobile no

Email address

We will automatically add you to our e-newsletter list to let you know about some of the exciting things appearing in our magazines and on our website. If you do not wish to receive our e-newsletters, please tick this box ☐

Please tick one box to indicate which category you are entering:

☐ *the*artist category

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

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

Title of work 1

Size

Medium

Price*

Title of work 2

Size

Medium

Price*

Title of work 3

Size

Medium

Price*

* Price includes framing (canvases excepted). Commission of 20% plus VAT will be charged on sales of work

I have read and agree to be bound by the competition entry conditions

Signature

The Artists' Publishing Company (TAPC) may send you details of our products and services which we think may be of interest to you. Please tick if you do not wish to receive such offers by post or telephone ☐ Please tick if you do not wish to receive such offers by email ☐ We will not pass your details to any third parties.

Cut or photocopy

Fotospeed
PROFESSIONAL INKJET MEDIA & INKS

Ampersand
Extraordinary surfaces for your art.

DERWENT

BATSFORD

ROYAL  **TALENS**

GreatArt
Price & Choice 

DANIEL SMITH
Extra Fine™ Watercolor

SENNELIER
modern since 1887

artist papers
co.uk

Strathmore



Clairefontaine

28th July - 7th August 2016



CALL FOR ENTRIES

**The Society of Women Artists
155th Open Exhibition 2016**

Mall Galleries, London, SW1

Digital Submissions 21st January - 14th April 2016
for further information please visit www.society-women-artists.org.uk

New Prize: £2000 SWA Special Fine Art Award

charity Reg No 298241

OPEN TO NON MEMBERS

RBSA



Call for entries

Open all Media exhibition 2016

At the RBSA Gallery

Open to artists working in all media.

Deadline to enter Wed 2 March, by 4pm

Delivery of work Sun 6 March, 10.30am - 1pm

Exhibition on show Wed 9 March - Sat 9 April

+ Download the interactive application pack at rbsa.org.uk
or send us a SAE marked 'Open all Media exhibition'.

© Image - Janette Summerfield RBSA, Silver Birches, Oil (detail).

Royal Birmingham Society of Artists

RBSA Gallery, 4 Brook Street, St Paul's, Birmingham, B3 1SA

T 0121 236 4353 W www.rbsa.org.uk

Registered charity no 528894. Registered company no 122616.

NOW @ the pastel society



Sponsored by **DERWENT**

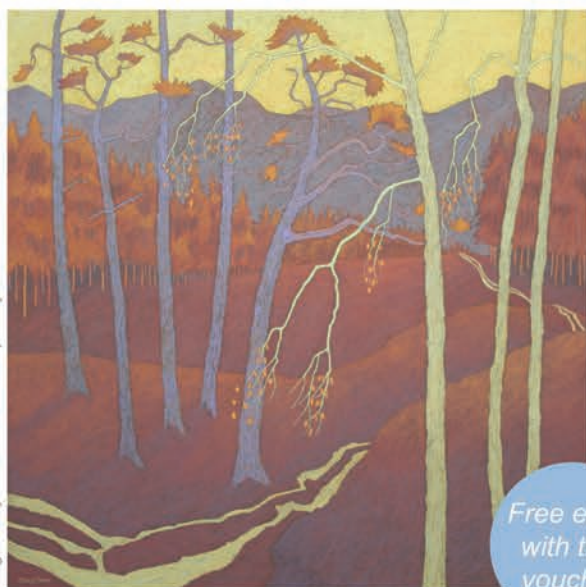


Image: Cheryl Culver PPS RBA Deep Valley Pines

Free entry
with this
voucher

The Pastel Society Annual Exhibition
Over 250 contemporary works

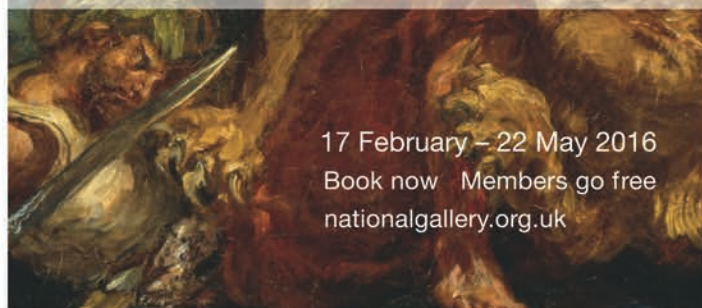
23 February to 5 March 2016
10am to 5pm (closes 3pm on final day)

MALL GALLERIES
FEDERATION OF BRITISH ARTISTS

The Mall, London SW1
www.mallgalleries.org.uk

THE
NATIONAL
GALLERY

DELACROIX AND THE RISE OF MODERN ART



17 February – 22 May 2016

Book now Members go free
nationalgallery.org.uk

THE ART WORLD

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

compiled by Deborah Wanstall



▲ Eugène Delacroix (1798 –1863) *Self Portrait*, c1837, oil on canvas, 25½×21½in (65×54.5cm)

A revolutionary artist

Eugène Delacroix, the most famous and controversial French painter of the first half of the 19th century, was also one of the first modern masters. With more than one third of the works by Delacroix, and over half by artists who were influenced by him, this exhibition assesses his influence on artists in the years following his death until the early 1900s.

Delacroix and the Rise of Modern Art is in the Sainsbury Wing at the National Gallery, Trafalgar Square, London WC1 from February 17 to May 22. Admission is £16, concessions £14, under-12s free. Telephone 020 7747 2885; www.nationalgallery.org.uk.



WILDLIFE ARTISTS SHOW AT JERRAM GALLERY

A deep passion for the countryside unites the artists in the Jerram Gallery's March exhibition. Carry Ackroyd (left), David Miller, Brin Edwards, Greg Poole, Derek Robertson, Terence Lambert, James Meiklejohn, Alastair Proud, Andrew Stock and Bridget Lansley are showing paintings in various media. Sculpture is represented by Adam Binder, Simon Gudgeon, Mark Coreth and Paul Harvey. The complete exhibition can be viewed on the Jerram Gallery website from mid-February and there will be an illustrated catalogue to accompany the exhibition.

Wildlife and Sporting Art is at the Jerram Gallery, Half Moon Street, Sherborne, Dorset DT9 3LN from March 5 to 23. The gallery is open from 9.30am to 5pm Monday to Saturday. Telephone 01935 815261; www.jerramgallery.com.

◀ Carry Ackroyd *Sunset at St Margaret's*, watercolour, 12×8in (30.5×20.5cm)

COMING UP ROSES

Roehampton Art Club member Naomi Alvarez won first prize at the club's annual exhibition in November 2015 for her painting *Roses in the Studio*. The Artist contributor Tony Frazer-Price presented Naomi with her prize, a subscription to *The Artist* magazine.

Calling all UK art clubs! Why not enter the *Leisure Painter* and *The Artist* Art Club of the Year Competition 2016? Organised in association with Patchings Art Centre, this is a fantastic opportunity for members to show off their talents to a wider audience and win some first-class prizes, courtesy of Jackson's Art Supplies. Ten clubs will be invited to exhibit five entries at Patchings Art Centre in June and an overall winner will be selected by Hazel Soan. For details, go to <http://painte.rs/1P2EoxS>.

► Tony Frazer-Price (far right), with Naomi Alvarez and her painting *Roses in the Studio*, and Roehampton Art Club Chairman Keith Tottem (left)



The Wapping Group

The Wapping Group's 70th annual exhibition is on show at the Mall Galleries, The Mall, London SW1 from February 28 to March 5. Formed in 1946, this group of *plein-air* painters meets once a week in summer, whatever the weather, to paint in and around London, from Windsor to Faversham, from riverbank to city street. There are over 100 works on show, ranging from *plein-air* sketches to considered studio paintings. Admission is free. Telephone 020 7930 6844 or see www.mallgalleries.org.uk.



▲ Geoff Hunt *Evening Light*, watercolour, 11¼×15in (28.5×38cm)

Daphne Todd OBE Lecture

Tetbury Art Society's annual Roy Baker Memorial Lecture is to be given by Daphne Todd OBE. Daphne, one of Britain's most original portrait painters, will talk about her career, working practice and her experience of being a judge on the BBC's *The Big Painting Challenge* in 2015. The event is to be held at The Orchard Room, Highgrove House, Tetbury, Gloucestershire GL8 8TN, by kind permission of TRH The Prince of Wales and the Duchess of Cornwall, on March 2 at 2.15pm. Tickets are £28; contact Gill Ashley on 01666 840993. www.tetburyartsociety.org.uk.

AFFORDABLE ART FAIR

This spring's Affordable Art Fair will showcase original artwork by over 1,100 artists, represented by 110 local and international galleries. Here, artists can find inspiration and get a taste of what others are doing, as the fair's founder, Will Ramsay, says: 'Art fairs are ideal places to explore what's happening in the art market today – you'll find artworks by over 1,100 living artists in almost every media and style you can imagine. Those looking for inspiration can explore a variety of practices and have a go experimenting with different techniques in our workshops – there's one inspired by Alexander Calder. For those who love to be surrounded by artwork at home, pieces can be found for as little as £100, and nothing is priced higher than £5,000.'

The **Affordable Art Fair** is at Battersea Evolution, Battersea Park, London SW11 4NJ. The Education Space is open throughout the fair, with drop-in drawing activities and workshops suitable for all ages. Children can pick up a free activity pack and there's a free crèche. Tickets start at £10, concessions £8; free to children under 16. For full details see <http://affordableartfair.com/battersea>, or telephone 020 8246 4848.

► Eithne Roberts *Shelf Life Bluebird and Daisies*, oil on canvas, 27½×19½in (70×50cm). Exhibited by The Doorway Gallery at the Affordable Art Fair



● The **Gloucester Society for Botanical Illustration** hold their annual exhibition at Nature in Art, Wallsworth Hall, Twigworth, Gloucestershire GL2 9PA from March 1 to 13. Members are a mixture of amateur and professional artists, and include Royal Horticultural Society medal winners among their number. For more information see www.gsbi.org.uk or www.natureinart.org.uk, telephone 01452 731422.

◀ Debbie Devauden *Datura*, watercolour, 12½×9½in (32×25cm)

● The Artist contributor **Paul Talbot-Greaves** is to give a watercolour demonstration to Guiseley Art Club on March 7. The event, which is open to non-members, is from 1.30–4pm at the Methodist Church Hall, Oxford Road, Guiseley LS20 9EP. Tickets are £5. www.guiseleyartclub.co.uk. Paul is currently writing a series of articles about painting in acrylics, in which he sets an exercise for readers to complete. His latest feature can be found on pages 43–45.

PAINTERSONLINE EDITOR'S GALLERY CHOICE

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

'Most of my paintings start with a tonal thumbnail pencil sketch followed by a quick watercolour to test the idea. The Red Tractor is a good example of this approach. The small format forces me to simplify, which often results in work that has more impact. Furthermore, a standard format has helped me to achieve more consistency in the application of the watercolour. These small paintings often have more charm and appeal than the considered larger works that I am aiming for.'

The Red Tractor has remained a small painting but contains features I like, such as granulation, transparent earth colours, light, depth and pencil work. The materials used are all by Winsor & Newton, including 300gsm Artists' Water Colour Paper and Artists' Water Colour paints: raw and burnt sienna, cobalt and cerulean blue, viridian and, of course, a touch of cadmium red light. At the moment I paint exclusively in watercolour and my pictures feature the natural and man-made elements in the landscape that are on my doorstep.'



▲ Philip Montgomery *The Red Tractor*, watercolour, 4¼×6¼in (12×16cm). 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.

www.painters-online.co.uk



MASTERCLASS

Underwater themes

Scottish artist **Patsy McArthur** talks to Susie Hodge about her unusual oil paintings of underwater scenes, which require remarkable dedication to obtain her primary source material

Growing up in Aberdeen, Patsy McArthur always knew she wanted to be an artist. 'From the age of seven or eight, I wanted to be an artist. I wobbled a bit in high school, but ultimately when it came to making decisions about higher education, I really just wanted to go to art college.' She took a BA (Hons) in Fine Art at Gray's School of Art in Aberdeen, and then an MA in European Fine Art at Winchester School of Art in Barcelona.

Atmospheric

Haunting, atmospheric images of the silent world deep underwater, Patsy's

graceful paintings explore the fluid and rhythmic movements of the body suspended in water, where the light is unlike anywhere else on earth and there is no 'land' and 'sky'. While her drawings show soft and subtle tonal gradations, her paintings add the dimension of unusual colour ranges. 'Although I studied painting at art college, I made only charcoal drawings for many years following my degree, so have only really gone back to painting properly in the last four or five years. Having been working only in monochrome in the past, I really relish the richness and diversity of oil colour.

Being able to achieve both translucency and opacity with a medium is crucial to painting underwater scenes. My favourite brands are Old Holland and Michael Harding.'

In preparation for her paintings, Patsy makes numerous drawings. 'I make small ink studies on watercolour paper, a lot of charcoal drawings on Fabriano paper, and have enjoyed making some pastels too over the last couple of years. Whatever medium I'm using, I prefer slightly textured surfaces. The paper I use has a groove, whether it be watercolour paper, drawing paper or pastel paper.'

▷ p.16

◀ *Otherworld*, oil, 31½×39½in (80×100cm).

'The perspective in this painting is the fish-eye view, as I call it! I generally have an idea of what I want composition-wise when I go under with the snorkel, so will direct the model a bit beforehand, but it isn't until I get under the surface and look at the figure that I see possible angles or compositions. This just looked like a good perspective, so I took some footage and lots of photos up close and worked on the final composition once back in the studio. The colour is very important in this painting – it's a pretty restricted palette, but there is a nice balance between warm and cool.'



▼ *The Ephemeral*, oil, 59×74¾in (150×190cm).

'The figures in this painting are in a large outdoor swimming pool. The arches are just the walls of the pool where it meets the bottom and the effect of the water. It is a big painting and took me about five or six days to complete. It's a slightly more complex composition because there are two figures, but they help it in a way, as it makes it easier to describe the space, as one figure is closer to the viewer than the other.'

▲ *The Shallows*, oil, 31½×39½in (80×100cm).

'I don't find foreshortening difficult – it just seems to come naturally. There is a bright phthalo green acrylic wash as the base in this painting, which helps to give it a real glow. The oils that help it to really sing are the acidic golden green, phthalo green, phthalo turquoise and lemon yellow.'



Strength and liberation

It's always interesting to see an artist's mature style, and fascinating to know how much was conscious effort, and how much a natural evolution. 'My style has developed organically and is still developing – I suppose consciously, I am now trying to make work that is looser. The human figure has always been central to my work: a result of the strong commitment to figuration in Scottish painting as well as an individual interest in depicting the human being and human concerns. I deal with various themes in my work but in many of the images there is a common feeling of strength and liberation. I've been fascinated by the human figure in movement for years, previously working with free runners, trampolinists and aerial artists – the figure underwater seemed like a natural step to further explore weightlessness and suspension.'

Patsy's underwater themes are original – and not something many artists would tackle because of the

difficulties in obtaining primary source material. Her dedication is astonishing. 'I go down with mask and snorkel and my underwater camera, and often stay in the water for a couple of hours while doing photo shoots. Then I generally make sketches from a number of photos and then progress to the larger drawing or painting from there.'

Back on dry land, it's time to plan compositions. 'Mostly my compositions are planned, but occasionally happy accidents occur – I think it's good to stay open to change for that reason during the making of a drawing or painting. I'm an extremely messy worker, but attempts to organise/clean up my working habits have never worked. I usually work on one or two paintings at a time, and they're generally from 23½×23½in (60×60cm) up to 59×78½in (150×200cm), with most at the 47½×39½in (120×100cm) sort of size. I don't like to spend more than four or five days on any painting. If it hasn't worked by then, it generally doesn't happen for me. I find it very

difficult to know when I have finished and when to step back from a painting and leave it alone, but I am (slowly!) getting better at it.'

Under the surface

'I've long been interested in unusual perspectives – foreshortening has always come pretty naturally to me and the atmosphere emerges from the subject. Underwater scenes have a very particular atmosphere with light only coming from above.

'I usually start each painting with a wash of Golden acrylic medium, heavily diluted in a colour that I feel nicely underpins the painting – usually something very bright like violet, or golden green or phthalo turquoise, as a light wash can really lend a great glow to my underwater paintings. I try to vary the temperature of these as much as I can. I apply that to the white canvas and leave to dry before progressing with the underpainting in oil. Once dry, I go straight in with oils to sketch out the composition, referring to sketches and block in the basic tonal values with thin paint. I block in dark and mid-tone areas and leave light areas at this stage blank to reveal the acrylic medium below. I work the whole thing up from there. I generally use very big brushes for background areas, which leaves nice blurry areas that depict water fluidly. I tend to work the whole painting up gradually rather than working on bits in order. It stays fresher that way, for me.'

Future plans

Patsy rarely accepts commissions, preferring 'all the highs and lows of working for myself'. But she does exhibit often, although 'not as often as I used to. I do a lot of art fairs with my galleries and usually a solo show every couple of years as well as group exhibitions. I'm unsure of where I stand with competitions – on the one hand, they can be great exposure, but ethically many are dubious with high entry fees and the statistical chances of getting your work to the final stage are

'I go down with mask and snorkel and my underwater camera, and often stay in the water for a couple of hours'



◀ *Breakthrough*, oil, 23½×23½in (60×60cm).

'The model is wearing a dress and has bare feet. I was using clothed models in Australia a fair bit, as movement of the fabric underwater can be interesting – also to see a clothed figure in the water is unusual and raises more questions. If I use a swimming pool, it has to be outdoors, generally in a warm sunny location as I need strong light from above to get the right amount of light under the surface. Indoor pools don't work for me.'



slim. I've had a couple of successes but many more disappointments. As a professional artist, exhibiting is essential. A solo exhibition particularly is an extremely stressful undertaking on many levels, you are really putting yourself out there, but what a fantastic opportunity to show the world what you're about as an artist and push

yourself to the limit.'

What of her future plans? 'I would like to find a gallery in the US – I think my work would be a great fit for cities like Miami and Los Angeles. I'm always looking for exciting new waters as locations for my paintings – this year it was Australia, but next maybe I'd like to go to the islands of Polynesia!'

TA

▲ *Ascension*, oil, 31½×39½in (80×100cm).

'I blocked in the figure and worked on the underpainting before building the whole image up in thin layers using Liquin medium to keep the layers thin and quick drying. I used blues, greens and browns – a fair bit of raw umber – and phthalo turquoise with some golden green in there and hints of magenta and violet in the bikini.'



Patsy McArthur

studied art in Aberdeen, then spent a productive few months in Florence on a Royal Scottish Academy scholarship. After completing her MA in Barcelona in 2000, she has lived and worked in Australia, Spain and Berlin. She is now based in Brighton and is represented by several galleries, including Lilford Gallery (Canterbury), Blackheath Gallery (London) and Union Gallery (Edinburgh). Included among the many scholarships and awards she has attained are: The Royal Scottish Academy John Kinross Scholarship, The Paisley Art Institute Award and an International Residency at NY Studio Gallery, Manhattan, NYC.



Jackson's

JACKSONSART.COM

**TOWN HOUSE
FILMS**

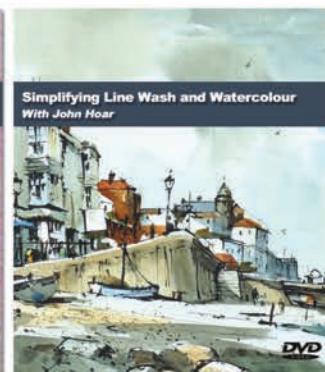
Order Line Number

01603 782888

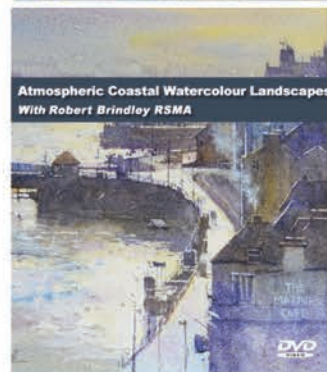
View trailers and order securely online at:
www.townhousefilms.co.uk



Jean Haines - Watercolour Inspiration
Jean Haines SWA



Simplifying Line Wash and Watercolour
With John Hoar



Atmospheric Coastal Watercolour Landscapes
With Robert Brindley RSM



Experimental Landscapes in Watercolour
With Ann Blockley

DVD's £27.95 each
Receive a **12% discount** when buying two or more.
See website for special offers

ARTISTS' VALUE BRUSHES

Available through a select group of stockists

www.artistsbrushes.co.uk

for full information on ranges, sets, prices.

Great value! Big savings!





▲ *From the Forest*, acrylic/collage, 19¼×23¼in (50×60cm).

'I started this painting without any idea of what it would be. I didn't even know whether it would be a still life or landscape. Playing with the textured papers and paint I first created an interesting surface. The red vase is quite a contrast to the background and it gives a strong focal point. I threw some paint at the work and let it drip. I find this a good way of stopping a painting from getting fussy. The drips in the top left-hand corner then became trees and at that point I had my story to tell. The abstract flower and leaf shapes became gatherings from the forest along with some nuts or truffles. The bowl has some berries. For the small vase I used some Italian paper with a leafy design. Cool cerulean blue and viridian in the forest view contrast with the hot cadmium orange which is overlaid. Dark tones were created using scraps of printmaking experiments.'

IN CONVERSATION

Inventing from the imagination

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

With her strong colour sense and intuitive use of textures Sylvia Paul seeks to capture the feeling of a place. Having previously painted either from life, or from sketches and photographs, she currently adopts a more abstract and imaginative approach using collage and acrylic. 'Working from my imagination has not been an easy path especially as I had a natural inclination to work realistically. With many years of invaluable experience setting up and studying still life in a range of media I

had to take a huge leap into a new way of working but now I find the freedom of inventing a subject exhilarating. I can add a window, create interesting jugs, vases and fantasy flowers. My experience of Japan gave me the impetus to do this.'

Japanese and other influences

Sylvia has a strong connection with Japan that came about ten years ago when her son married Shoko. 'My first trip to Japan was inspiring for my art. The textures and colours of the



◀ **Work Table**, acrylic/collage on canvas, 15¾×15¾in (40×40cm).

'I wanted the table top to be the focus for this painting but as a very simple abstract shape. I started by adding texture with different papers. I also drew into the heavy body paint to create more texture. Strong colours were decided on at an early stage. Cadmium red and orange were mixed to create the vibrant red. The idea of a work table gradually developed by using various papers suggesting the theme of work such as old dress-making patterns and small pieces of text from magazines.'

She sometimes uses an oil-based pencil. For an element of spontaneity and vitality paint is splattered. 'I tend to use cheap hog hair or bristle brushes as they get covered in glue and paint. A painting knife allows application of some thicker areas of paint.'

'My Japanese paper collection includes beautiful textured paper which I often apply in the early stages to create an interesting uneven texture.' Gerstaeker Light Modelling Paste is used to stick this heavy paper but also for added surface texture. On occasions Sylvia chooses to draw or scratch into the texture paste or thick paint with an old kitchen knife, pencil or end of a brush. 'PVA is also used to stick the paper because it mixes well with acrylic paint and acts as a glazing medium. Origami paper is beautiful and decorative but I try not to overuse it.'

Like the German artist Kurt Schwitters, Sylvia particularly likes using found paper that contributes to the character of the work: old tickets, restaurant menus, sweet wrappers, maps, old sheet music and the back of old postcards. 'I tear small pieces from magazines, focusing on colour, texture and pattern. I rarely cut out actual photographs of objects or people. A magazine article on vintage handkerchiefs has provided many unusual patterns. Occasionally I tear up and reuse old paintings or printmaking experiments. I find lovely bits and pieces in charity shops or thrown away by friends.'

Colour balance

Sylvia uses strong hues to add interest and contrast and carefully considers the balance of colour. 'Because I build up the painting in layers I don't concentrate too much on any one area. This allows colours to flow throughout the painting as I work. If I turn the painting upside down I see it more as an abstract and it helps to decide what colour is needed to balance the composition.'

gardens, ancient temples and shrines were intriguing; the interiors of the traditional houses and the contrast of the modern cities very inspiring.'

Japan has now brought exhibiting opportunities for Sylvia as well. She held an exhibition in Niigata in 2011 and in 2013 her exhibition in Nagaoka was a near sell out; 36 paintings were sold in just three days. Her collages are particularly popular in Japan as they include English stamps, music and maps, which are of great interest.

Inspiration also comes from her home town near the sea, colour combinations in gardens and fabrics, textures, papers and the world around her. Reference studies are produced in the open. She has taken up sketching on an iPad and fully embraces new technology.

Collage methods

Sylvia was first encouraged to experiment with collage after seeing Barbara Rae's mixed-media paintings. Initially she used watercolour paper coloured with gouache, torn and applied to board; she then started introducing pastel on top. Over time she has applied less pastel and the gouache has now been replaced with

acrylics. 'Torn papers help to keep away from realistic detail and provide a decorative feel to the work.'

'I start painting by making some marks on the canvas to create an interesting surface and hope it flows from there.' Sometimes Sylvia has a general idea before she starts but never a fixed plan. She might begin with a theme or it might just be an idea of a colour scheme. The main focus is placed asymmetrically. Often a narrative will materialise as the work progresses.

Stretched canvas is her preferred surface for collage work. Using layers of acrylic paint and different papers Sylvia paints or sticks paper or thin tissue over previous layers to allow parts to show through. Daler-Rowney System 3 acrylics are applied thickly or thinly as a glaze to vary transparency. 'Knowing what to cover up and what to expose comes with practice. Glazing over an area can soften it and change the colour whereas thicker opaque paint or collage can completely transform the painting. Although the process of collage is slow, layers can continue to be added until the piece is just right.' Sylvia drags thicker paint over a textured surface for interesting effects.

► *Bring the Outdoors In*, acrylic/collage, 23½×19¼in (60×50cm).

'I started with just the colour scheme in mind and used vibrant summery colours. Paint was applied both as a thin glaze and also as areas of impasto with a painting knife. The contrasts of hot magenta and cadmium red against cobalt and cerulean blue create a strong image. Touches of soft white from the papers and paint stand out against the colour. I worked freely with a large brush over the textures applied and gradually the shapes suggested the window and the vase. Scraps of old maps hinted at the landscape outside. The flowers were made with some pieces of old maps, sheet music and colourful text from magazines. The vase came from my imagination; I painted and scratched into the design to add vibrancy and interest.'

'If I turn the painting upside down I see it more as an abstract and it helps to decide what colour is needed to balance the composition.'

She uses a regular palette of colours: titanium white, Payne's grey, cobalt violet, cobalt blue, cerulean blue, ultramarine blue, viridian green, lemon yellow, cadmium yellow, cadmium orange, cadmium red and magenta. She mixes these colours to create subtle or vibrant tones. The variety of paper also adds extra colours that can be adapted by overlaying paint. 'I might start with a particular colour combination in mind but it can dramatically change during the natural development of the painting.'

When the work is dry Sylvia applies two coats of UV filter varnish to protect the surface. The final piece is left unglazed and as yet she has not had any problems with deterioration. 'I like to try the painting in a frame to check how it looks. I place it alongside other recent pieces to see if it works together or I leave it overnight and look at it afresh.'

'Having been a painter for many years I think the best advice I can give to other artists would be to keep practising, remain focused, try to have an aim and be open to new ideas in order to develop your style. It is important to take opportunities when they come up, and if they don't, create your own. I set up my first exhibition myself one year after leaving college. As a result I was asked to show my work at the South London Art Gallery.'



Sylvia Paul

studied painting at Colchester School of Art and Hockerill College of Education. She has exhibited with the Pastel Society, Royal Institute of Oil Painters, Royal Institute of Painters in Water Colours, the Laing Landscape Competition and the Royal West of England Academy. Galleries include Mandell's Gallery, Norwich, the Lime Tree Gallery in Long Melford and Bristol. She has held two solo exhibitions in Japan and in 2015 was invited to show her textile art at the Tokomachi quilt festival. Her work is in many private collections in the UK and abroad. She demonstrates to art clubs and tutors painting workshops. To view more of Sylvia's work, visit www.sylviapaul.com or go to YouTube SylviaPaulArt to see videos of her paintings in progress.

Subscribe to *the* artist



AND RECEIVE YOUR FIRST ISSUE FREE

As a subscriber you will enjoy:

- Your first issue FREE
- FREE delivery every 4 weeks, posted direct to your door
- Over £55 worth of magazines from just £33*
- Pay from just ~~£3.99~~ £2.54* an issue
- FREE exclusive transfer to our sister magazine *Leisure Painter* at any time
- FULL money-back guarantee on un-mailed issues

Free delivery applies to UK addresses. Savings for delivery overseas vary depending on country but are always lower than the UK shop price.

CUT OR PHOTOCOPY

☒ **YES! I would like to subscribe to *the* artist**

FREE ISSUE and then pay only £2.54* an issue with FREE DELIVERY

- UK ☐ £33* SAVE 36% every 13 issues by Direct Debit
- UK ☐ £36 for 13 issues cheque or credit/debit card, saving 31%
- Overseas ☐ £50 for 13 issues cheque or credit/debit card, saving on the UK shop price

Your details:

Title: _____ Initials: _____ Surname: _____

Address: _____

Postcode: _____

Telephone: _____

Email: _____

Delivery address if different from above:

Title: _____ Initials: _____ Surname: _____

Address: _____

Postcode: _____

Please debit my ☐ Visa ☐ Mastercard ☐ Maestro

Card no. _____

Expiry date: ____/____/____ Issue no./Valid from ____/____/____

3 digit security no. (on the back of your card): _____

☐ I enclose a cheque made payable to TAPC for the amount of £ _____

Post to: TAPC Ltd, FREEPOST RTJE-RXY-UAXL, 63-65 High Street, Tenterden TN30 6BD or telephone 01580 763673 quote TP1603. Online at www.painters-online.co.uk/store and enter code TA1603

☐ **I would like to pay by Direct Debit**

Instruction to your Bank or Building Society to pay by Direct Debit

Please fill in the form and send it to Subscriptions, FREEPOST RTJE-RXY-UAXL, 63-65 High Street, Tenterden TN30 6BD



Service User Number

9 4 8 3 7 8

Name and full postal address of your Bank or Building Society

To the Manager (Bank/Building Society)

Address

Postcode

Name(s) of Account Holder(s)

Bank/Building Society account number

Branch Sort Code

Reference Number (Internal use only)

Instruction to your Bank or Building Society

Please pay **The Artists' Publishing Company Limited** Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with **The Artists' Publishing Company Limited** and if so, details will be passed electronically to my Bank/Building Society.

Signature(s) _____ Date _____

Banks and Building Societies may not accept Direct Debit instructions for some types of accounts
UK bank account required to pay by Direct Debit

The Artists' Publishing Company Ltd (TAPC) will hold your details to fulfil your subscription order. We never share your information with any third party. Occasionally we may have an offer or news that we would like to share with you. If you would like to receive this information tick the boxes for your preferred methods of contact: by email ☐ by post ☐ by SMS ☐ please add your mobile telephone number here _____

TP1603

Interiors

in watercolour

Interiors present the artist with a wide choice of inspiring subjects. **Paul Weaver** offers timely advice on the merits and challenges of painting indoors



▲ *Café Interior, Bath*, watercolour on Saunders Waterford Rough, 13×18in (33×46cm).

I liked the low level lighting and reflective surfaces of this café at night. I made a focal point of the figures at the bar, connecting shapes with soft edges and simplifying details throughout



▲ *Platform 1, Paddington Station*, watercolour on Saunders Waterford Rough, 13×18in (33×46cm).

This was a challenging subject with complex architecture, perspective, figures and a combination of natural and artificial light

As an artist I am primarily inspired by outdoor themes, but find interior subjects can make a challenging and refreshing change. I often use still life to practise drawing and painting from observation in the studio and interiors expand on this theme, with the furniture and other elements becoming still-life subjects in their own right.

Indoor subjects

As with my outdoor work, I look for a balance of interesting structural forms and atmospheric light effects, including figures where possible for scale and movement. Rural buildings, boat sheds, churches, restaurants, period homes and indoor markets are favourite subjects that can offer lots of creative potential.

Interiors can be busy subjects and this is often heightened by the

enclosed space and the closer proximity of everything than we are used to dealing with outside. I will usually select part of a scene rather than take it all on, zooming in on the area that appeals most and the viewfinder is invaluable here.

There are often subjects to be found within subjects. The reflective surfaces of a decorative table by a window might be one option, or I might crop in further and make a still-life study of a single chair or vase of flowers.

Light and atmosphere

Light is usually my first consideration; the vital ingredient that brings it all to life. With interior subjects it can be just as varied and exciting as the big outdoors. With single or multiple light sources, natural or artificial lighting or combinations of both, the atmospheric effects can vary enormously.

I prefer subjects that are *contre jour* or side lit, where a dominant light source can create strong tonal contrasts and some modelling with interesting shadows and highlights in the focal point. The time of day can add further variations, such as bright sunlight streaming in through an open doorway or window, or the soft shadows and forms of low level lighting in a café at night. I start by focusing on the tone and edge qualities of each shape in the composition. Are they light or dark, broken, sharp or soft?

Tone creates depth, contrast and definition in the picture and the edges of shapes enhance these qualities. I use colour (warm or cool) to help enhance mood. A black and white charcoal sketch can often have as much impact and atmosphere as the finished painting, proving that colour isn't always necessary to get the message across. ▶

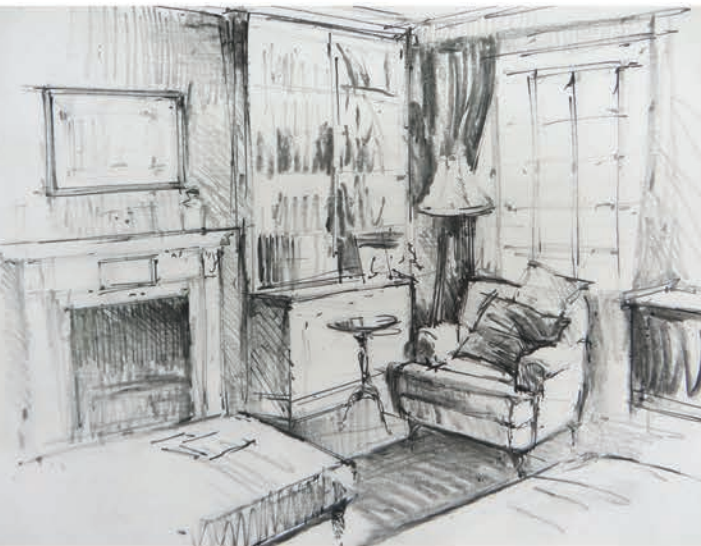
INTERIORS IN WATERCOLOUR

DEMONSTRATION *Windrush House*

This is the sitting room at Windrush House where I have fond memories of meeting the late James Fletcher-Watson and getting a much-valued critique of my portfolio. I now teach at Windrush, so took the opportunity to paint an onsite study of the room

▼ STAGE ONE

I first made a quick sketch of the whole scene to get a feel for the subject. I liked the grouping of the chair, lamp and bookcase and the effects of the natural light from the deep sash window, so made this the focus of the painting



▲ STAGE TWO

I lightly sketched out the main shapes in 2B pencil and then got the first wash on securing the light tones and reserving the whites. This established a sense of light, atmosphere and colour temperature

STAGE THREE (above right)

I developed the background first; the window and view beyond, along with the deep burgundy tones and soft folds of the curtains. This defined the negative shapes of the lamp and chair, creating a sense of space and depth

'Negative shapes are very important, I rely on untouched white paper to show where the light is most intense, so planning these highlights is vital'

Considering light sources

Old barn interiors can make great subjects, full of rustic character, and provide a large, quiet space where you can focus on the subject undisturbed. With their high ceilings, exposed beams and textured stone walls, they are usually full of interesting clutter. The large doorways can flood the interior with a single source of natural light, which is very useful.

Having one light source is easier to cope with initially and can create some wonderful combinations of silhouettes, shadows, blurred forms and crisp highlights. The structure of stone, wood and floors that are covered in dust and straw lend a nice unity of colour, with complementary oranges and blues throughout.

I enjoy painting the subtle transitions of warm to cool as the light travels from the doorway, reflecting off the walls and

ceiling before fading into the gloom. This is perfect for watercolour and a great exercise for wet-in-wet painting; a limited palette of raw sienna, burnt sienna, cobalt blue and alizarin crimson is usually all that's required.

Interiors at night such as restaurants or cafés with low level artificial lighting provide a similar colour unity, as well as a great opportunity to connect shapes. Our perception of local colour is reduced at night, details are simplified and walls, figures and furniture merge into larger shapes. Big shapes are the watercolourist's friend; they're easier to handle and say more with less.

As long as I buy a coffee, tuck myself in a corner and don't get under anyone's feet, the owners are often quite flattered and interested that I want to paint their premises. I was even loaned a champagne bucket to use as a water pot on one occasion! I aim to capture

the main tones, figures and a sense of light with an onsite study, backed up with photos of architectural details.

Negative shapes are very important, I rely on untouched white paper to show where light is most intense, so planning these highlights is vital. I prefer to reserve my lights by skirting round them rather than using masking fluid as this allows me to make edges soft or broken where required.

Natural and artificial lighting

More often than not an interior subject will present the challenge of both natural and artificial lighting, as well as multiple light sources. It's important to observe if the light is warm or cool. The light from outside can sometimes appear to be quite blue because of the influence of the sky, and at other times if direct sunlight is pouring in it can appear to be very warm.



► FINISHED PAINTING

Windrush House, watercolour on Saunders Waterford Rough, 14×10in (35.5×25.5cm).

Keeping details to a minimum, I suggested the books, table and photo frames on the left with loose brush work. The light falling across the chair was carefully developed with washes of raw umber and permanent magenta, with further definition of form coming from the dark cushion and the carpet beneath



The indoor lighting can cast warm or cool light according to the bulbs being used, and this in turn affects the warmth of the shadows. Churches and cathedrals, train stations, covered markets and stately homes are good examples with mixed lighting. These environments are notoriously busy, both architecturally and often with people too, another challenge I enjoy.

Painting strategy

The key is to be selective. Using the viewfinder, I look for a few big shapes and some interesting details with a strong tonal pattern, noting how the light is affecting the scene. I next establish my eye level to check the perspective of architecture, furniture and the height of figures in the scene and then consider the composition.

I usually follow the rule of thirds when placing the focal point, allowing

for more detail in this area and then simplifying extensively for the rest. It's the impression of light that I'm after, using the building and figures as shapes to convey it.

Being mindful to preserve highlights I get things going with some light washes, working wet in wet across the sheet with raw sienna, burnt sienna and permanent rose to suggest warmth and ultramarine, cobalt blue, permanent magenta and viridian within the cooler areas. Shadows often have a lot of warmth due to the reflected light bouncing off walls and furniture.

Once dry I develop the mid tones, using the same palette with stronger mixes to define forms in the focal area whilst maintaining soft edges in the shadows. Finally I carefully add the darks with combinations of warm and cool tones, sharp and soft edges, increasing the contrast where required. **TA**

Paul Weaver

began his creative career in graphic design and has been a full-time artist and tutor since 2003. For many years Paul has



exhibited and won awards at Patchings Art, Craft and Photography Festival, and he has been a regular winner in the Bath Prize competition. He is a demonstrator for St Cuthbert's Mill. For further examples of Paul's work and details of his teaching DVDs and painting courses, please see

www.paulweaverart.co.uk.

Glyn Macey's *60-minute painting challenge*

Painting flowers can admittedly look like the most daunting of subjects. All of those fiddly petals, randomly placed leaves and twisting stems. Where to start? Well, my personal approach to painting flowers is simply to launch myself into it



For my reference I chose a bunch of stunning white lilies. These flowers, with their spiky petals and long languorous stems and leaves, create wonderfully diverse shapes – and I was completely seduced by their melancholic fragrance



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.

3 | Flowers

For me, the appeal of the flower still life is the opportunity to take a technically difficult subject and to represent it using loose, fluid mark making; to take a technically difficult subject and to represent it with an abstracted attitude. And we can achieve this by breaking the subject down into its basic shapes, both positive and negative.

Once broken down into this basic form, we can simply colour in the composition, play, experiment, have fun... So, with this in mind, we will use only a small handful of colours, cadmium red, cadmium yellow, phthalo green, Mars black and titanium white. Add to this only two brushes, one large round and one smaller round. An old magazine, a pair of scissors and some glue will bring a joyous mix of collage to the table.

I could show you how to paint flowers Albrecht Dürer style, all detailed and perfect, but that would take us all day, in fact many

days. So instead, let's have a bash at the 60-minute version, all full of life and raring to go; an abstracted, 'slap round the face' of colour and line. With the following techniques and 'process' you will hopefully realise that this way of working lends itself to a whole manner of subjects, so please don't feel that you need to replicate faithfully the reference photograph of the lily. Instead, why not grab a posy of hedgerow flowers, or treat yourself to a bunch of your own personal favourites. These techniques work for all. And remember, don't forget to send images of your flower paintings in to us, we'd love to see them! TA

We'd love to see your paintings, so please email your results (no larger than 2MB) to dawn@tapc.co.uk, with GM3 in the subject line by February 12.

YOU WILL NEED

Colours and materials

- Just a handful of acrylic colours are all that's necessary. I used cadmium red, cadmium yellow, phthalo green, Mars black and titanium white. A limited palette makes things easier and means less to think about but feel free to vary the colours or add others if you prefer. It's not the exact colour that's important, but the way you use your colours that matters most.
- I used just two brushes: one large round and one smaller round.
- I used a sheet of Galeria Acrylic paper for this painting but you could use watercolour paper, mountboard or canvas with equal results.

60-minute *flower demonstration*



▲ STAGE ONE *7 minutes* initial mark making

Initially, we need to find our way with a few darks. I'm really not concerned about which particular darks to use so instead added a changing combination of phthalo green, cadmium red and Mars black. This mix was made loosely, to enable the colours to merge however they chose. Use the larger brush to 'feel' your way across your painting surface. Try to observe the flowers and the shapes that they create, without paying attention to your brushstrokes; just let your hand do its own thing. This process alone will allow you to create far more interesting marks and shapes. Search for the darkest areas in your still life, both in the flowers themselves and in the shadowy spaces between

◀ STAGE TWO *4 minutes* establishing the darks

Mix a batch of dark colour. I used Mars black and green for a reasonably fluid wash to block in the background negative spaces. Again a large brush will help not only speed up the process but also allow implied textures to form. It is at this very early stage that we gain a lot of the fluidity of our mark making

▶ STAGE THREE

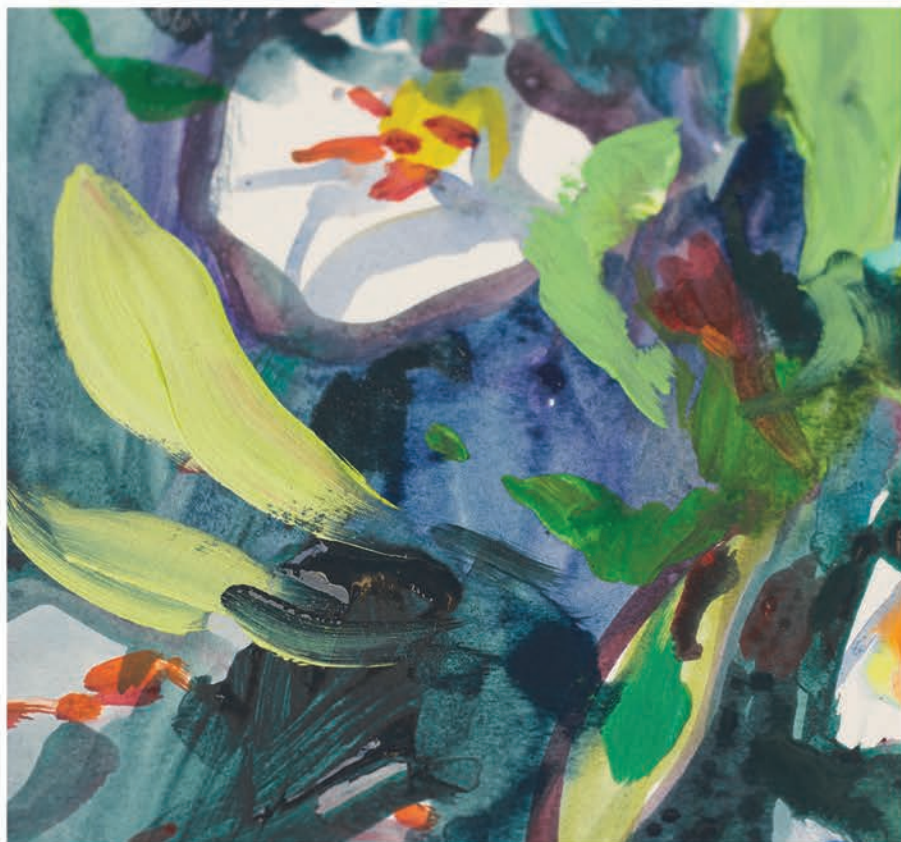
7 minutes painting flowers

A touch of cadmium yellow and a swipe of yellow/green mix began the flower building process. Oh, and don't forget that painting or colouring over the lines can be a good thing, despite what you were told at school. Colouring over the lines helps to create a unity of colour, shape and tone. And it's more fun to do...



FIND
MORE
FREE
MAGAZINES

[HTTP://SOEK.IN](http://soek.in)



▲ STAGE FOUR

7 minutes adding detail

Still using the large brush, let the tip stroke in touches of cadmium red to form the lily stamens. This red can be darkened using your phthalo green for shadow areas, or lightened using your cadmium yellow and white for soft highlights

▲ STAGE FIVE

10 minutes impasto

Adding white to our mixes not only lightens the tone but, crucially, also makes our paint far more opaque; and it is at this stage that we can use dramatic, easy 'smears' of paint to create lighter areas, such as leaves and stems. This is the stage when our 'modelling' of the subject really comes in to play; searching out highlights to contrast with our shadows



◀ STAGE SIX

6 minutes

Fluid marks

Time for our small brush, and a touch more of our white. By mixing very pale shades of our greens, we are able to add highlights where deemed necessary. And remember, we only really need a small amount of detail in this painting, as the viewer's eye will make up the rest for us

▶ STAGE SEVEN

4 minutes

Implied detail

Using the large brush, mix a little wet orange with your red, yellow and white for opacity, add a little of the wet mix to the tip of your brush and flick over the flowers to create movement in the dusty stamens



► YOUR FINAL *15 minutes* Adding collage

Crisp lines can now be introduced using a little collage. At this stage feel free to eschew the collage option and stick with a small brush, but for me, you just can't beat the crisp line of cut paper. And when used against the mottled, blurry watered washes, well, the combination is just bliss isn't it?

So, if you're up for exploring the collage option, grab yourself a pair of small, sharp scissors or a craft knife and an old magazine or printed ephemera. Choose a few promising pages, maybe with interesting text, or colour and shape, before cutting a few basic leaf shapes. These can be various sizes and are absolutely ideal for adding to your painting using a glue stick. Try placing the cut outs on your painting surface before gluing, giving yourself the opportunity to move the pieces around, add more, or less until you achieve an harmonious, or exciting visual blend

▼ FINISHED PAINTING

Lilies, acrylic, 16×20in (40.5×51cm)



Top tips for working in pastel

Four leading members of the Pastel Society (PS) share their top tips and suggest some exercises to help improve your pastel skills

Tony Allain

- Always use the best quality artists' pastels. Try not to buy your pastels in sets as you can find yourself with a lot of colours you may never use.
- Always do thumbnail sketches first to solve problems like composition, perspective and the balance of the finished work. Carry a small sketch journal everywhere. I keep one in the glove compartment of my car for emergencies.
- Always stand at your easel if possible to give you freedom of movement and allow you to step back periodically and view your work in progress. Use a piece of plastic guttering on the ledge of your easel to catch the pastel dust.

- Lay in the underpainting with broad, direct light strokes with the side of the pastel. Build up the layers again with delicate but positive strokes. If you paint a bad mark, leave it and camouflage it by painting a better one next to it.
- Squint as much as possible; this allows you to see shapes rather than detail.
- Paint what you see, not what you know is there.
- Paint fat over lean, as you would in oils.
- Don't fiddle. Keep it simple. Know when to stop. Less is more.
- Keep the highlights clean and bright by painting them last.
- Reading all the pastel books, watching all the DVDs, taking workshops will give you all the knowledge you need to get

started – but without a heap of practice this will mean nothing.

- **The one stroke challenge:** Paint a small, say, 10×8in pastel painting using no more than 150 strokes. Count every stroke; even the smallest mark and finger blending count as strokes. This will help you make positive mark-making decisions and keep your work fresh and crisp.
- **The upside down monochrome challenge:** Place your reference photo or sketch UPSIDE DOWN next to the easel but make sure it is in grayscale (for photos) and black and white (for thumbnails). Copy the shapes and tones you see in your reference material using your chosen colours and paint your picture upside down, only turning the finished piece the right way up when completed! This will force you to paint only what you see. It will help you decide on strength of tone and allow you to know your own colour palette. You may be pleasantly surprised.



▲ Tony Allain *Homestead Farm, Guernsey*, soft pastel on sanded paper, 12×12in (30.5×30.5cm)

Joanne Last

- Use a box lid or tray to display the pastels you are using that day. This will save you hunting for a colour you used ten minutes ago, which can be frustrating and interrupt the creative flow.
- Try not to be too precious; break the pastels and tear off the paper so you can see the colours better and have the option of using them on their sides to block in larger areas. Tiny little crumbs can go in a 'bits box' for later use.
- Have a really good range of very light tones, especially for the subtleties in skies.
- Don't be afraid to use bright colours and think tonally rather than simply trying to copy the colour you see. For example, try strong blues or deep maroons for areas of shadow rather than greys and blacks.
- Similarly, experiment with small dashes and lines of a brilliant, unexpected colour, like a fluorescent orange which can really bring something to life without being overpowering.

- Get ideas for more saturated or unusual colourways by playing around with photographs in Photoshop. Turn up the saturation or adjust the hue and see what happens.

- Be intuitive rather than plan too much; your eyes can be drawn to just the colour you need, if you allow yourself the freedom.

- Think about how you store your pastels. It's worth investing in a storage box with separate compartments. Arrange all your pastels in one place by colour and/or tone.

- Think about the painting as you prepare your support. Adding a textured surface (gesso mixed with pumice powder) to mountboard not only gives a tooth, but can also be applied with the composition in mind. Apply the ground as you would paint, in a creative way and with interesting mark making; it all adds to the finished piece.

- Apply the pastels with the same variety as you might when using a paintbrush. Experiment with mark making – how much pressure, holding the pastel flat or upright etc. The energy/sensitivity that goes in will show in the final piece.

- **Challenge 1:** Work fast and finish a piece in one go. If you have done some underpainting in acrylic or watercolour first, you don't need to cover every square



▲ Joanne Last *Almost There*, acrylic and pastel on mountboard, 19¾×19¾in (50×50cm)

inch – some white areas let a painting breathe. I would never rub or blend pastel. Put it on, leave it and let it sing!

- **Challenge 2:** We all have pastels we don't use but quite often these colours

can suddenly look right when juxtaposed in unexpected ways. So take time to experiment and try something new and out of your comfort zone. It's the journey you learn from, not the destination.

Robin Warnes

- A good way to start working with pastels is to play with them and experiment with combining different colours and have fun. Explore the medium and try to understand its strengths as well as its weaknesses.

- Select different coloured surfaces of paper or card and use either warm or cool colours as your base depending on your subject. For example, if painting a landscape a dark green would be a good base colour to work with.

- Different formats will challenge your compositional skills, so extend your format and try square as well as rectangular shapes.

- Composition is the key to any artwork so think about the composition before you start work. Think about light and dark relationships as well as positive and negative shapes.

- Try different subjects. This involves using different colour sequences. Experiment with the colour you use on a different sheet of paper before you use it so you have an idea of how that colour will work.

- Pastel is an opaque medium, unlike oil paint or watercolour which have more translucent properties, so you have to build your colour to make it work on the surface.

- When working with pastel be selective in terms of colour, for example use three colours to start with and try extending those colours either tonally or by contrast.

- As you use different colours place them in a separate box and keep them separate until you are sure you have finished your work.

- **Challenge 1:** Try mixing the colours on

your pastel by overlaying in an optical way rather than just physical application; you might need to use fixative for this process when overlaying the colour.

- **Challenge 2:** Think about tonal colour of light and dark and try to look at colour contrast of bright values. Use colours you don't normally use; sometimes the colour you need is the most unlikely and can make your work more interesting



▲ Robin Warnes *Saucepans*, pastel on paper, 16×23in (41×58cm)



◀ Tom Walker *Weighing the Fate*, pastel on black paper, 35½×40½in (90×103 cm)

'Creating art in any form is an eternal journey. You never arrive'

texture patterns in them) cover with a generous coating of mid-grey pastel, sufficient so that when well rubbed into the paper it makes a uniformly smooth layer. Using a standard type white plastic eraser (Staedtler-Mars is good) cut it diagonally (45 degrees) across the middle with a Stanley knife to create two wedge-ended sculpting tools. Now using the edges as well as the flat surfaces of the rubber, 'draw' into/through the pastel surface. The darkness underneath will be exposed in diverse ways depending on the pressure you apply, sharpness or bluntness of the 'tool'. Take it from there and see what happens!

● **CHALLENGE 2:** Pastel on black paper. Create an abstract or non-representational image without repeating yourself in any way. This is much more difficult than it sounds!

ITA

Tom Walker

● Explore the properties and possibilities of your medium fully to gain a comprehensive understanding of what it can do. Push it beyond its traditional limits. Master it.

● Use your medium on a variety of surfaces to discover how it behaves and which suits your kind of work best.

● The more technical expertise you can accumulate, the greater the creative freedom you will have.

● Soft pastel is a particularly flexible and versatile medium, made almost entirely from pure pigment. It does not react well to fixative sprays, which can damage the work and darken or change the colours. Pastel work can only properly be protected by framing under glass, including an inner frame to prevent the glass making contact with the pastel surface.

● If you are, like me, an improviser, learn how to be a planner, too. If you're a planner, learn how to improvise. Pastel is a very forgiving medium since it allows you to change your mind.

● To be an artist you should be able and prepared to work in any medium, genre or style. As well as an art and a craft, it's a trade.

● There is much vanity in the art world which can be destructive. We need our egos but openness and humility are greater powers by far.

● Creating art in any form is an eternal journey. You never arrive. Try not to get stuck in a comfortable formula. Keep moving on, learning and developing in your own way.

● **CHALLENGE 1:** Try sculpting with pastel. Using A3 or A2 black cartridge paper (avoid so-called pastel papers which can be heavily textured or have

PS exhibition & workshops

The Pastel Society annual exhibition is on show at the Mall Galleries, London, from February 23 to March 5, during which the PS is hosting a series of demonstrations in the galleries (see www.thepastelsociety.org.uk for details) and pastel workshops in the learning centre:

- Michael Norman **The Water's Edge** February 23
- John Tookey **Buildings and People** February 24
- Jason Bowyer **Masterclass Pastel Alchemy** February 26
- Jenny Halstead **Exploring Interiors** February 27
- Sue Relf **Life and Portrait for all Abilities** February 28
- Tony Allain **Colour and Light in the Landscape** February 29
- Eiko Yoshimoto **Dynamic Colour of Pastel** March 1
- Tom Walker **Secrets of the Dust** March 4

Booking forms for these PS workshops are available online at www.thepastelsociety.org.uk or contact Norma Stephenson PS, Jack Beck House, Keasden, Clapham, via Lancaster, LA2 8EY; norma@stephenson.net. Telephone 01524 251 670

Creative still life

My subject matter until about 15 years ago was fairly varied but in recent years has been mainly still life. I enjoy working outdoors when the weather is good and there is something that excites me enough to want to paint it, but all too often it is cold or wet or there are too many people. I like to work alone or alongside others who are painting or drawing and dislike working from photographs as this restricts my imagination. I am rather a slow worker and am happiest working in my studio where there is no pressure other than that I set myself. My main media are watercolour and etching. Etchings are usually worked from my paintings or drawings and I use a watercolour wash on top of the etching ink.

There is a part of me that longs to be more abstract, but I also enjoy the challenge of painting something I see in front of me, so I have tried to mix the two. My backgrounds used to be mainly textile-based, but then I moved to making my own abstract collages, sometimes using torn or cut paper from magazines or newspapers; often I would paint my own abstract doodles which I would pin up behind the objects.

Setting up the still life

When I run workshops with the Royal Watercolour Society I supply each student with a pinboard, either foam board or a thick cardboard which is easy to pin onto, and a stand (triangular pieces of wood with slots in the side to support the board). I ask them to bring a few small objects that they might like to paint and an old magazine for cutting up, and I supply plain coloured paper, scissors and drawing pins. They are asked to create their own background and we discuss the arrangement of chosen objects and background together, looking at the shapes and colours. I always recommend the use of a viewfinder so they can work out exactly how much background they want in relation to the objects and where on the paper they want to see everything positioned.

Setting up the still life can take time, so I don't rush this stage; getting it right can make the difference between a

Annie Williams advises on how to set up your favourite objects and use your imagination to create semi-abstract still-life watercolour compositions full of colour and vitality



▲ Collage from RHS Magazine, watercolour and gouache, 15¼×19¼in (40×50cm).

We were invited to have an exhibition based on work done with the Royal Horticultural Society. I chose to make a collage with pages from the RHS magazine and a few flower pots in the foreground. I wanted to keep the colour bright and fresh. I added the two apples to reflect the colour in the background, and the sweet peas as real flowers against the rather flat imagery behind. I tried to simplify all the images and concentrate on the colour from the collage

failed or successful painting. Have fun pinning up your background. Some students use images from magazines, cut out and pinned up as though part of a story with their chosen objects, others just make an abstract pattern with the colours and shapes.

When I'm working at home I sometimes make up the background, often from a memory of something I've seen or a place I've visited. If students get stuck I might suggest that they think of their clothes and how they choose the colours in their wardrobe to put

together. Making a quick drawing can be helpful at this point.

Having made a decision about the arrangement you need to ensure that it will fit where you want it on the paper – that it hasn't come out larger or smaller than you originally planned. I make a simple drawing directly onto the paper just to make sure the composition is as I want it. Most of my chosen objects are pots – I have a sister and friends who are potters, so have acquired quite a number over the years. I love their shapes and colours.

CREATIVE STILL LIFE

DEMONSTRATION *Still life with a Lucy Pot*

► STAGE ONE

To start I made a simple outline of the objects which were placed to give me plenty of background area to work on. The background was made up from pinned-up torn and cut paper. I spent about an hour moving the bits of paper around. I then started blocking in some of the colour. I started with the blues as it was the dominant colour and several of the pots had a touch of blue in them. I chose six pots and arranged them on a black box. The background board was propped behind them



▲ STAGE TWO

Here I began to get a feel for the pattern as well as the colour, and seeing how the pots would show up against the background. I aimed to cover the paper with paint, trying to keep the background as lively as possible and still allow the pots to stand out. The pattern on the pots looks rather strident as I had not yet worked on any shadow. The main colours used here were cerulean, ultramarine and Prussian blue, burnt umber and a touch of viridian green



▲ STAGE THREE

Next, I started painting in the box but felt I would like to lose it more into the background so built up the shadows to help it merge into the colours on the left-hand side. I started to paint more detail on the pots as well as the shadows, hoping to make them look a little less wooden. The pattern looks a bit 'jumpy', and I had to choose whether or not to add a wash over much of the paper to soften the impact. In the end I decided just to strengthen some of the colours

Colours and materials

Colours are a personal choice. Many people still think of watercolour as a rather pale, delicate medium, which it can be. I like using quite strong colours, building up in layers or washes. Always allow each layer to dry before adding the next to prevent it becoming muddy. You can achieve some wonderful rich colours this way (I often use a hairdryer for this).

Finding a paper that you are happy with is very important; it is worth trying out several sorts to find out what suits your painting best. My favourite paper is a handmade hot pressed Purcell. It allows me to move the paint around or

even take it out. I don't stretch it but flatten it under heavy boards, the same method I use for drying prints.

Some artists find the choice of brushes very important, but I'm not one of them. I buy relatively cheap ones and replace them when they are worn. However, I wouldn't dream of using anything other than Artists' watercolour paints and usually buy Winsor & Newton. My palette has a large range of colours, 18 in total. My grandfather (who worked mainly in oils) used only six, and achieved every colour under the sun from: cadmium red, alizarin crimson, lemon yellow, yellow ochre, ultramarine, Prussian blue and white.

Composition

I suggest that you pick objects of varying size and heights, and you have to decide whether you want them to merge into the background, or sing out by, for example, placing a pale subject against a dark background or the reverse, altering your background to suit. This will act as a guideline for creating shapes and colours. I don't ask students to paint every detail in front of them, just to use some imagination in choosing what to use or ignore in relation to the subject. Think about the picture as a whole and what is most important to you; it is not, I hope, just a reproduction of the subject in front of



▲ FINISHED PAINTING

Still Life with a Small Spanish Bowl, watercolour on 300gsm handmade paper, 15¾×19¾in (40×50cm).

I darkened some of the colours especially on the left-hand side, and added some more detail to the patterned background. I worked on the reflection on the box looking carefully at the effect of the light from the window on my right. I added another wash of ultramarine mixed with a little black to the left of the box. This is probably the finished painting, but I will put it away for a time, perhaps a month, before framing because looking at it afresh can often show me if anything needs to be changed

you. Don't be frightened of taking risks with the pattern or the colour, think about mood. Change things if you are not happy, I certainly do.

Other considerations

Gouache is a wonderful medium for painting over watercolour and adding highlights. I use it for changing large areas of colour as well as using white as a body colour mixed with watercolour.

I never put my so-called horizon (the point where the background meets the surface the still life is standing on) in the centre of the paper as it can visually cut the painting in half.

Light can play an important part in setting up the still life. This is

sometimes difficult in a class where space can be limited and windows aren't where you necessarily want them. If working at home you can choose whether to use the effects shadows can create and often give the painting more depth. Do try out the possibilities of lighting from above although lighting from the side is more frequently used. I always like to work in daylight as I find it so much easier to see the colours.

Finally, I always advise students to look at as many other artists' work as possible. I have found this invaluable and stimulating and it can teach you just as much, if not more, than going to a class. ITA



Annie Williams RWS, RE, RBA

was born in London and grew up in Wales. She trained and worked as a nurse at Great Ormond Street before studying art at City & Guilds Art School. She now lives and works in north London. She is an elected member of the Royal Watercolour Society (RWS), Royal Society of Painter-Printmakers (RE), and Royal Society of British Artists (RBA) and has won numerous awards, including the 2009 Turner Watercolour Award. Annie has exhibited in numerous exhibitions and regularly shows work at the Bankside Gallery and the Mall Galleries. For details of future RWS workshops contact the Bankside Gallery www.banksidegallery.com.

New series

1 | Improve your oils

In the first of his new four-part series **Martin Kinnear** explains how to improve your skies and clouds using 'indirect' oil painting techniques

**Martin Kinnear**

is a professional oil painter and course director at the Norfolk Painting School which offers courses for painters new to oils as well as practising oil painters. Find out more at www.norfolkpaintingschool.com or call Jane on 01328 730203 or via jane@norfolkpaintingschool.com

I started oils so I could capture the wonderful skies of my adopted county of Norfolk, so I'm particularly pleased to share my passion for this subject here.

Skies: the technical challenge

Skies, by which I mean cloud and light effects, are varied, mutable and luminous, so to capture them in oils the first decision you need to make is whether to work in a direct or indirect manner; by direct I mean wet-into-wet, and by indirect wet-over-dry. In art historical terms most Impressionist and contemporary artists work directly, most pre-impressionists, indirectly.

As most painters get on pretty well with direct painting, I'll focus on indirect working practices here, bearing in mind that even the most complex indirect sky

benefits from a final flourish of directly applied colour in the final pass.

Indirect sky painting

The great advantage of indirect painting is that it enables you to create an illusion of luminosity by managing the optical quality of your oil films. This makes it particularly useful for painting glowing objects such as sunsets, clouds and so forth. Unfortunately most contemporary painters haven't received training in indirect painting, and find it challenging to create the wonderful effects which are common in pre-19th century painting.

Glazing

Once the sky is roughly established, it is the perfect chance to practise your glazing techniques. Being translucent films of paint, glazes work in exactly the

▼ *Light Breaking Through*, oil on canvas, 2005, 30×40in (76×101.5cm). This was my first serious sky painting and taught me how to 'build' depth





◀ STAGE ONE

Start skies by blocking in crudely

▼ FINISHED PAINTING

Demonstration for Norfolk Painting School students, oil on canvas, 20×24in (51×61cm), showing how the blocks of colour were refined by finding the edges in order to complete the painting

same way (in an optical sense) as light; so by simply running a red glaze over a sky you can simulate the effect of fading, reddish twilight.

Similarly you can select good general glaze colours for various light states; dawn, dusk, night and a hot summer's day, for instance, all benefit from thinking about which colour is the best choice to glaze over an underpainting.

SOME TRIED AND TESTED OVER-GLAZING COLOURS INCLUDE:

- Pinks for sunrise
- Yellow to orange to red for sunsets
- Greens or blues for nocturnes
- Subtle peppermint greens, cool lemon yellows or watery crimsons for winter
- Warm blues for summer
- Subtle greys for 'soft' weather

Colours, grounds and mediums

Skies need absolute translucency, smoky depth and strong opacity, so choose a wide range of opacities from your paint box. Most blues are translucent of course, and most whites opaque, but beyond that you should consider buff, pinks, browns and black as your 'standards'.

Compared to the old masters, or even 19th-century painters, we have far more useful and luminous colours for sky painting. Transparent oxides are particularly useful in this respect. Compare a traditional yellow ochre with transparent earth yellow, and you'll see how much better our colours are for creating an effect of glowing colour.

That said and generally speaking I restrict my English skies palette to low saturation colours, as they suit the quality of light in the UK. My Dutch, northern European and American east coast students agree and use much the same palette. My students from Africa, Oceania or South East Asia find they need to choose colours that evoke the light of their region.



INDIRECT PAINTING EXERCISE

Try this short exercise to get you started with indirect painting techniques if you've never had this training. The key is to manage the opacity of your paint films whilst retaining and exploiting the luminosity of the ground. Focusing on skies, and working on a white gesso ground, a sound indirect sequence is as follows:

- 1 Establish the background sky using translucent to semi-opaque paint, ensuring it is workably dry
- 2 Block in the clouds working from semi to fully opaque
- 3 Let it dry
- 4 Establish/refine any local light colour with a fairly weak glaze
- 5 Revisit the clouds using translucent, semi-opaque and finally, opaque paint, taking care to ensure the underpainting is still visible where appropriate

This basic approach should serve you well for pretty much any traditional sky, although you'll need to flex the colours, mediums and grounds to suit the job in hand. For instance a romanticism-style sky, as you might see in English painting of the Georgian period, would most likely be painted on a tinted ground (Constable typically preferred a light pink, for example, but might choose buff or even a soft grey depending on the desired final effect).



▲ A simple sky (detail from a larger oil) showing the building-up, thick-over-thin oil painting method clearly

PALETTES

Skies are optically complex, so it makes sense to keep them chromatically simple. A palette of blue, orange, black and white for instance. In the UK this might translate as:

- Ultramarine blue
- Raw umber
- Ivory black
- Titanium white

Changing just one of these (raw to burnt umber for instance) will have a dramatic effect on the 'feel' of the resulting painting, as such a limited palette draws heavily, and exploits to its fullest extent, every colour.

Even this simple arrangement offers great complexity, as each colour differs in opacity, value, hue, temperature and (despite my efforts) saturation.

So, for example, you might mix from these:

- Blue and orange = grey
- More blue = cooler desaturated grey
- More orange = warmer desaturated grey
- More white = lighter and more opaque grey
- More black = darker and more translucent grey
- Blue on its own (translucent)
- Orange on its own (semi opaque)
- White on its own (opaque)
- Black on its own (translucent)

Mediums

My strong advice is to keep it simple. A straightforward alkyd medium such as Galkyd or Liquin, thinned when appropriate, is ideal for sky painting. Using such a medium helps immensely with indirect painting as it controls the opacity, rheology ('feel') and drying rate of the paints.

Once you get a feel for it try some more complex mediums such as megilps or waxes; these can help to create incredibly subtle and luminous effects and are common in 19th-century paintings. I'll look at some useful mediums for oils later in this series.

Grounds

Nothing is more important in oils than the ground you paint on. Get it wrong and your picture is compromised from the start. Generally speaking commercial grounds are fairly wretched if you buy budget canvases or art boards, so get a decent support before you try sky painting.

White gesso of course offers the maximum reflectivity, and therefore the greatest potential luminosity as a base for sky painting. Coloured skies (sunsets for example), can benefit from being painted on coloured grounds, and even a soft pink is useful if you can leave enough of it extant to work with any blue overpainting. Flemish grounds (yellowish priming) are good for cooler skies, affording a greenish tinge to the work; Turner's early sea paintings are often worked up on a Flemish bole of sorts.

GROUND

Remember:

- White is the best choice – the more reflective the better.
- Sunrise – or sunset-coloured grounds can be useful (red, pink, orange etc).
- Light pink is traditional and useful for predominantly blue skies – it offers a soft complement to cool blue, but needs to be covered carefully to allow it to do this job.
- Soft buff or yellow can be useful for cool 'Dutch' skies.
- For a subtle sky use a solid ground colour.
- For a livelier sky use an imprimatur.

Tools

Skies are mutable, so it's best initially to suggest their broad expanse by blocking them in with good sized brushes, rather than fussing over them with a 00 sable. I recommend that you block in with a decent sized varnish brush, before systematically moving down to the larger sizes of filberts or rounds, and finishing off with a touch or two from a bright – or square – brush for any high impasto.

KEY POINTS

- Work translucent to opaque
- Work big to small
- Keep your palette simple
- Exploit the ground colour
- Be conservative with impasto

► *Buttermere*, oil on canvas, 30×40in (76×101.5cm). Don't forget the weather. Constable taught me that skies should be full of moving light – find out more next month

Beware of using too much palette knife in traditional skies – you'll need it, but not to the extent that most contemporary painters use the tool. Reserve it for the brightest and final touches – Constable's oil sketches and small oils are exemplary. Turner's move from using mostly brushes, to rags and knives for his later paintings is a good example of the difference that may be achieved from emphasising knife over brush; compare his work with more traditional skies and see what you prefer. So, choose larger brushes; move from large to small; reserve the knife for agents; if you like later works by Turner use mostly rags and knives after the first block in. TA

Next month: oil techniques for capturing different weather effects



▲ *Holkham Bay Study*, oil on canvas, 36×48in (91.5×122cm). Contemporary skies rely on more than just building value and opacity changes

Positive results with subtractive drawing

Robert Dutton explains how working from a black background and paying attention to deep darks will help you create greater depth in your drawings and paintings

Traditionally we mostly draw on white paper. Shape and form slowly emerge by the placement of the volume of objects and shapes in ratio to one another. 'Feeling our way' through the composition until satisfied with the placement of these plotted objects, our drawings are tonally strengthened as the drawing develops. Half way through is where many artists (particularly students) stop thinking and all the initial good work and effort can start to unravel when deep darks are applied. This is a real shame as, with a little more confidence and effort, a drawing with real depth can be achieved.

From black to white

A great way to help overcome a fear of the darks is to start with a black piece of paper. By drawing in 'reverse' with white on black, the 'negative spaces' (the areas around your objects and forms and not just the solid mass) immediately become the most important aspect of your

drawings and not just line. Straight away you will visually appreciate the value of the darks and the lighter tones, in support of one another. Between these two extreme tones, halftones can be assessed more easily.

Surface textures explored

A favourite way of working from black to white is with the responsive black Canson Mi-Teintes Touch (350gsm) pastel paper. When I draw using different drawing media (especially with white and light tones) on this support, I am able easily to create expressive drawn and painted marks and drawings with real strength. Since Canson Mi-Teintes Touch 350gsm is a dedicated pastel paper, I usually start work on the even-textured paper (which holds a lot of pastel and other media) with white pastel and other lighter pastels, switching between different brands and between soft and hard pastels to create sumptuous layers of marks.

Using pressured strokes in different directions, the drawings soon begin to take shape. Placement of white on black immediately allows me to assess how the dark areas (the solid tonal ground of the paper itself) visually respond to the extreme highlights of the white and light pastel applications. If I require mid tones I simply apply more white – usually with the side of the pastels, so that I am only drawing on the raised top surface, leaving the hollows of the paper showing through the scumbled marks.

Tonal drawing with hard and soft pastels

Harder pastels or very delicate applications of soft pastel in different directions create the tones. The more the pastel is layered the lighter the tones become as more of the paper tooth is filled. In *Moorland Cloudburst* (below left) the majority of this painting was created with subtle shades of white hard and soft pastels. Several soft cool and warm toned pastels were also used, working around the deep dark saved areas such as the distant moor on the horizon on the right, the walls, the deep shadows in the moorland valleys and implied foreground shadows in the mass of tussocks and rough moorland grasses. Several areas in the clouds show how hard and soft whiter shades of pastel used together in



◀ *Moorland Cloudburst*, pastel and Conté on Canson Mi-Teintes Touch (black) 350gsm pastel paper, 16½×24in (42×61cm). As the eye is always drawn to the light, working from black to white is a superb way of first establishing the lightest areas of your painting and working back towards the darkest shadows. This helps to appreciate the merits of the darkest parts of a painting in support of the high key tones (the lights), to help increase the dramatic visual effects of your paintings



Afternoon Shadow through Rydal Woods, Rydal Hall, Cumbria, Nitram charcoal and pastel on Canson 'C' à grain 224gsm, 18½×18½in (47×47cm). Compare the positive drawing of the study of woodland trees (above) with the computer-aided reversal of the same drawing (right) to see how white marks could be used as an approach to drawing using black paper. Notice how the shadows and highlights have also reversed direction; very interesting



scumbled layers create effective half tones.

Ever greater layers of pastel scumbling were applied in a continual graded effect from right to left, to express the bright light, which often appears after the rain clouds start to dissipate high on the moors.

It is liberating to work like this; as Canson Mi-Teintes Touch pastel paper

Top tips

- 1 To see how effective working on black paper is, try a reversal of a digital photograph of your painting on your computer to see how this might look for your own work.
- 2 Place the highest key tones first and work back into the darkest areas from that. The more white highlights you apply, the brighter the painting will look.
- 3 Paint your own black backgrounds on different paper and with different media - you'll be surprised at the wide range of creative effects you'll be able to create even on the most familiar papers.

Note: Don't think that deep blacks and intense darks will look too heavy and dominant in your paintings and drawings. In reality the deep darks balance your paintings and contrast with the light highlights, which creates greater depth in terms of dramatic effect.



▲ *Misty Autumn Morning, Ashness Bridge, Cumbria, mixed black and white media on Canson Moulin du Roy 140lb (300gsm) Not 100% cotton watercolour paper, 20×22in (51×56cm). Initial washes of black gouache combined with Quink ink helped establish the framework on which to build this outdoor painting. The paper was fantastic to work on - no stretching and just the right amount of tooth to hold the combinations of layered charcoal and pastel work. This mixed-media demonstration drawing shows how important it is to establish the darks in the early stages, along with other tones to help create a unified framework on which to develop the rest of the painting*

DRAWING: 2 OF 3

holds so much pastel, continual layering and interesting mark-making techniques can be applied with confidence.

Choosing light tonal ranges of white and soft grey pastels helps in other ways too – if you go over an area you didn't want to with your lighter shades you can always replace the deep dark tones by drawing them back in with black pastel, rather than using an eraser as you would with conventional charcoal or graphite drawing.

Tonal appreciation through outdoor drawing

I paint outdoors regularly in different seasons. During the autumn and winter months in particular, soft misty mornings still reveal deep darks and bright

highlights amongst the mid-tone ranges. Of course, the distance and mid-ground areas will look soft and void of intense darks but if you want to offset these with something darker you can include the foreground areas close to you, where a greater range of tones will be present, including darker areas which will strengthen the mid tones throughout the painting. See *Misty Autumn Morning, Ashness Bridge, Cumbria* (page 41) where the soft mid-tone areas in the background and the mid ground look much softer because of the inclusion of the darks in the rest of the painting.

Bespoke black paper

Another way to work from dark to light is to create your own bespoke black

background supports. With so many different fine art papers on the market to choose from with different textures, surface qualities and grain, by covering them with black ink, black gouache or black acrylic washes, you can create very different types of supports and new possibilities for your drawings. However, papers below 140lb (300gsm) will require stretching before applying any wet media, otherwise they are likely to cockle.

I find watercolour or black ink (Quink or India ink) the quickest way to prepare my own black supports, although I still use some glazing techniques and save some areas of the white paper to assist my highlights. These exposed areas of paper can become my brightest whites as well.

For many artists it is a revelation and refreshing to work from black to white. Tonal appreciation for the darks is greatly enhanced; leaving the black paper exposed (unworked) the blacks are already established and provide a great platform from which to judge all subsequent lighter tones. A full range of tones can now be created, not just a narrow band of mid tones lacking depth.

Another favourite method is to cover the entire paper in charcoal and work back from that through subtractive tonal drawing by removing the black charcoal to reveal the white of the paper. Different pressures with erasers when removing the charcoal create different marks and tones. In *Autumn Mists, Ullswater, Cumbria* (left) subtractive drawing was applied throughout. The entire paper surface was first covered with soft Nitram charcoal and careful removal with different hard and soft erasers helped to draw in the forms. Positive results from a negative background!

TA



▲ *Autumn Mists, Ullswater, Cumbria*, Nitram charcoal and pastel on Arches 90lb (190gsm) Not, 18½×18½in (46×46cm).

Although thinner than I usually use for my drawings, as a 100% cotton watercolour paper the surface texture of Arches Not provides a really robust support on which to work when using dry media such as Nitram charcoal and soft pastel in combination. From an initial covering of Nitram charcoal, lots of the mid tone areas were created using different types of erasers and a putty rubber. During the drawing, if any of the charcoal is removed too much then you can either reapply it or add different tones of pastel, as I did to retain an atmospheric soft mood. Note how important the dark areas are. Without these the effect of rising mists through the autumn trees and in particular the filtered light dancing across Ullswater would not look as effective



Robert Dutton

tutors at a number of venues throughout the UK and Spain; for more information visit www.rdcreative.co.uk.



Paul Talbot-Greaves

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

In a painting softness is imperative. The eye will always be attracted to harder edges and if too many hard edges are used throughout, the painting will take on a kaleidoscopic effect. Hard edges also state precise detail whereas softer, more blurry shapes will hint at detail and allow the viewer to engage with and use more of their imagination. These softer effects are easily achieved with most other materials but acrylic can sometimes be a little challenging. Without using softening techniques of some sort, acrylic paint can look too harsh and contrived due to its fast-drying properties, but it doesn't have to be this way.

Softening techniques

If used in a watercolour style on watercolour paper it is possible to achieve soft, wet-into-wet effects in acrylic but on other surfaces thicker paint will dry faster, requiring the use of mediums or additives to assist blending. Whilst acrylic paint can be blended and softened with water alone, this will weaken the polymer binder and dull the colour at the same time. The binder acts to maintain adhesion of the paint as well as giving the pigment depth and sheen. If you have ever used acrylic thinned to a fluid

3 | Explore acrylics

This month Paul Talbot-Greaves advises on the importance of incorporating softer edges and avoiding too many harsh lines in your acrylic compositions

consistency with water on canvas or primed board, you may have noticed the paint graining and drying with a chalky appearance. In some cases the pigment may brush off the surface when dry. This is over dilution of the polymer binder which leaves behind unsupported pigment. By using mediums you will not only increase the polymer adhesion of the paint but your colours will appear richer too. In my opinion you should always consider using mediums with your acrylic paint so let's have a look at a few of them.

'Without using softening techniques of some sort, acrylic paint can look too harsh and contrived due to its fast-drying properties, but it doesn't have to be this way'

Slow-drying medium

This is perhaps the medium to use if you prefer to use acrylic in thick applications and you want to extend the working time of your paint. Carefully follow the instructions on the product for mixing ratios. Slow-drying medium will maintain the thickness of the paint whilst prolonging its drying time, allowing you to use it in a manner similar to oil; it creates buttery paint with a certain amount of lag and time to blend and achieve softer finishes. The amount of medium you apply will affect the drying rate of the paint but don't add too much otherwise your paint may never dry at all!

Matt and gloss mediums

I view these as multi-use mediums. They will make your paint more transparent without compromising its thickness, but they will also make it easier to blend colour as they increase the polymer binder, making the paint mix slightly

slower drying. If you suddenly switch to a thinner consistency in the middle of a painting just mix a little water with one of these mediums before adding it to your paint. This will dilute your colour to a flowing consistency and you will maintain adhesion as well as richness in the colour. As these mediums state, they will give you either a matt or gloss finish to your painting.

Texture and modelling pastes

If your preference is for thick impasto applications, add a medium that will bulk out the colour, such as texture paste, modelling paste or impasto gel. Manufacturers use varying terms but basically these mediums do the same thing by thickening and extending the colour. Surprisingly this kind of medium won't dilute the pigment as you might expect, instead the result is rather the opposite. You can quickly mix large amounts of thick paint by adding colour to the medium, which again due to its density will be slower drying than paint on its own, allowing you time to blend colour and create softness as you work.

Flow improvers

If your preference is to work with thinner paint, you must use a flow improver or flow enhancer, not just water on its own. Flow enhancers will allow you to thin down your colours and will even out brush marks, allowing for a uniform finish whilst maintaining colour brightness at the same time. Remember, anything that liquifies your colour must simultaneously improve adhesion, so make sure that the product you select will do this. A thinner colour means more ability to blend and soften areas. Flow improver works well on most surfaces and makes a fluid but tacky paint, which I find really responsive in a slightly different way to watercolour itself.

Spraying

A great technique for maintaining workable acrylic is to use a simple diffuser spray or misting bottle containing a weak dilution of a medium with water. If you use thick paint, this is the most vulnerable

EXPLORE ACRYLICS: 3 OF 6

DEMONSTRATION *Rough Moorland*

I worked this painting from the reference photograph (below far right) on a piece of Bockingford 250lb (535gsm) NOT paper using Winsor & Newton Artist's acrylics with flow improver. Whilst the process looks like a watercolour painting it is actually quite different and the permanence of the colours when dry opens up a versatility far different to watercolour

► STAGE ONE

I drew the scene on the paper quite roughly with a 6B pencil



◀ STAGE TWO

Working wet on dry, I used varied fluid colours of phthalo green, cadmium yellow light, dioxazine purple and burnt sienna to lay down the light values. This was done freely as any wayward areas could be covered later



▲ STAGE THREE

I used 50, 40, 30 and 20mm flat brushes to block in the main shapes, colours and values of the painting. Whilst I was doing this I was far from trying to create perfection, just the shapes and values. I added flow improver to my colours to make a creamy consistency of paint. At this stage I introduced some phthalo blue and light red to add further variation to the painting



◀ STAGE FOUR

Next I worked into the light areas, adding phthalo green and cadmium yellow light to the patch of bright foreground grass. I added more of the moorland colours too, to increase the contrast between foreground and background

state for fast drying, so frequently spray your work as you are painting and this will promote the ease of blending and softening techniques.


Using multiple brushes

One way of softening shapes as you work is to apply paint with an efficiency of speed. That is not to say you should rush your work but be aware that even when using mediums in your paint, fast drying is still often an issue. To quicken the process

of paint application use multiple brushes. This is especially helpful when using thick paint. Changing colours and values constantly is part of the painting process and if you use just one brush there is a huge amount of time delay rinsing it, wiping it and picking up a second colour to apply. Have a number of brushes to hand and use one brush for each colour. If you are still unable to blend your colours because they are drying too quickly, consider applying greater amounts of

paint or use the spraying technique to keep things wetter for longer.

Blocking in shapes

When starting to paint, aim to block in the bigger shapes, colours and values with big brushes – don't concentrate on fiddly details too soon. This will help to keep the paint manageable as you can load larger amounts of colour onto your surface, which will dry at a slower rate than small quantities applied with small brushes. 



▲ FINISHED PAINTING

Rough Moorland, acrylic on paper, 11×15in (28×38cm).

I realised the background now appeared too bright so I mixed some phthalo blue thinly with flow improver and glazed over the area.

I extended the wall further down into the grass on the right by brushing the area with flow improver then mixing the wall colour with white and tagging it on. I added further light red in places and spattered some of this onto the painting. The picture was finished with a touch of wire, stamped on with the edge of a credit card

THIS MONTH'S EXERCISE

Your painting challenge this time is to tackle the photograph of this moorland view (right), making use of blends and softening. Use either thick or thin paint but remember to use an appropriate medium to aid blending, increase adhesion and maintain colour brightness. **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 3 in the subject line by February 26.**

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.





Charles Williams puts **Jackson's Watercolours** to the test

At a Royal Watercolour Society Summer School I had just got through my detailed introduction to materials, when Iain Nicholls ARWS, who was sharing the teaching, said 'the thing to remember is, when you're into the painting you've got to forget all that stuff.' He had a good point. It is easy to get over concerned about materials, as it is by technique, and if the primacy of the image is not foremost in your mind, your technical knowledge or expensive kit will not save you.

My advice about paint is usually to buy the most expensive, don't worry about the manufacturer and buy whatever is on offer as long as it is artists' quality because some of the cheaper brands seem to blend their colours. Something called a 'hue', for example, will be a mixture of several different pigments to make, say, a cerulean. When you mix the cerulean with a cadmium yellow, to get a particular green, you will not be mixing two colours, but the two or three that were mixed to make the cerulean with the two or three that have been mixed to get the cadmium yellow, with the result that you will get to brown or grey quite quickly.

Another reason to go for expensive paint is that cheaper paints may not be properly ground with their binder, which in watercolour is gum arabic and a little honey, so that it is not properly consistent – too grainy, perhaps. The binder may also be much more dextrose than gum arabic or honey, and either of these factors will mean the wash will not hold together or sit on the surface of the paper properly.

My first impression of Jackson's professional watercolours is that they have done a very good marketing job. The new design looks very 'artisan', with its label showing not only colour but also transparency, but the main thing is the pack sizes of the product.

Watercolour painting has long had a

terrible reputation as a 'precious' medium. It just doesn't look serious, with its tiny half pans and 16, 10 or even 5ml tubes. Except it does, with these generous whole pans and 21ml tubes. You could paint for days without ordering more. I think that's a very good thing, because I believe in teaching the need to express, to push the medium, to slosh it on, to enjoy the activity, and the promise of these paints is that you can do that in a way you would find difficult with the traditional half pan and tiny tube.

My next question is the quality of the paint itself. My first go at it was to apply a wash of lamp black to the background of a tiny painting called *Little Japanese Woman*, and I used the background to define the form of the figure. I put on a layer and went for lunch to let it dry. When I came back I found it extraordinarily grainy.

Lamp black does that sometimes



▲ Jackson's lamp black washes: there is a bit of graininess, but that is often a characteristic of the pigment

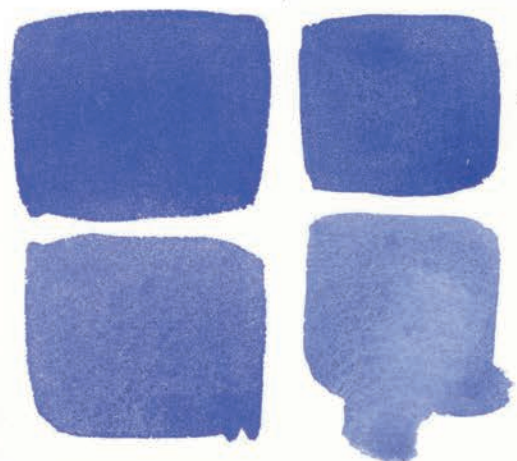
though. I put another layer on and it was fine. I then went through various mixing, darkening and lightening exercises with all the colours. I was keen to see whether or not the tubes were weaker in pigment than the pans. I am pleased to report that they are, generally, not.

I did feel a certain 'dryness' or graininess in the handling, but this may be because I am used to a different feel to watercolour paints. I made several comparisons with other brands, some Schminke and Winsor & Newton and, while they both 'felt' better going on the page, the results were the same, both in pigment quality and in the quality of the paint film. I tried layering the paint, and found no difficulty. Thin washes and wet-in-wet seem perfectly feasible. The colour trials in the illustrations were done on Saunders Waterford smooth surface, which has a slight warmth in the white.

At half the price or less of many well-known manufacturers, these are astonishingly good value and that, coupled with the 'professional' size of the tubes and pans, makes this Jackson's range an excellent thing all round.



▲ *Little Japanese Woman* 2015, Jackson's professional watercolour, 3×2in (8×5cm)



▲ Jackson's French ultramarine (above left) compared to Schminke (above right) – both artists' quality



▲ Jackson's lemon yellow to French ultramarine. The lemon yellow is suitably powerful!

► *Couple Waiting for a Taxi 2015*, Jackson's professional watercolour, 11½×8in (29×20cm). My usual practice is to start with very light washes, often randomly sloshing the paint around. I let it dry, and then see if it suggests anything. In this case two figures seemed to emerge, and I developed the image with washes, making a background which defines the figures further. The paint seems to respond well to this methodology. The two figures were resolved into a finished image. I layered the paint with wash after wash, which requires a high quality. Jackson's watercolours work very well

◀ A light wash of Jackson's warm sepia. The colour is consistent, even and of good quality



▲ A light wash of Jackson's aureolin - excellent colour value



▲ Jackson's alizarin to viridian. My favourite grey! I love mixing this – there's something magical about the moment when the colours are balanced so perfectly that the grey is neither red nor green



▲ *Isadora Font 2015*, Jackson's professional watercolour and gouache, 11½×11¾in (29×30cm). I started this painting as a portrait demonstration on Two Rivers 'Denim' paper, a light blue-green, quite heavily textured surface, very nicely sized and great to work on. It was a very lightly washed work from observation, and I used a mixture of Jackson's watercolour and Lascaux gouache to develop it further. The paint worked very well together



STARTING POINTS

In the first of two articles president of the New English Art Club **Richard Pikesley** documents a typical day spent capturing fleeting subjects *en plein air* in watercolour and oils as inspiration for later, finished paintings

It's late summer, generous friends have lent me their house in the middle of Exmoor and having arrived last night with my painting gear stowed in the Land Rover, a quick breakfast sees me away and looking forward to a long day's painting.

When I arrived yesterday there were ponies up on the hill by the cattle grid, so first a quick look there. One or two ponies are moving but not settled enough to paint, but there's a long view down the valley with the sky stacked up above it that catches my eye so I paint it sitting on the tailgate of the Land Rover with a pochade box balanced on my knees. The clouds are zipping across in a stiff breeze and as they do so a succession of cloud shadows run up the valley like waves on a beach. A little prepared board, covered in muslin and primer and I'm away. The light is fleeting and as the shadows run up the hill, one particular

thorn tree catches my eye as it's alternately lit up and plunged into shadow. Painting small enough to catch it quickly, it comes together and I stop painting before the light changes too much (above).

Early opportunities

With the gear back in the Land Rover I head up onto Winsford Hill and, again, using the Landie as a wind break I start to paint a little 'letterbox' shaped oil on a little board. The truck obscures my vision behind and I don't see a herd of black cattle until they've appeared in front of me. Too good an opportunity to miss, a palette knife quickly scrapes off surplus paint and I start to recompose the little painting, enjoying the overlapping black forms of the cows as they demolish the roadside grass (top right).

This sort of painting, like painting on a beach or a city street, is very much a

▲ *Above Liscombe*, oil on board, 8×10in (20×25.5cm).

With cloud shadows rolling up the valley and a stacked-up sky this just had to be painted. The little tree in the right foreground was alternately lit up then thrown into deep shade

case of grabbing what's in front of me as it changes and before many minutes the cows have moved further away and are making a different sort of pattern across my field of view; one more quickie and they're gone.

A couple of hours have gone by since I went looking for the ponies, so I decide to double back for another look. Sure enough, they're now under the trees, resting in the shadows, a biggish group of Exmoor mares and foals. Parked well out of the way I grab a little bag with a minimal watercolour kit and walk obliquely down to the trees, trying not to spook the herd.



▲ *Cattle on Winsford Hill*, oil on board, 5×12in (12.5×30.5cm).

The cows came pushing past my Land Rover and I could hardly ignore them; I changed plans and made little studies on the fly

Painting on the move

I often work like this, painting whilst walking and standing, with only the bare essentials of a tiny paint box, water and two brushes all balanced on the open sketchbook. I'm prowling round the edge of this group, the ponies flicking the flies away with their tails and stamping, staying in the shade of the trees, so if I don't push my luck by moving in too close, they'll be here for a while through the heat of the day.

This is where sketchbooks are great. I don't have to fret about picture making or composition, just record what's in front of me. As I work on, I fill page after page of the little book with information, little colour notes and drawings. I use hot-pressed paper, so it's smooth enough to draw on easily and washes of watercolour dry reasonably quickly in the midday heat (right).

As I work on I am aware of cars rumbling over the cattle grid behind me. Several cars stop and their occupants spill out to look at the ponies; eventually the herd has had enough and moves away but by now I've got pages of material, and ideas for a future painting based on this encounter are bubbling away in my head. I pop back to the house to offload my wet paintings and plan my afternoon.

Afternoon notes

When I thought about this trip, I knew I wanted to paint in the valley of the little river Barle where it runs through a

wooded gorge. I also knew that there was nowhere close that I could leave a car as the car park was bound to be full. About a mile walk carrying the bare essentials of watercolour and oil painting gear now gets me to a point on the river that I know well from previous trips. There are plenty of big boulders to balance on and I spend ten minutes hopping from rock to rock while I consider my options.

For me, what makes this place exciting is the way the light falls through the trees and I know that this will change as the direction of the sunlight wheels round to the west. My best bet this time might be to make a series of little paintings as the light changes. The first one is another watercolour in a sketchbook. Trees growing close to the opposite bank branch and reach up into the canopy with the most extraordinary poise and I find that my



Richard's oil colours laid out in sequence, mostly Daler-Rowney Artists' quality, from left to right: titanium white, cadmium lemon, cadmium yellow, yellow ochre, cadmium scarlet, Rowney rose, French ultramarine, Winsor blue (Winsor & Newton), raw umber, opaque oxide of chromium. For his watercolours he uses two kits: larger Schmincke 24 whole pan Artists' watercolour and a smaller Winsor & Newton 12 half-pan tin box, Artists' watercolour. The hot pressed paper referred to is usually Fabriano Artistic; he also uses Roberson sketchbooks of hot pressed paper (from Cornelissen)



▲ Sketchbook page, 6×10½in (15×26.5cm).

I filled several pages of my sketchbook, drawing with both pencil and the point of the brush and blocked in with simple washes before the ponies moved away. Written notes help me remember and will trigger my visual memory when I come back here



◀ Sketchbook pages, 16×8in (40.5×20cm). Started without any thought for composition, this watercolour grew upwards from the river towards the light filtering through the trees

and I get about five minutes to block in a little oil study before everything changes once again.

Evening studies

The light which had lit up the river valley all afternoon is now going as the sunlight no longer penetrates the trees. A brisk walk up the steep hill back to the house and I can reload the Land Rover ready for another session. I drive off the moor to the north, meeting the sea at Porlock and looking for something to paint for the last hour of daylight.

For years, when I taught full time, all my painting was done early in the morning or on my way home after a day's teaching. This has left me with a real love of this time of day and I enjoy the way that as the light drops, so things are simplified and shadows fall across the scene, simplifying it into big blocks of tone and eliminating a lot of fussy detail.

And it brings surprises. A quick walk around Porlock Weir reminds me why I'd enjoyed painting here years ago. It's low tide, and the bilge keel yachts are all settled down on the rocks and mud. I start with a drawing but don't get long, the big shadow of the quayside is falling across them and leaving just the upper hulls and decks in sunlight and I switch over to oil paint. This one has to be grabbed quickly before everything drops into shadow (top right).

I paint until the sun has moved off the boats and as I do so, notice the shadows of the masts stretching across the beach and defining its slightly domed

watercolour note quickly spreads across onto a second page (above).

The tree I've been painting has dropped into deeper shade but its neighbour is lit up as if by a spotlight. An off-cut of watercolour paper is just the right shape for a study of these two trees in light and shade with the river passing in front of them. Hot-pressed paper is very forgiving, some initial drawn marks in pencil can be placed quite precisely on its smooth surface, and overlapping washes floated across the paper before sinking in and drying

just enough for the next wash. The light is moving fast and I get impatient and scribble into the damp surface to record just a bit more information (top centre).

The watercolour is about accumulation of detail, but I also want a visual reminder of how this subject breaks down into simple compositional blocks. I set aside the watercolour to dry a little and dig in my bag for the last board of the right shape and open my pochade box. A broad brush and big puddles of colour on my little palette



▲ *Trees by the Barle*, watercolour, 7½×14in (19×35.5cm).

As the sun moves above the woods different groups of trees are lit up or drop into shade. As I work on this one I notice the way the composition resolves into simple light and dark blocks and also the receding tree trunks going back into the dark

surface. Once the light's changed, and the whole beach is plunged into shadow, I return to the drawing and concentrate on defining all the edges. If I'm lucky with the weather, I might get another go tomorrow evening.

The light's gone, at least as far as this painting is concerned, so climbing



▲ *Evening Light, Porlock Weir*, oil on board, 9×12in (23×30.5cm).

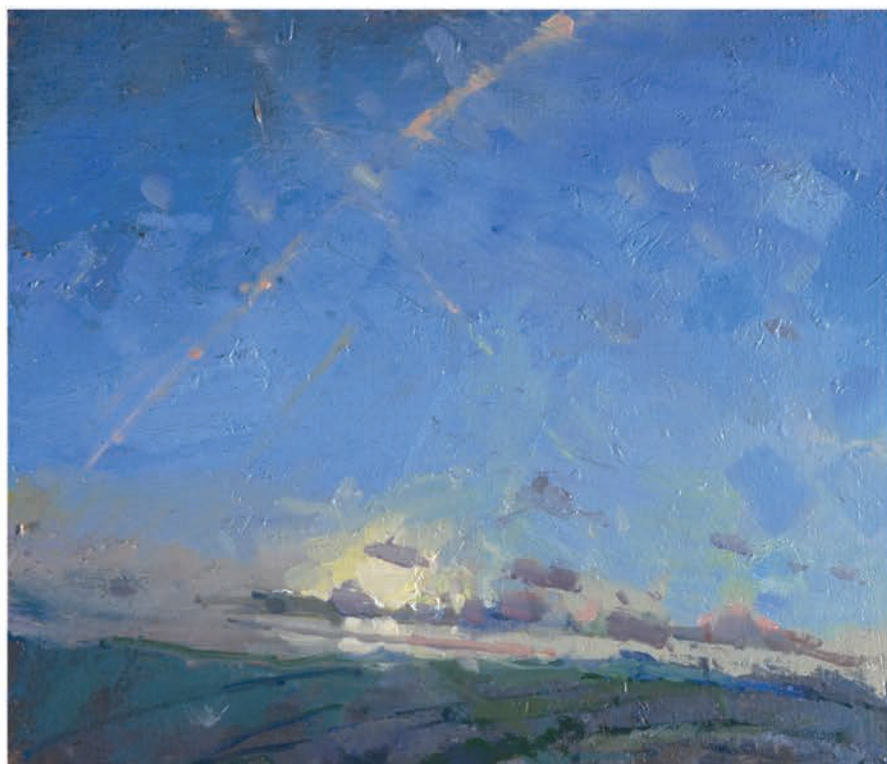
More exciting with the shadows breaking across the white hulls, there was very little time to get this down, but the usefulness of the session was enhanced by making an additional line drawing started before and continued after the few minutes when the light was perfect for the painting

Porlock Hill once more I head back onto the moor. High up, just north of Exford, I can't resist one last painting to finish the day with the long view out to the west and the setting sun (below). It's been a day like many others; I've set out to do one thing and done something else instead. More loose ends and ideas, and one or two little things that might be resolved enough to pop into a frame. I drive away with images in my head of a couple of bigger paintings that might grow out of what I've seen and painted today. It's always like this and it's why I keep going back to revisit subjects, each of those loose ends becomes a starting



Richard Pikesley RWS, PNEAC

was born in 1951 and studied at Harrow School of Art, Canterbury College of Art and the University of London Institute of Education. He is president of the New English Art Club and member of the Royal Watercolour Society. He has exhibited widely and won many awards throughout his distinguished career. Publications and films include *Oils Workshop* published by HarperCollins in 1997; *Watercolour: Into the Light* DVD for the Royal Watercolour Society in 2009 (www.artistsandfilm.com) and *Creating Light in Oil* DVD for APV in 2011 (www.apvfilm.com)



▲ *Last Light, Exmoor*, oil on board, 10×12in (25.5×30.5cm).

I couldn't resist this driving back across the high moor as the sun went down. The landscape and sky were at their most elemental as the light dropped at the end of a long day

Next month Richard explains how he used the source material gathered in Exmoor to paint finished paintings back in the studio. See also page 2 for details of the painting holiday Richard is leading for readers of *The Artist* to the island of Elba from September 14 to 24.

THE A-Z OF COLOUR

This month **Julie Collins** goes back to the basics of colour theory

C is for complementary

In order to learn how to mix a particular colour, it is important to understand fully the colour wheel. The colour wheel is made up of three primaries: red, yellow and blue; three secondary colours: orange, violet and green; and six tertiary colours.

Complementary colours are opposite each other on the colour wheel; I find these opposites, or 'pairs', of colours a very useful way of looking at the subject. Complement literally means 'to make complete'. Therefore, any two complementary colours contain the complete three primaries, as shown in Figure 1 (below). Complementary colours can 'make' a painting. If you can,

imagine a painting in various shades and tones of blue; it may look quite pleasant but it will be rather bland. The inclusion of complementary colours, such as blue with orange, would bring the painting to life. When complementary colours are placed next to each other they create the strongest contrast and enhance each other. The most common examples are green with red, orange with blue and yellow with violet.

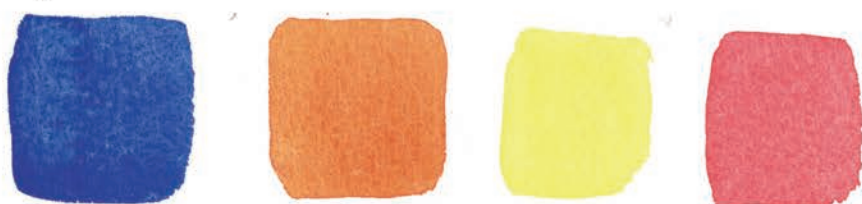
The easiest way to see this is to look at the examples painted in Figure 2 (top right). Notice how violet reinforces yellow – they complement each other. Try making a chart like this to help



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 she has received numerous awards for her work. Julie is author of several successful art books and teaches MA, BA and Foundation students painting and drawing, and is a short course tutor at West Dean College, Chichester and Art in Action, Oxford. www.juliecollins.co.uk

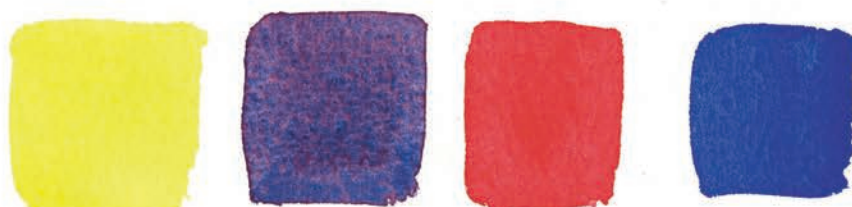
Figure 1



Blue and its complement orange (made with yellow and red) = three primaries



Red and its complement green (made with yellow and blue) = three primaries



Yellow and its complement violet (made with red and blue) = three primaries

remind you of complementary colours. Similar complementary colour charts can be created using any combination of red/green, yellow/violet and blue/orange.

In Figure 3 (right) I have expanded on my reds/pinks and blue/greens, mixing various shades and tones of these complementary colours. A chart like this could be used to help plan the colours for a painting. Figure 4 (far right) was created with complementary colours in mind, by experimenting with the colours I have in my watercolour paintbox. Have a good look at the watercolours in your paintbox and try to make as many swatches of complementary colours as you can. This will prove invaluable in helping you to learn about colour and complementary combinations and will improve and liven up your paintings. Try some studies by choosing a flower or piece of fruit, as shown here (right). Before you begin painting, decide what background colour will complement your chosen subject, then test each colour before you commit to your actual painting. If you are unsure which colours to use, test them on a piece of paper first to see what will work well together. Looking at other artists' work will give you plenty of clues as to which colours work well together and suggest new combinations for you to use.

TA

Figure 2

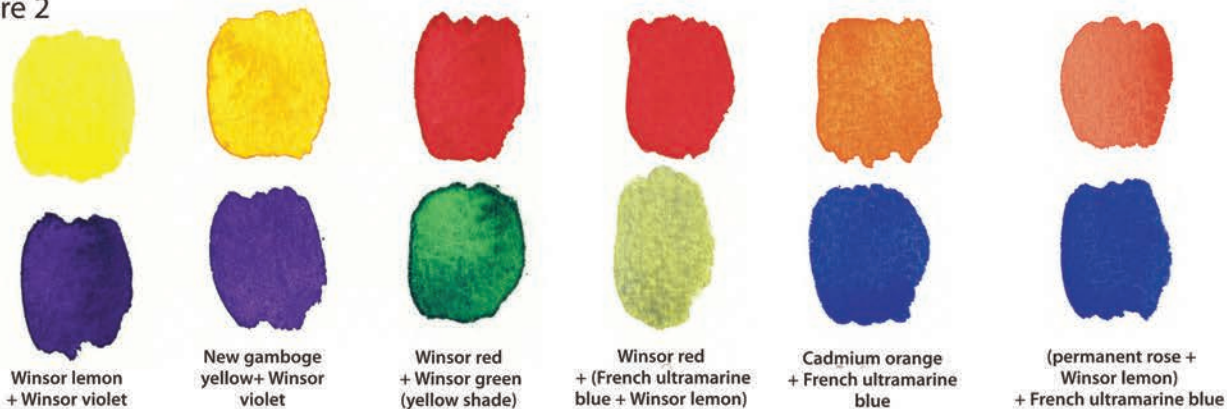


Figure 3 Red/pink and blue/green complementaries

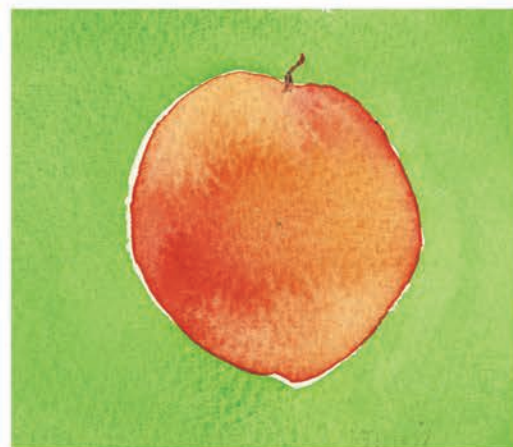


Figure 4 Complementary pairings created by experimenting with the colours in my paintbox



◀ In this example, the natural colour of the pear almost dictated the colour I chose for the background. The pear was a very vivid, acid yellow, so I chose a deep complementary red/blue to set it off

▼ Here the natural red/orange colours of the plum helped me choose the complementary green background colour



Next month: 'D' is for dark colours

These two simple studies of pansies show how effective it is to combine complementary colours in a painting. The blue/green and orange/pink colours enhance each other and help to make a strong image





Montana Gold spray paints

Soraya French explores the possibilities offered by these high-quality spray paints, which she says can help you create a visual feast of textures and effects



▲ *Fishing Nets*, Montana Texture and Montana Effect spray paints, 18×18in (45.5×45.5cm). I started by spraying transparent yellow in the sky area then masking the sun with a round lid. I applied further transparent colours, purple, blue and yellow. I then used Montana Texture to create a little texture on the cottages. Granit Effect Grey provided the perfect texture for the harbour wall. Fruit netting, a few smaller round lids (for the fenders) and some framing cord were placed as stencils to suggest the ropes. I applied layers of blue (Shock colour), red (Shock colour), purple (Transparent) and yellow in varying degrees to mask out the stencils. When the paint dried, I lifted the stencils gently to reveal the shapes. I sprayed the cottage walls with white, and mixed red and yellow on my palette and applied it on the rooftops and fenders

Spray paints have long been associated with urban, graffiti and street artists. However, in recent years the use of aerosol cans has increased dramatically amongst more mainstream artists, either in mixed media or in its pure form. Until recently, my own experience of spray paints was limited occasionally to preparing a tinted ground on larger papers or canvases, or at most to enhance a small area of a painting. So I welcomed the opportunity to explore further possibilities.

For many years Montana has been at the forefront of developing some of the highest quality spray paints and tools with a diverse range of applications. The ethos behind the company is innovation, quality and respect for the environment. Montana Gold spray paint is filled with high-covering, quick-drying acrylic lacquer which dries with no cracking or bleaching of colours. The cans have been especially developed with a low pressure system to provide a greater degree of control and maximum accuracy. The level cap system provides a variety of different nozzles that are colour coded to help you pick the right thickness or application for your artwork.

There are 192 matt acrylic colours, two metallic, three Effect colours and 17 Transparent colours. The new colour range has been totally overhauled. Some existing colours have been replaced and improved while new colours have been added to optimise and create a flowing colour spectrum. They include some of the well-loved classic and historical colours traditionally used by street artists. The Shock colour series is a small assortment of highly opaque colours for artists who require the highest covering power. Process colours were inspired by the CMY colour properties used in the

► *Sunset Beach*, Montana Granit Effect and Marble Effect, and Montana Texture spray paints, 14×21in (35.5×53cm).

I applied a light spray of transparent yellow and again placed a round lid to mask out the sun with further sprays of pink, blue and yellow to create the sunset effect. A thin layer of texture provided a slight raised effect on the sea, then I sprayed blue Shock colour in the sea area and scratched some horizontal lines into the surface. I applied turquoise spray on the seashore for the shallow waters. Heavy sprays of light grey Granit Effect provided the right texture to suggest the roughness of the pebbles; I then used yellow, yellow ochre and orange in varying degrees to paint the beach. The waves were painted using white Marble Effect. Finally I sprayed some white paint and splattered the surface with my fingers to create the sparkle on the water

printing industry, and are a range of quite powerful and attention grabbing colours. The 17 Transparent colours help achieve greater visual depth, recession and tonal variation. They are also perfect in combination with colours close to the transparent tone, to achieve simple or complex gradient shifts and create dimension.

Working processes

Montana Gold is an extremely versatile spray and can be used on many different surfaces such as wood, concrete, metal, glass, canvas or even flexible surfaces. To start, shake the can well, take the nozzle off to remove the lock (a round black ring below the nozzle) and start experimenting. It is best to work in a well-ventilated area or outside. Gloves and a mask are also useful for protecting your skin and to prevent inhalation of the spray paint.

To start I felt out of my comfort zone. It took a while to gauge the right amount of pressure to apply to the can and the distance from my support. Dexterity and flexibility are useful assets when working with the spray paint. Good coordination between the right and left hand is helpful as you may wish to use two sprays simultaneously to mix colours on your support. Or you may want to spray with one hand while manipulating the colour with the other. Sometimes speed is important as the acrylic lacquer tends to dry rapidly and in order to scratch into the layers you need to act fast. There are numerous possibilities; one of the most exciting techniques is the use of a variety of stencils to mask areas and create interesting patterns and depth (left).

In addition there are other speciality sprays for creating different effects. For example the grey texture spray can be sprayed on thickly and sculpted to create



an impasto surface and the desired texture as well as providing a basic foundation. It can also be used to cover holes, cracks or any irregularity of the support and has anti-corrosive properties.

Special effects

The new Montana Effect sprays add a whole new dimension. These enable you to create some unusual and highly interesting effects. There are Marble, Crackle, Granit and Glitter Effect sprays; each one can transform an ordinary surface into a visual feast of exciting textures or patterns. The Marble Effect spray, for example, deposits strands of opaque colour on your support that resemble marble. Crackle spray works better on a surface primed with colour; the thicker the layer the better the crackle Effect which starts to form as the paint dries. My favourite is the Granit Effect which is useful for creating rough

passages in a painting.

The Montana Tech series offers different sprays as a perfect addition to Montana colour and Effect sprays. As well as three varnishes there are now four special primers to prepare your support of choice. Acetone spray serves as either a thinner or cleaner. Montana Remover can be used to remove paint residues from a variety of different surfaces. Another new innovation is the Montana Adhesives, available in both permanent and repositionable – these are extremely useful for stencil work.

The possibilities with spray paints and tools are endless and exciting.

TA

Montana spray paints are distributed in the UK by Global Art Supplies and available from leading art retailers. See page 68 for more information or visit www.globalartsupplies.co.uk

DALVARO ART HOLIDAYS

Just some of the fantastic artists coming in 2016:

Viktoria Prischedko, Igor Sava, Keiko Tanabe

Ekaterina Zuizina, Pablo Ruben, Paul Weaver



Our inclusive painting weeks with: Olga Litvinenko, Roger Dellar, Anna Ivanova, Arnold Lowrey, Sue Ford, Les Darlow, Barry Herniman, Sue Bradley plus many more:



Our 2016 holidays begin in March

Loli Alvaro lolialvaro@dalvaro.es Tel: 0034 96 221 7226

Pro Arte Brushes

worn by artists everywhere

Pro Arte's all round best seller

Stocked by all good art shops!

Everywhere

Prolene

Pro Arte

Pro Arte, Park Mill, Brougham Street, Skipton, BD23 2JN
Tel 01756 792929 • Fax 01756 790909
admin@proarte.co.uk • www.proarte.co.uk

le perchoir des paons Painting holidays in South West France



Full board, tutored art holidays in a stunning location.
All abilities. All materials included.
Great food & wine, small groups, friendly atmosphere.



Tel: 0033 (0)5 65 31 54 88 | Email: mike.susie@wanadoo.fr
www.leperchoirdespaons.com

theartist binders

Keep your copies of *theartist* in order and store neatly on your bookshelves in our special binder

Only
£7.95
inc VAT &
p&p

theartist binders house an annual volume of 13 issues – just slide each copy into the binder on the individual sprung cords. The binders are robust and covered in a green leather finish with gold-lettered spines

Prices (including VAT and p&p)

UK £7.95 or two for £15

Europe £14

Rest of world £16



Order online at www.painters-online.co.uk/store or send your name and address details, with a cheque payable to TAPC, to: TA Binders, 63-65 High Street, Tenterden, Kent TN30 6BD. To pay by credit card telephone + 44 (0) 1580 763673. Alternatively, email liza@tapc.co.uk

OPPORTUNITIES & COMPETITIONS

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

Sending-in days

Society of Portrait Sculptors

Details: The Society's 53rd annual open exhibition, FACE2016, is open to all artists. The initial selection will be based on photographs. Up to two works may be submitted, which may be of a head, bust or figure, human or animal, in 3D or bas relief. Three images of each work to be submitted with entry form by email, or download entry form and post with good-quality images, on a CD or as printed photographs. Prizes include the society's prize for the best 3D human portrait, £1,000; the Heatherley Prize, £500; the Tiranti Prize for best exhibit from a portrait sculptor aged 30 or younger, £500; Olin-Stones Award for best bas-relief sculpture, £500. The exhibition is from May 16 to 21 at La Galleria Pall Mall, 30 Royal Opera Arcade, London SW1.

When: Entry deadline, February 12. Handing-in, March 16.

Cost: £30 per work for those aged 31 and over on March 16, or £20 per work for those aged 30 and under on March 16.

Contact: Download entry forms from www.portrait-sculpture.org. Or contact Robert Hunt, Honorary Secretary, Society of Portrait Sculptors, 50A Hyde Street, Winchester, Hampshire SO23 7DY. ☎ 01962 860904.

New English Art Club

Details: The NEAC seeks work that demonstrates excellence in both concept and draughtsmanship. Artists over the age of 18 may submit paintings, drawings, pastels and original framed prints, not sculpture. Up to six works may be submitted, completed within the last two years and not previously shown in London; up to five selected. Maximum size 94½in (240cm) in the largest dimension. All work must be for sale. All work to be submitted online for preselection at www.registration.mallgalleries.org.uk. Prizes include the £5,000 Zsuzsi Roboz Prize; the Doreen McIntosh Prize, £5,000 and the Haworth Prize, £4,000. The exhibition is at the Mall Galleries, The Mall, London SW1 from June 16 to 25. For full details see www.mallgalleries.org.uk.

When: Submissions deadline, March 4, 12 noon. Handing-in, April 9, 10am to 5pm.

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

Contact: The Mall Galleries, as above. ☎ 020 7930 6844.

National Eisteddfod

Details: Open to those born in Wales or who have one parent born in Wales or any other person who has resided or worked in Wales for the three years prior to the Eisteddfod dates, or any person able to speak or write Welsh. Up to six jpegs may be submitted that show one work or a cross-section of works. A mixed exhibition of contemporary fine art and applied art will be at Castle Meadows, Abergavenny, from July 29 to August 6. Awards include the Gold Medal for Fine Art plus £5,000; the Gold Medal for Art and Design plus £5,000, and the Young Artist Scholarship of £1,500.

When: Entry deadline, March 1.

Cost: £20.

Contact: Robyn Thomas, Eisteddfod Office, 40 Parc Ty Glas, Llanishen, Cardiff CF14 5DU. www.eisteddfod.wales. ☎ 0845 4090 300

Royal Birmingham Society of Artists' Prize Exhibition

Details: The 'Prize' exhibition is open to all artists working in all media except photography and video. All work must be original. Digital selection in the first instance; up to three 2D and six 3D works may be entered. The exhibition is at the Royal Birmingham Society of Artists' Gallery, 4 Brook Street, St Paul's, Birmingham B3 1SA from May 4 to June 4. Prizes include the GMC Trust Prize, £1,000; the Maguire Jackson Urban Landscape Prize, £600; and the *The Artist* magazine prize of a one-year subscription to the magazine. See www.rbsa.org.uk for full terms and conditions.

When: Entry deadline: March 23, 4pm. Handing-in, May 1, 10.30am to 1pm.

Cost: 2D works: £19 for one work; £32 for two works; £40 for three works. 3D works: up to two entries, £19; up to four entries, £32; up to six entries, £40. Artists under the age of 35 may deduct 50 per cent from these rates.

Contact: Enter online, by email, by post or in person at the gallery. ☎ 0121 236 4353.

Royal Society of Botanical Artists

Details: Annual open exhibition. This year's theme is 'Shape, Pattern, Structure'. Entries are accepted in all media, including 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. Details from: www.soc-botanical-artists.org.

When: Handing in, February 22.

Cost: £15 per work.

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

Royal Birmingham Society of Artists Open All Media

Details: Artists working in all media may enter painting, printmaking, drawing, photography, ceramics, textiles and jewellery. All work must be original. A maximum of three 2D works or six 3D works may be entered. The exhibition is at the Royal Birmingham Society of Artists' Gallery, 4 Brook Street, St Paul's, Birmingham B3 1SA from March 9 to April 9. See www.rbsa.org.uk for full terms and conditions.

When: Entry deadline: March 2, 4pm.

Cost: 2D works: £13 per entry; 3D works: up to two entries, £13; up to four entries, £26; up to six entries, £39. Artists under the age of 35 may deduct 50 per cent from these rates.

Contact: Enter online, by email, by post or in person at the gallery. ☎ 0121 236 4353.

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

Details: Competition open to all professional and amateur artists, in two categories. Up to three works may be submitted but just one work will be accepted for exhibition in the *Leisure Painter* category. Maximum size (framed) 47½x59in (120x150cm). Entries to be submitted via www.painters-online.co.uk, or send photos or prints with the entry form. Prizes worth over £16,000, including *The Artist* Purchase Prize up to £5,000. Selected works will be exhibited at Patchings Art Centre, Oxtown Road, Calverton, Nottinghamshire from June 9 to July 24. Selected and additional highly commended works will also be shown on the Patchings Art Centre website, with a People's Choice prize.

When: Submission deadline, March 24.

Cost: £16 per artist.

Contact: Full details and entry form

on pages 8 and 9.

☎ 01580 763673.

United Kingdom Coloured Pencil Society

Details: Annual international open submission exhibition for all artists. Work must be original and comprise at least 50 per cent dry coloured pencil and demonstrate compositional and drawing skills and the ability to use coloured pencil. Entries must not have been shown in any previous UKCPS exhibition. 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 online entries, February 10. Handing-in, May 3.

Cost: £20 per work.

Contact: Liz Ridley, 63 Hilden Park Road, Hildenborough, Tonbridge, Kent TN11 9BW. Exhibition queries to: london2016@ukcps.co.uk. www.ukcps.co.uk. ☎ 01732 834335

Royal Academy Summer Exhibition

Details: Established in 1769, the annual Summer Exhibition is the largest open submission exhibition in the world. Prizes include the Charles Wollaston Award, £25,000. Up to two works may be submitted. The initial round of selections will be from digital images. See summer.royalacademy.org.uk for full details. The exhibition is from June 13 to August 21 at The Royal Academy of Arts, Piccadilly, London W1J 0BD.

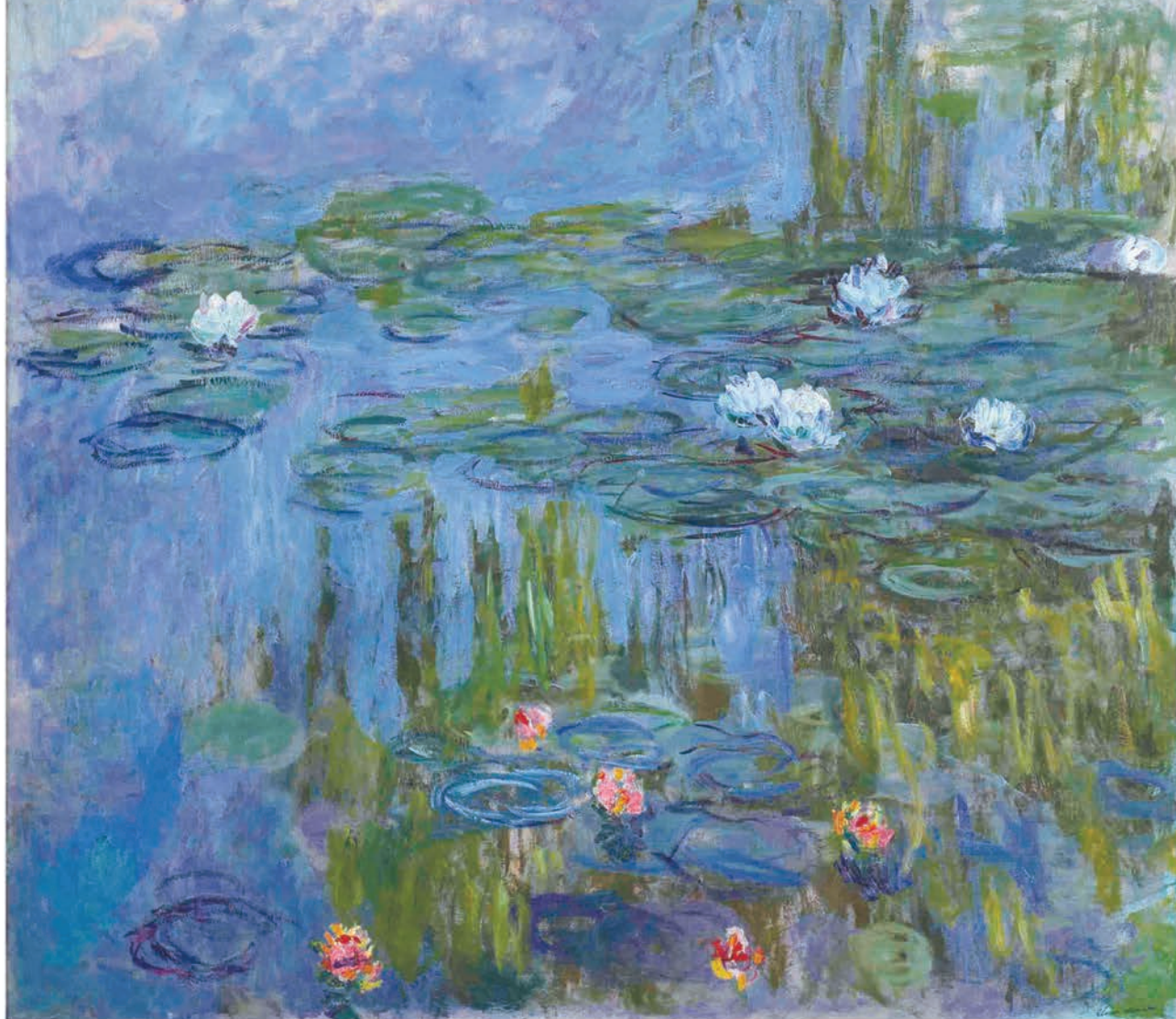
When: Entry deadline, February 12. Handing-in, May 12 and 13 for 2D work; see website for full list of dates.

Cost: £25 per work.

Contact: Enter online at summer.royalacademy.org.uk. ☎ 020 7300 5929/5969

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



▲ Claude Monet *Waterlilies*, 1914–15, oil, on canvas, 18¼×23½in (46½×59cm)

Painting the modern garden

Julian Halsby reviews this must-see exhibition at the Royal Academy showcasing paintings inspired by the garden from Monet to Matisse

This wonderful exhibition combines two of the most popular art forms – gardening and modern painting. It is devoted to private as opposed to public or aristocratic gardens, which started in the mid-19th century and has flourished ever since. The exhibition takes as its parameters the working life of Claude Monet from the 1860s to his death in 1926 and who in many ways epitomises the idea of an artist-gardener, but many other artists also feature strongly.

One of the themes of the exhibition is an exploration of the relationship between the artist and his garden. Monet is of course the most famous artist/gardener and his garden at Giverny is visited by thousands each year, but he was by no means the only artist obsessed with gardening. The

exhibition also includes work by Gustave Caillebotte, a painter as well as friend and patron of the Impressionists, who grew chrysanthemums and dahlias in his garden at Petit-Gennevilliers near Paris, as well as building himself a greenhouse, which was rare in a private garden. Henri Martin bought a house with a large garden at La Bastide du Vert near Cahors, which he developed and painted many times; similarly Henri Le Sidaner devoted much of his life to designing, planting and painting his garden at Gerberoy, near Beauvais.

Exhibition themes

The exhibition is divided into six sections. The first, 'Impressionist Gardens', explores the career of Monet from his earliest years in Le Havre to

his final years at Giverny. During the formative years of Impressionism, Monet rented houses in Argenteuil and Vétheuil on the Seine where he developed and painted the gardens. He was well informed about the latest hybrids, read nursery catalogues avidly and attended gardening exhibitions. In his paintings of the 1870s we see new hybrid dahlias such as the *imperialis* and *juarezii*. So by the time he bought Le Pressoir in Giverny he was already an experienced gardener.

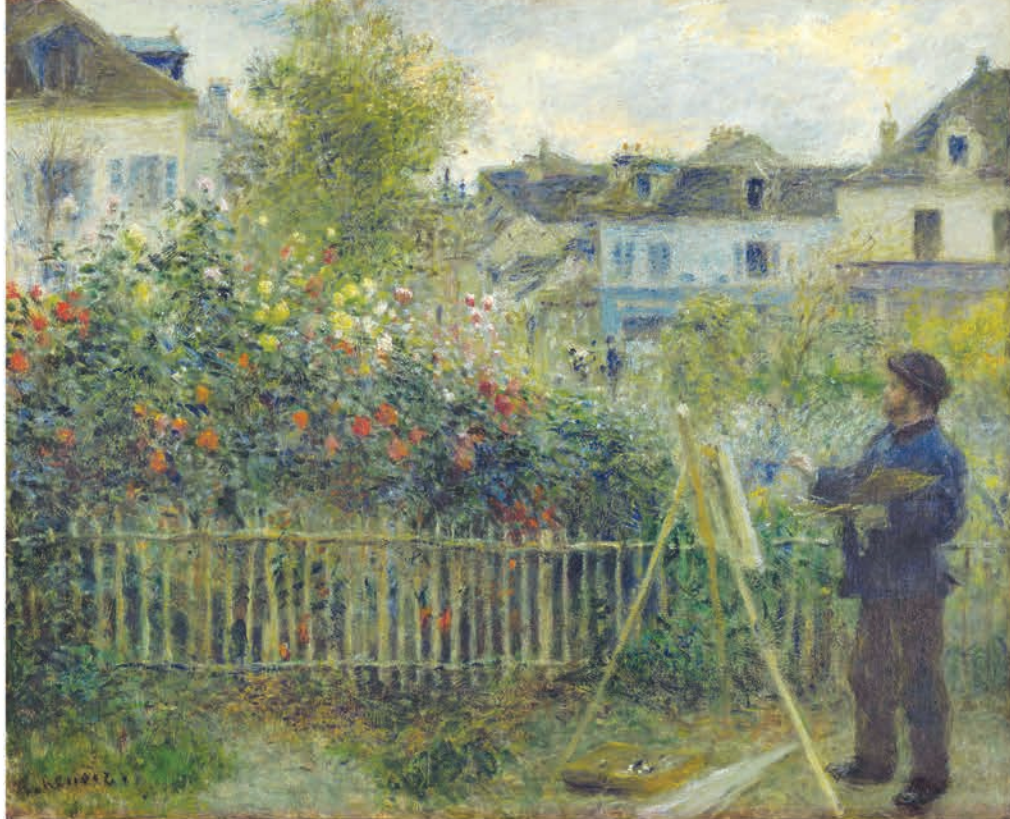
Monet's close friend Renoir took a different approach to gardening, enjoying a wilder, more chaotic garden while Camille Pissarro created his own garden, which was a mixture of vegetables and flowers.

The second section, 'International Garden', looks at John Singer Sargent's

interest in gardens, first at Broadway where he painted *Carnation, Lily, Lily, Rose* in a friend's garden, and at the work of James Tissot, who like Sargent had moved to England from Paris. Tissot created a wonderful garden behind his house in St Johns Wood, London. In America, Childe Hassam captured the brilliance of Celia Thaxter's garden in Appledore while in Skagen, Denmark, a group of Scandinavian artists worked side-by-side painting figures in the garden. Max Liebermann created a highly structured garden in his house on Lake Wannsee outside Berlin, which he painted regularly, often including members of his family. While in Spain Joaquín Sorolla created an amazing Moorish garden at his Casa Sorolla complete with Valencian tiles, colonnades, orange and lemon trees and scented myrtle.

'Gardens of Reverie and Imagination' is the subject of the third section and explores how symbolist ideas influenced the painting of gardens, artists looking for something deeper and more spiritual than a purely observational image. Some of the artists represented include Gustave Klimt, whose densely composed and painted canvases capture high summer on Lake Attersee, Henri Martin who created a dreamy sun-lit garden near Cahors in the Lot Valley, and a particular favourite of mine, the underrated Henri Le Sidaner. Rather like Monet, Le Sidaner bought a property in the medieval village of Gerberoy near Beauvais in 1901 and spent the next 30 years developing and painting his wonderful creation. He planted a white garden and a rose garden which he filled with red and pink roses, while the hillside garden was crowned with a pavilion containing a bust of the Roman goddess Flora.

A further section is devoted to Monet's early years at Giverny and examines how he expanded the original garden, incorporating a tributary of the nearby River Epte. This is followed by 'Avant Gardens' featuring paintings by Matisse, who with his wife was a keen gardener at their home in Issy-les-Moulineaux. Matisse loved the rich colours of his flowers and once commented, 'Sometimes I put flowers right alongside my paintings and how poor and dull all my colours seem.' The German Expressionist Emil Nolde was also fascinated by the intensity and contrast of colour that a flower bed could create and in 1928 he settled in Seebüll on the Danish border where he



▲ Auguste Renoir *Monet Painting his Garden at Argenteuil, 1873*, oil on canvas, 18¼×23¼in (46×59.5cm)



▲ Joaquín Sorolla *Louis Comfort Tiffany, 1911*, oil on canvas, 59×88¼in (150×225.5cm)

developed his own garden which appears in many of his paintings.

The final section 'Gardens of War and Regeneration' is a reminder that the First World War inflicted great damage not only on the combatants but also on society. Monet could hear the guns from Giverny and worried constantly about family members fighting at the front. Many of his garden paintings from the war years reflect his unhappiness, especially the weeping willow series often painted in sombre colours. When the war ended he dedicated his large waterlily cycle – *Les Grandes Decorations* – to be installed in the Orangerie to 'the

fallen men of France'. Likewise Matisse suffered appallingly at his home near the front and said, 'I paint to forget everything else'.

This exhibition at the Royal Academy is brilliantly conceived and beautifully displayed and really is a must for anyone interested in gardens and their impact on modern art.

TA

Painting the Modern Garden: Monet to Matisse, is on show at the Royal Academy, Piccadilly, London W1 until April 20. Telephone 020 7300 8000; www.royalacademy.org.uk. Admission is £17.60; concessions are available.

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

Society of Wood Engravers;
February 2 to 21.
**Contemporary Watercolour
Competition;**
March 4 to 16.

The Courtauld Gallery

Somerset House, Strand WC2.
☎ 020 7848 2526

Bruegel, Not Bruegel; works
by Bruegel and works formerly
attributed to him,
until April 17.

Dulwich Picture Gallery

College Road SE21.
☎ 020 8693 5254

**Painting Norway: Nikolai
Astrup (1880–1928);**
February 5 to May 15.

Estorick Collection of Modern Italian Art

39a Canonbury Square N1.
☎ 020 7704 9522

**Giacomo Manzù: Sculptor
and Draughtsman;**
until April 3.

Jerwood Space

171 Union Street SE1.
☎ 020 7654 0179

**Jerwood Encounters:
Common Property;**
until February 21.

Llewellyn Alexander

124 The Cut, Waterloo SE1.

☎ 020 7620 1322

Jenny Wheatley;

February 16 to March 9.

Mall Galleries

The Mall SW1.

☎ 020 7930 6844

**The Columbia Threadneedle
Prize 2016: Figurative Art
Today;**

February 3 to 20.

NOW @ The Pastel Society;

February 23 to March 5.

London and its River; the
Wapping Group's annual
exhibition,
February 23 to March 5.

Messum's

28 Cork Street W1.

☎ 020 7437 5545

David Blackburn;
February 17 to March 11.

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.

**Academicians in Focus:
Diana Armfield and
Bernard Dunstan;**
until April 24.

In the Age of Giorgione;
March 12 to June 5.

Tate Britain

Millbank SW1.

☎ 020 7887 8888

Frank Auerbach;
until March 13.
**Artist and Empire: Facing
Britain's Imperial Past;**
until April 10.

Victoria and Albert Museum

Cromwell Road SW7.

☎ 020 7942 2000

Botticelli Reimagined;
March 5 to July 3.

Victoria Miro Mayfair

14 St George Street, W1.

☎ 020 3205 8910

Chantal Joffe;

until March 24.

☎ 01225 443746

Écriture Féminine; mixed
exhibition of contemporary
depictions of women,
February 20 to March 5.

Victoria Art Gallery

Bridge Street.

☎ 01225 477244

**Grayson Perry: the Vanity of
Small Differences;**
until April 10.

**Philip Bouchard: 52 Views
of Bath;**
until 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.

Open All Media Exhibition;
March 9 to April 9.

BRISTOL

Royal West of England Academy

Queen's Road, Clifton.

☎ 0117 9735129

**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,
until 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.

CANTERBURY

Sidney Cooper Gallery

22–23 St Peter's Street..

☎ 01227 453267

Jerwood Drawing Prize;
February 12 to April 9.

CHICHESTER

Pallant House Gallery

9 North Pallant.

☎ 01243 774557

**Evelyn Dunbar: the Lost
Works;**
until February 14.
**Ruth Borchard Self-Portrait
Prize;**
until February 21.

DURHAM

Bowes Museum

Barnard Castle.

☎ 01833 690606

**Anthony Clark: Burning
Belief;** paintings, drawings and
etchings,
February 27 to May 1.

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

Kith and Kin; Elizabeth and
Stanhope Forbes, Leonard
Fuller, Harold Harvey, Walter
Langley, Charles Sims, Henry

Walker
Art
Gallery



▲ Edward Burne-Jones (1833–98) *Venus Discordia*, 1873, oil on canvas, 50×82½in (128×210cm)

Scott Tuke, and the Frost, Hilton, Lanyon and Nicholson families, February 6 to April 16.

GUILDFORD

Guildford House Gallery

155 High Street.
☎ 01483 444751

Frank Brangwyn – The Graphic Art of the First World War; until March 5.

HASTINGS

Jerwood Gallery

Rock-a-Nore Road.
☎ 01424 728377

John Bratby: Everything but the Kitchen Sink, Including the Kitchen Sink; paintings, letters, photos and personal recollections, until April 17.

HARROGATE

Mercer Art Gallery

31 Swan Road.
☎ 01423 556188

New Light Prize Exhibition; February 17 to June 12.

IPSWICH

John Russell Art Gallery

4–6 Wherry Lane.
☎ 01473 212051

Christine McKechnie; recent watercolour collage, February 8 to March 5.

KENDAL

Abbot Hall Art Gallery

☎ 01539 722464

Canaletto: Celebrating Britain; until February 14.

KINGSBRIDGE

Harbour House Gallery

The Promenade.
☎ 01548 854708

Trees – open art exhibition; March 19 to April 13.

LEICESTER

Sock Gallery

Loughborough Town Hall.
☎ 01509 231924

Leicester Sketch Club; drawings and paintings, until March 19.

LIVERPOOL

Tate Liverpool

Albert Dock.
☎ 0151 702 7400

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

Rose Wylie: Drawings and Paintings; until March 31.

NORWICH

Sainsbury Centre for Visual Arts

University of East Anglia.
☎ 01603 456060

Alphonse Mucha: In Quest of Beauty; until March 20.

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 and Museum

Morab Road.
☎ 01736 363625

Ithell Colquhoun: Image and Imagination; combines naturalistic painting with experiments in surrealism and abstraction, until March 19.

PETWORTH

Kevis House Gallery

Lombard Street.



Fosse Gallery

▲ Seren Bell *Below Twmpa*, mixed media, 14½×19in (37×48.5cm)

☎ 01798 215 007

Masters of Engraving; 16th–18thC Old Master engravings, etchings and woodcuts, until March 5.

PLYMOUTH

City Museum and Art Gallery

Drake Circus.
☎ 01752 304774

The Influence of Italy; ongoing.

RICHMOND

Shirley Sherwood Gallery of Botanical Art

Kew Gardens
☎ 020 8332 5655

Brazil: a powerhouse of plants: Margaret Mee, pioneering artist and her legacy; February 20 to August 29.

RYE

Rye Art Gallery

017 High Street.
☎ 01797 222433

Gallery Favourites; contemporary arts and crafts, until April 2.

SHEFFIELD

Graves Gallery

Surrey Street.
☎ 0114 278 2600

Bridget Riley: Venice and Beyond, Paintings 1967–1972; February 18 to June 25.

Millennium Gallery

Arundel Gate.
☎ 0114 278 2600

In the Making: Ruskin, Creativity and Craftsmanship; explores Ruskin's ideas on making through art and craft,

until June 5.

SHERBORNE

Jerram Gallery

Half Moon Street.
☎ 01935 815261

Wildlife and Sporting Art; March 5 to 23.

STOW-ON-THE-WOLD

Fosse Gallery

The Manor House, The Square.
☎ 01451 831319

The Rural Heritage of Mid-Wales: New Work by Seren Bell; March 6 to 26.

WORCESTER

City Museum and Art Gallery

Foregate Street.
☎ 01905 616979

Cyanotypes: Photography's Blue Period; until April 24.

SCOTLAND

EDINBURGH

Scottish National Gallery

The Mound.
☎ 0131 624 6200

The Spirit of Line: D.Y. Cameron at 150; until February 21.

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 2015; until February 28.

WALES

CONWY

Royal Cambrian Academy

Crown Lane.
☎ 01492 593413

Annual open art exhibition; until February 20.

ART SOCIETIES

Epsom & Ewell Art Group

Spring exhibition at Denbies Wine Estate, Dorking, from March 7 to 20. www.epsomandewellartgroup.co.uk.

Mansfield Society of Artists

Annual exhibition at Mansfield Museum and Art Gallery, from March 5 to April 9. Tel: 01623 463088.

To submit details of an exhibition for possible listing here, email Deborah Wanstall at deborah@tapc.co.uk or telephone 01580 763673

UK ART SHOPS

Support your specialist art retailer by purchasing your materials from the shops listed here

EAST SUSSEX

Lawrence Art Supplies

208-212 Portland Road,
Hove BN3 5QT

Tel: 01273 260260

Opening times: Monday to Friday
9am - 5pm, Saturday 10am - 5pm
Car park at rear of shop

www.lawrence.co.uk

Stockists of: printmaking supplies and equipment, large range of papers. Paints include Gamblin, Golden, Graham, Old Holland, Michael Harding, Lukas, DVP, Markal, Daler-Rowney.

GLOUCESTERSHIRE

Cotswold Art Supplies

Church Street, Stow on the Wold,
Gloucestershire GL54 1BB

Tel: 01451 830522

Opening times: Monday to
Saturday 9.15am - 5.15pm

www.cotswoldartsupplies.com

Stockists of: Winsor & Newton, Daler-Rowney, Pro Arte, Unison pastels, Sennelier, Conté, Paperblanks, Reeves. Picture framing on site.

Pegasus Art Shop

Griffin Mill, London Road, Stroud,
Gloucestershire GL5 2AZ

Tel: 01453 886560

Opening times: Monday to
Saturday 9am - 5pm

www.pegasusart.co.uk

Stockists of: Williamsburg, Rembrandt, Old Holland, Pip Seymour, Cobra, Winsor & Newton, Daler-Rowney, Derwent, Daniel Smith, Schmincke, Da Vinci, Pro Arte, Arches, Canson, Saunders Waterford watercolour paper, Hahnemühle, Fabriano, Somerset.

Jackson's Art Supplies

Unit 4 Brearley Court, Baird Road,
Waterwells Business Park,
Gloucester GL2 2AF

Tel: 01452 729672

Opening times:

Monday to Friday 9am - 5pm

www.jacksonsart.com

Jackson's warehouse holds painting, drawing, printmaking and sculpture materials from Golden, Sennelier, Schmincke, Winsor & Newton etc.

HAMPSHIRE

Perrys Art Suppliers Ltd

109 East Street, Southampton
SO14 3HD

Tel: 0238 0339444

Opening times: Monday to
Saturday 9.30am - 5.30pm

Email: perrysart@btinternet.com

High-quality art materials at competitive prices and a personal friendly service. Winsor & Newton, Daler-Rowney, Derwent, Montana Gold spray paints, Golden, Sennelier, Unison and much more.

HERTFORDSHIRE

Art Van Go

The Studios, 1 Stevenage Road,
Knebworth, Hertfordshire SG3 6AN

Tel: 01438 814946

Opening times: shop Tuesday to
Friday 9am - 5.30pm,

Saturday 9am - 2.30pm

(closed Sunday & Monday)

Mail order by phone Monday to
Friday 9am - 5.30pm,

Saturday 9am - 2.30pm or visit

new online shop

www.artvango.co.uk

Stockists of: Golden Acrylics, Roberson, Sennelier, Talens, pigments and binders, Jacquard dyes and paints, Khadi, Pink Pig, Seawhite, fabrics and canvas off the roll.

LANCASHIRE

Ken Bromley Art Supplies

Unit 13 Lodge Bank Estate,
Crown Lane, Horwich,

Bolton BL6 5HY

Tel: 01204 690114

Opening times: Monday to Friday
9am - 5pm

www.artsupplies.co.uk

Stockists of: Winsor & Newton, Daler-Rowney, Daniel Smith, Liquitex, Bob Ross, Derwent, Caran d'Ache, Pro Arte, Loxley, Bockingford, Arches, Saunders Waterford and accessories.

LONDON

Jackson's Art Supplies

1 Farleigh Place,
London N16 7SX

Tel: 020 7254 0077

Opening times: Monday to Friday
9am - 5.30pm, Saturday

10am - 6pm

www.jacksonsart.com

Stockists of: painting, drawing and printmaking materials from Daler-Rowney, Winsor & Newton, Old Holland and Michael Harding etc.

Jackson's Art Supplies

Arch 66, Station Approach,
London SW6 3UH

Tel: 020 7384 3055

Opening times: Monday to
Thursday 9am - 6pm, Friday,

9am - 5.30pm,

Saturday 9am - 5pm

www.jacksonsart.com

Stockists of: essential high-quality painting and drawing materials from brands including Sennelier, Winsor & Newton, Golden, Old Holland and more.

NOTTINGHAMSHIRE

Local Art Shop

4 Main Road, Gedling,
Nottingham NG4 3HP

Tel: 0115 9401721

Opening times: Tuesday to Friday
10am - 5.30pm,

Saturday 12.30pm - 5pm

www.localartshop.co.uk

Stockists of: Royal & Langnickel, Sennelier, Pebeo, Loxley, Golden, House of Crafts, Cretacolor, Jakar, Daler-Rowney, Caran d'Ache.

Patchings Art Centre

Oxton Road, Calverton,
Nottingham NG14 6NU

Tel: 0115 965 3479

Opening times: every day
9.30am - 5.30pm

www.patchingsartcentre.co.uk

Stockists of: Winsor & Newton, Daler-Rowney, Derwent, Caran d'Ache, Unison, Liquitex, Old Holland, Pro Arte, Leonard Brushes, Sennelier, Canson, St Cuthberts Mill, Artmaster, Pebeo.

SUFFOLK

The Art Trading Company

55 Earsham Street, Bungay
Suffolk NR35 1AF

Tel: 01986 897939

Opening times: Monday to
Saturday 10am - 5pm (closed

Sunday and Bank Holidays)

www.TheArtTradingCompany.co.uk

Stockists of: Old Holland, Michael Harding, Sennelier, Golden, Lascaux, Daniel Smith, Rohrer & Klingner, Winsor & Newton, Liquitex and many more.

NORTH YORKSHIRE

The Art Shop Skipton

Online & instore

22 Newmarket Street, Skipton,
North Yorkshire BD23 2JB

Tel: 01756 701177

Opening times: Monday to Friday
9am - 5.30pm,

Saturday 9am - 5pm.

Sunday 11am - 4pm

(check before travelling)

www.theartshopskipton.co.uk

Stockists of: Pebeo, Derwent, Sennelier, Unison, Winsor & Newton, Daler-Rowney, Loxley, Artmaster, Reeves, Hahnemühle, AMT Products, and many more.

Artist's Palette

1 Millgate, Thirsk YO7 1AA

Tel: 01845 574457

Opening times: Monday to

Saturday 9am - 5pm

Stockists of: Winsor & Newton, Daler-Rowney, Loxley, Sennelier, Clairefontaine and many more. Craft materials, model kits and bespoke framing service. Professional artist and tutor owner happy to offer expert advice.

The Art Shop

230 High Street, Northallerton,
North Yorkshire DL7 8LU

Tel: 01609 761775

Opening times: Monday to
Saturday 9.30am - 5pm

www.theartshops.co.uk

Stockists of: Winsor & Newton, Daler-Rowney, Loxley, Pip Seymour, Pan Pastel, Unison, Pro Arte, Artmaster, Hahnemühle, Pebeo.

WEST YORKSHIRE

The Art Shop

Hawthorn Street, Ilkley,
West Yorkshire LS29 9DU

Tel: 01943 432016

Opening times: Monday to

Saturday 9am - 5.30pm

www.theartshops.co.uk

Stockists of: Winsor & Newton, Daler-Rowney, Loxley, Pip Seymour, Pan Pastel, Unison, Pro Arte, Artmaster, Hahnemühle, Pebeo.

WALES

Emrys Art Supplies Ltd

22 Market Street, Haverfordwest,
Pembrokeshire, Wales SA61 1NH

Tel: 01437 779646

Opening times: Tuesday to
Saturday 9am - 5pm

www.emrysart.co.uk

Stockists of: Winsor & Newton, plus many more including Daler-Rowney, Sennelier, Unison, Pro Arte, Derwent.

To discuss a listing
in our UK Art Shops
directory contact
Anna-Marie on
01778 392048

ART BOX

New ideas to kick start your spring, from drawing media and workshops to palettes, oils and brushes



DERWENT SKETCHING PENCIL TIN SET OF 6

Cass Art are celebrating drawing this month, with workshops in-store and great deals on drawing materials. Start sketching or develop your drawing with this pencil tin of 6 soft sketching pencils from Derwent: 2 x HB, 2 x 2B, 2 x 4B. All presented in a tin with a sharpener for just £5.85 at Cass Art (£7.62rrp).

www.cassart.co.uk

cassartcare@cassart.co.uk

0207 619 2601

CASS ART
EST.1984



ART PALETTES

New Wave have launched a new range of grey finished palettes which offer perfect colour-value gauging, with a unique three-point ergonomic design.

www.newwaveart.com



OIL PAINTS

Artists' quality Cobra Water-Mixable Oil Paints Primary Colour Mixing Set 5 x 20ml tubes - mix with water not turpentine. No nasty smells, high load of pigment which creates excellent colour mixing tints and tones. Primary Colour Mixing Set comprises: 105 Titanium White, 275 Primary Yellow, 369 Primary Magenta, 572 Primary Cyan, 701 Ivory Black

A few spaces left on our Max Hale one-day workshops in March 10-3pm £45

www.pegasusart.co.uk

info@pegasusart.co.uk

01453 886560

Pegasus Art
suppliers of the finest art materials



PRO ARTE RETRACTABLE BRUSH SET

What better than to keep things simple this spring? Pro Arte's reversible brush set in an attractive wallet keeps your brushes handy and protected whilst on the move. A Round, Flat and Filbert is included in No.10 and 3/8in.

Very versatile indeed! £39.95rrp

www.proarte.co.uk

ART COURSES & HOLIDAYS



Paint Extraordinary Landscapes
England and Spain

Join us for one of five day watercolour workshops led by tutor Peter Delahaye where you will explore different painting techniques in sublime landscapes, with castles, gardens, vineyards and ancient villages:

2 in Tenterden Kent (from 3 or 10 April) at Little Dane Court
2 in Extremadura Spain (from 4 or 10 October) at Casa Rural El Recuerdo.

Call: 07776 193399 for details or mail
www.peterdelahaye.com
littledanecourt@gmail.com & www.littledanecourt.co.uk
info@casaruralelrecuerdo.com & www.casaruralelrecuerdo.com



Wildlife and Pet Portraiture Workshops

Using pastels learn how to create realistic portraits of animals

One to One or Group Workshops

Small Confidence Building Classes from Beginners to Advanced

All Materials, Lunch and Plenty of Refreshments Included

www.wildanddame.co.uk
email: cate@wildanddame.co.uk
telephone: 07702 060113

Alpha Painting Holidays
"Your First & Best Choice for a Painting Holiday"

- Learn with Britain's Best Tutors
- Visit Inspiring Locations - Exmoor, North Devon Coast, Somerset, Wye Valley, Lake District & The Western Algarve
- Have the Complete Package

Experience with all inclusive holidays, in all media & all abilities welcome
Organisers on location with group
New Venue in The Western Algarve, in Monchique Mountains

01934 733877
www.alphapaintingholidays.com



Watershed Studio

One and Two Day Courses
with many popular tutors including
Tim Fisher, Keith Morton, Carole Massey, Margaret Glass, Fraser Scarf, Carole Baker etc

- Friendly rural studio
- Good home cooking
- Excellent local accommodation

Call Allison Bond for details:
01255 820466
allison@watershedstudio.co.uk
www.watershedstudio.co.uk
St Clare's Hall Lane, St Osyth, Clacton on Sea, Essex, CO16 8RX

Residential Painting Courses with Arnold Lowrey 2016
www.lowrey.co.uk

Beniganim, near Valencia, Spain



7-14 May, 8-15 October
www.dalvaro.co.uk

Toorak Hotel, Torquay, Devon



22-25 April - Watercolour
27-30 May - Acrylics
5-8 August - Watercolour

3 nights dinner, B&B and course
3 star accommodation
Hotel facilities include swimming pool and evening entertainment

T: 01803 400500
www.tlh.co.uk

Contact venues for details, costs and availability

Rainsbury House Creative Holidays

Join Sara Bor MA in Northern Cyprus
16th - 23rd April 2016



Sara is an accomplished professional artist and an experienced tutor. Join her in exploring and painting Crusader castles, ruined monasteries, ancient Roman olive groves and picturesque seaside villages - set in springtime landscapes bursting with colour.


- Inspirational 1-1 acrylic tuition
- Superb beachside hotel + studio
- 7 nights Full Board - Food excellent!
- Non-painting partners welcome
- For beginners & practising artists
- See website for all our 2016 courses

www.rainsburyhouse.co.uk
terryandangela@rainsburyhouse.co.uk
T: 01398 371595

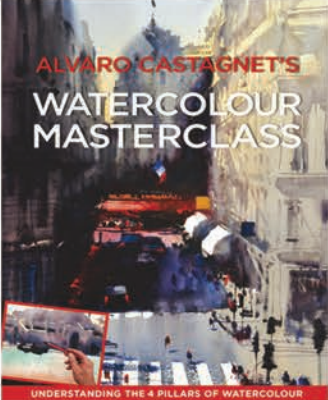
APV Films
Producers of DVDs and videos since 1987

MIXING IT UP IN WATERCOLOUR
Charles Sluga

NEW RELEASE




ALVARO CASTAGNET'S WATERCOLOUR MASTERCLASS



UNDERSTANDING THE 4 PILLARS OF WATERCOLOUR


THE PASSIONATE PAINTER in Havana - Part 1

THE PASSIONATE PAINTER in Havana - Part 2
Alvaro Castagnet



ALVARO'S LONG AWAITED NEW BOOK NOW AVAILABLE!!

Alvaro reveals the 4 secrets of his success. The book is full of helpful information, detailed step-by-step demonstrations and wonderful finished paintings



Also available, Alvaro's new set of 5ml tubes of watercolour paints

Full information on these and all our products at:
www.apvfims.com
01608 641798

BATH PAINTING SUMMER SCHOOL
JULY 12-16TH 2016
www.bathpaintingsummerschool.co.uk



Watercolour Boot Camp with Jane Blundell. Come to the beautiful city of Bath for a challenging and exciting week learning from this internationally respected Australian artist and teacher.




For more information visit our web-site **www.bathpaintingsummerschool.co.uk**

ART COURSES & HOLIDAYS



Watercolour Painting - France

We offer painting holidays from May to September. Our guests stay with us in our beautiful 18th Century farmhouse, set beside the lake, on the 24 acre estate. Suitable for all abilities, and perfect for beginners.

Full board accommodation **£745** All art materials included

www.francepaintingholiday.co.uk

Please visit our website, or call us, Bixxy or Drew, on 0033 (0)5 49 74 46 06

PAINTING HOLIDAYS & STRUCTURED COURSES with Linda H Matthews



Small Groups, Qualified Tutor
Traditional Alla prima Techniques
Tel: +44 01692 630485
paintncanvasholidays.co.uk

Join artist/author
PAUL RILEY
At his idyllic home and
Studio in South Devon

Serious tuition
Excellent food
3 or 5 day courses

Watercolours, oils or
printmaking

www.coombefarmstudios.com
Tel 01803 722 352

DEVON/EXMOOR COURSES

Painting Holidays
and Short Breaks

www.inspiredpaintingholidays.co.uk 01398 332094

HOLIDAY ACCOMMODATION

Jurassic Coast Dorset, 4 bed (sleeps 8) property. Adjacent art studio and separate 1 bed self-contained tutors' apartment also available. Ideal small art groups with/without own tutor. Stunning local scenery and views. Email: info@pippincharmouth.co.uk Tel: 07940 061432

ART SHOPS

Pegasus Art Supplies

www.pegasusart.co.uk

Suppliers of the finest art materials

VISIT OUR ONLINE SHOP

FREE CATALOGUE
Tel: 01453 886560
email: info@pegasusart.co.uk
Griffin Mill, Stroud, GL5 2AZ

www.painters-online.co.uk

FRAMING

Ashcraft Framing

Artists Frames

- Save money on framing
- Complete or self-assembly
- Plain wood or painted
- Inlay frame specialist
- Large, standard and bespoke sizes

Exclusive - St Ives/Nicholson style frames available on-line

Call 01427 787318 or visit
www.ashcraftframing.co.uk/store

LIFE PAINTING AND DRAWING with Rachel Clark

Highly recommended. Small classes. One week, Saturday or private tuition.

T: 07528 674 389
www.rachelclark.com



ISLE OF SKYE - Gorgeous painting. Exciting new materials. Three day workshops overlooking the sea. Materials. Lunches. Buffet Dinners. Tutor Diane Hoff-Rome, BFA, MFA. Colour e-brochure diane@artistlife.com. Comfortable accommodations.

ART HOLIDAYS IN CORNWALL



'a great deal more than just a painting holiday...'

Small Groups
Stunning Locations
4 Star Accommodation
All Abilities
Tel 01579 383491
www.callingtonartschool.com

ART MATERIALS

Sidewinder Studio

01243 552186
Shop online
www.sidewinderstudio.co.uk

CHINESE BRUSH PAINTING SUPPLIES

We have an extensive range of high quality, authentic Chinese Brush Painting supplies, beautiful accessories and specialist books.

- Over 300 titles in stock
- Starter packs for beginners

indigo brown

painting holidays

Where better to develop your painting skills than in beautiful Pembrokeshire

- Professional tuition for all levels
- 3 and 5-day full board residential courses
- Superb home cooked cuisine
- 4 Star en-suite accommodation
- Small groups, large studio space
- non painting partners welcome

...be inspired

t: 01348 840 177 **Andrew and Maggie Brown**
e: info@indigobrown.co.uk w: www.indigobrown.co.uk

LONDON ART COLLEGE

ESTABLISHED 1931

DISTANCE LEARNING

Home Study Courses
Study in the comfort and convenience of your own home
All ages/all stages - learn at your own speed
London Art College Diploma and Certificate courses
Flexible timetable - excellent tutors

Courses include:
Beginners' Drawing/Painting
History of Art
Illustrating Childrens' Books
Coloured Pencils
Botanical Painting
Photography
Pet Portraits

To request a brochure please call 0800 328 0465 or write to
London Art College, PO Box 719, Lancaster, LA1 2WT
For a full list of our courses, please visit our website
www.LondonArtCollege.co.uk

THE SKY'S THE LIMIT

WHEN IT COMES TO
ADVERTISING WITH
THE ARTIST

Call Anna-Marie to discover the opportunities available to you.

T: 01778 392048
E: annamariel@warnersgroup.co.uk

Rosemary & Co

Quality Handmade Artists' Brushes

See **WHY** the **WORLD'S**
LEADING ARTISTS
USE our **BRUSHES**

REQUEST
YOUR **FREE**
CATALOGUE
TODAY!

Phone us on:
01535 632666

www.rosemaryandco.com

How to avoid frames eating your profit



In the second of her new series, **Katherine Tyrrell** says it's possible to frame your work and make a profit

A frame can make or break a sale. Framing can also cost a lot and eat into your profits. However, with a bit of effort you can achieve good looking framed art while controlling costs and increasing profit.

Decide who you are framing for before making any decisions. For a commission, the frame can be customised and an add-on cost. For a gallery exhibition, consider the sort of frames favoured by the gallery. For an open art competition/exhibition you are governed by the rules on framing.

Note that work done by professional framers often involves removing a frame from artwork bought in an exhibition or gallery and replacing it with one more to the collector's taste.

How to control costs

You'll pay a premium for custom-made frames for non-standard size artworks, expensive mouldings, using a professional framer for simple framing jobs and for lots of frames required fast.

To control costs:

- Use standard size frames in standard mouldings; they're more widely available and more likely to be competitively priced.
- Do try to produce art that fits standard size frames rather than custom-made ones – your art will be more profitable.
- Do reuse and/or paint frames – nobody sells everything they exhibit. You can reuse a frame if it allows you to get artwork in and out easily.
- Don't frame. A box canvas is acceptable in many places. Paint edges and learn how to present a box canvas well.

Frame to sell art

You can't make a profit unless you make a sale. A frame must always contribute to achieving a sale.

- Do draw attention to the art. Frames and mounts should complement but never compete with the work. 'Loud' frames and fussy mounts are the visual equivalent of shouting – far too personal to the artist

◀ Simple frames were used for many works in the ING Discerning Eye 2014

and often avoided by collectors.

- Do increase the mount margins – this can make a small work look more impressive.
- Do adopt a consistent style that suits your work – this makes a group of your works look more professional and valuable. Use your frames as another signature for your work.

Professional and business-like

Artists who stay in business are often those who watch their costs.

- Do study the frames of sold artwork – you can detect a common pattern to sold art in galleries and exhibitions. It tells you what buyers like.
- Do plan well in advance. If you're stuck for time, a framer can probably do it better and faster, but it will cost you a premium.
- Don't mix up imperial and metric measurements. Opt for one or the other and stick to it. Then you can swap artwork and mounts around.
- Don't incur unnecessary expense. You can frame to a professional standard by buying simple wood frames, a good quality mount cutter and learning some of the basic standards of professional framing.
- Basic good practices: use neutral colours; wax bare wood; use acid-free mounts; use a lint-free cloth to clean glass front and back; use compressed air to remove 'bits'; create an air-tight seal at rear. Protect frames for transport.

Find a good framer

- Do shop around for a framer. You can learn a lot from good framers but these are difficult to find in some locations. Never assume you can get hold of one when you want one.
- Do consider online framers. Get recommendations from people who have received excellent service at a competitive price from an online framer.
- Do build a good relationship with a framer – this often has a positive impact on pricing and discounts offered.
- Do relate spend to price. Future sales may benefit if a professional framer's credentials are on the back of an expensive painting.

- Do negotiate discounts for large jobs. Pricing always tends to vary by volume. Negotiate for a discount if ordering a lot of work.

Framing for exhibitions and galleries

- Do take account of commission on frames – this is charged on the full price, which means a mark-up on the cost of the frame as well. If you don't allow for this in your pricing you'll be reducing your net profit.
- Do ensure frames are fit for purpose. A frame must be robust, protect the artwork and stand up to handling by many hands.
- Do stick to the rules. Ignore the framing rules of open exhibitions at your peril! I've seen excellent artwork selected and then not hung in an exhibition because the frame was wrong.
- Do know your customer. Research and observe local preferences for places you want to exhibit in.
- Do frame for a gallery style, for example don't use gilt if you don't see gilt in frames in the gallery.

Framing for commissions

- Do not frame for a client. Let the client choose, commission and pay a framer direct to satisfy their preferences. Include in your commission fee a free time allowance for you to provide advice and/or comment on framing options.
- Do aim to reduce shipping costs for your client. If artwork needs to be couriered it's much cheaper if it has no frame (or glazing).

TA

Katherine Tyrrell

writes 'Making A Mark', a blog that provides 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>
www.artbusinessinfo.com



#artiseverywhere



www.greatart.co.uk



GREATART ON THE GO!

FOLLOW US ON:



GreatArt
Price & Choice



